



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**2013**

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**English Literature**

**Assessment Unit A2 1**

*assessing*

**The Study of Poetry 1300–1800 *and* Drama**

**[AL211]**

**MONDAY 13 MAY, MORNING**

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**MARK  
SCHEME**

**Assessment Objectives (A2 papers)**

The assessment objectives provide an indication of the skills and abilities which the units are designed to assess, together with the knowledge and understanding specified in the subject content. In each assessment unit, certain assessment objectives will determine the thrust of the questions set or coursework tasks to be addressed in the internally and externally assessed units.

**In the Advanced (A2) components, candidates will be assessed on their ability to:**

- articulate informed and relevant responses using appropriate terminology and concepts; and coherent accurate, written expression, communicate effectively their knowledge and understanding of the texts (AO1);
- demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts (AO2);
- analyse the poet's use of such poetic methods as form, structure, language and tone (AO2); and
- explore connections and comparisons between different literary texts and construct a response to a particular reading of the texts (AO3);
- demonstrate understanding of the context in which texts are written and received by drawing on appropriate information from outside the texts (AO4); and
- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received (AO4).

**Assessing the Responses of Candidates**

- 1 You are expected to implement the decisions taken at the marking conference and maintain a consistent standard throughout your marking.
- 2 Be positive in your approach. Look for things to reward, rather than faults to penalise.
- 3 Using the assessment grids and the question specific guidance decide first which mark band best describes the attainment of the candidate in response to the question set. Further refine your judgement by deciding the candidate's overall competence within that band and determine a mark.
- 4 You must comment on each answer. Tick points you reward and indicate inaccuracy, irrelevance, obscurity, where these occur. Explain your mark with an assessment of the quality of the answer. You must comment on such things as: content, relevance, organisation, cogency of argument and expression. Annotation should indicate both positive and negative points.
- 5 Excessive misspelling, errors of punctuation and consistently faulty syntax in answers should be noted on the front cover of the answer script and drawn to the attention of the Chief Examiner.
- 6 Do not bunch marks. You must use the whole scale. Do not use half marks.

## Section A: The Study of Poetry 1300–1800

### Advice to Examiners

#### 1 Description v Analysis/Argument

Answers which consist of simple narration or description as opposed to the analysis required by AO2 should not be rewarded beyond Band 1. From Band 3 upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and to analyse method. Top Band answers will address methods and key terms in an explicit and sustained way.

#### 2 Key Terms/Issues

Candidates must take account of key terms and structure their answers accordingly if they are to be relevant and properly focused. Key terms and the relationship amongst them, are of two distinct kinds: those which are **directives** (e.g. examples will be provided from the current examination paper) and those which are included in the question's stimulus statement – e.g. examples will be provided from the current examination paper.

#### 3 Assessment Objectives for A2 1: A

- (a) **AO1** This globalising objective emphasises three essential qualities:
- (i) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all questions");
  - (ii) the coherent organisation of material in response to the question; and
  - (iii) knowledge and understanding
- (b) **AO2** This objective is at the heart of A21 and requires candidates to **identify**, **explore** and **illustrate** such poetic methods as form, structure, language – including imagery – and tone.
- (c) **AO4** No specific sources are prescribed or recommended. Nevertheless, as the given readings of the text address a contextual issue – whether social, cultural, historical, biographical, literary – candidates will be expected to provide appropriate information from outside the text. Such information must be applied to the terms of the question. Little credit should be given for contextual information that is introduced merely for its own sake. Candidates who demonstrate significant strengths in AO1 and AO3 but who provide no external contextual information cannot be rewarded beyond a mark of **41**. Candidates who demonstrate significant strengths in AO1 and AO3 but who provide only limited external contextual information cannot be rewarded beyond a mark of **47**. "Limited" contextual information would include: simple assertions and generalisation; or contextual information that is not completely relevant (but could have been argued into relevance).

#### 4 Derived Material

Although heavily derivative work is less likely to be found in "closed book" examinations, it may still appear in the form of work which shows signs of being substantially derived from editors' "Introductions" and "Notes" and/or from teachers' notes. Evidence of close dependence on such aids may include (a) the repetition of the same ideas or phrases from a particular centre or from candidates using the same edition of text and (b) oblique or irrelevant responses to the questions. Such evidence cannot always be easily spotted, however, and candidates must be given the benefit of the doubt. Examiners should also distinguish between the uses to which such derived material is put. Where the candidate has integrated short pieces of derived material **relevantly** into her/his argument, marks should not be withheld. On the other hand, credit cannot be given for large sections of material regurgitated by the candidate even when they are relevant.

## 5 Unsubstantiated Assertions

In all answers, candidates are expected to provide convincing textual evidence in the form of close reference and/or apt quotation for their comments. Unsupported generalisation should not be rewarded. Reference to other critical opinions should include sufficient information to indicate that the candidate understands the point s/he is citing.

## 6 Use of Quotation

Obviously, use of quotation will be more secure in “open book” than in “closed book” examinations, although short, apt and mostly accurate quotation will be expected in A2 1. Quotations should be appropriately selected and woven into the main body of the discussion. Proper conventions governing the introduction, punctuation and layout of quotations should be observed, with particular regard to the candidates’ smooth and syntactically appropriate combining of the quotation with their own words.

## 7 Observance of Rubric

You should always ensure that candidates observe the rubric of each question and of the paper as a whole.

## 8 Length of Answers

Length does not always mean quality. Some lengthy answers are thorough and interesting, others repetitive and plodding and contain much irrelevant and/or unrelated material. On the other hand, some brief answers may be scrappy while others are cogent and incisive.

## 9 Answers in Note Form

Some answers may degenerate into notes or may, substantially, take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others.

The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be. If in doubt, contact the Chief Examiner.

## 10 Uneven Performance

While some candidates may begin badly, they may “redeem” themselves during the course of the answer. Read all of each answer carefully and do not let obvious weaknesses blind you to strengths displayed elsewhere in the answer.

## 11 Implicit/Explicit

Examiners are strongly urged to mark what is **on the page** rather than what they think the candidate might mean. Do not attempt to do the work for the candidate to justify a higher mark than is actually earned. The argument that something is **implicit** in the answer is extremely unreliable as what may appear to be implicit to one examiner may not appear so to another.

Internal Assessment Matrix for A2 1: Section A

	AO1 <i>Communication</i>	AO2 <i>Methods</i>	AO3 <i>Context</i>
Band 1 (a) 0–13  <b>VERY LITTLE</b>	<ul style="list-style-type: none"> <li>shows very little understanding of the poem(s) or ability to write about it/them</li> </ul>		
Band 1 (b) 14–22  <b>GENERAL</b>	<ul style="list-style-type: none"> <li>communicates broad or generalised understanding of the poem(s)</li> <li>writes with very little sense of order and relevance and with limited accuracy</li> </ul>		
Band 2 23–29  <b>SUGGESTION</b>	<ul style="list-style-type: none"> <li>communicates basic understanding of the poem(s)</li> <li>conveys simple ideas but with little sense of order and relevance, using a few appropriate examples [<b>suggestion of relevance</b>]</li> <li>writes with basic accuracy using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a few basic aspects of language (including imagery)</li> <li>may refer to tone</li> <li>may mention basic aspects of form and structure – but with limited understanding [<b>suggestion of methods</b>]</li> <li>occasionally comments on identified methods</li> </ul>	<ul style="list-style-type: none"> <li>may mention a little external contextual information [<b>suggestion of context</b>]</li> </ul>
Band 3 30–35  <b>EMERGENCE</b>	<ul style="list-style-type: none"> <li>communicates basic understanding of the poem(s)</li> <li>conveys ideas with a little sense of order and relevance, using a few appropriate examples [<b>emergence of relevance</b>]</li> <li>writes fairly accurately, using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a few basic aspects of language (including imagery)</li> <li>identifies tone</li> <li>may mention basic aspects of form and structure – but with limited understanding</li> <li>makes a more deliberate attempt to relate comments on identified methods to the key terms of the question [<b>emergence of methods</b>]</li> </ul>	<ul style="list-style-type: none"> <li>identifies a little relevant <b>external</b> contextual information [<b>emergence of relevant external context</b>]</li> </ul>
Band 4 36–41  <b>SOME</b>	<ul style="list-style-type: none"> <li>communicates understanding of the poem(s)</li> <li>conveys some ideas with some sense of order and relevance, using some appropriate examples</li> <li>writes with some accuracy, using some literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies some aspects of language (including imagery)</li> <li>identifies some aspects of tone</li> <li>may show some awareness of form and structure</li> <li>makes some attempt to relate comments on methods to the key terms of the question</li> </ul>	<ul style="list-style-type: none"> <li>offers some relevant <b>external</b> contextual information in answering the question</li> </ul>
Band 5 42–47  <b>COMPETENT</b>	<ul style="list-style-type: none"> <li>communicates competent understanding of the poem(s)</li> <li>conveys ideas with a competent sense of order and relevance, using competent evidence</li> <li>writes with competent accuracy, using literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a competent selection of methods – i.e. language (including imagery), tone, form and structure</li> <li><b>explains</b> in a competent way how these methods create meaning</li> </ul>	<ul style="list-style-type: none"> <li>makes a competent use of relevant <b>external</b> contextual information in answering the question</li> </ul>
Band 6(a) 48–54  <b>GOOD</b>	<ul style="list-style-type: none"> <li>communicates a good understanding of the poem(s)</li> <li>conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner</li> <li>writes accurately and clearly, using an appropriate literary register</li> </ul>	<ul style="list-style-type: none"> <li>identifies a good range of aspects of methods – i.e. language (including imagery), tone, form and structure</li> <li><b>explores</b> in good detail how these methods create meaning</li> </ul>	<ul style="list-style-type: none"> <li>makes a good use of relevant external contextual information in answering the question</li> </ul>
Band 6(b) 55–60  <b>EXCELLENT</b>	<ul style="list-style-type: none"> <li>excellent in all respects</li> </ul>		

## Section A: Poetry

Answer **one** question in this section

### 1 Chaucer: *The Pardoner's Prologue and Tale*

Answer either (a) or (b)

- (a) By referring closely to extract 1(a) printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, and making use of **relevant external contextual information** on Medieval attitudes to death, examine the **poetic methods** which Chaucer uses to present these attitudes.

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

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

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

#### AO1: Communication

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in expressing ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation

#### AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) in relation to Chaucer's presentation of death

- **Form** and **structure** in relation to Chaucer's presentation of death
  - juxtaposition of attitudes to death: the riotoures with the boy and the inn-keeper (extract)
  - use of direct speech in the presentation of attitudes to death (extract)
  - juxtaposition of attitudes to death: the riotoures with the old man
  - quickness of the denouement as the riotoures speed towards death
  - deaths of the remaining two riotoures are mentioned in a subordinate clause, almost as an afterthought

- **Language** – including **imagery** in relation to Chaucer’s presentation of death
  - fearful attitude suggested in capitalisation and personification of death: “Deeth”
  - fearful attitude suggested through use of sibilant sounds and long “ees” to suggest Death’s creeping presence: “Ther cam a privee thief men clepeth Deeth” (extract)
  - use of list, extended by repetition of ‘and’, to convey the terrifyingly indiscriminate nature of death
  - language conveys recognition of Death’s power: “smoot”; “slain”; “sleeth” (extract)
  - attitude towards death: he is a treacherous adversary: “this false traitour Deeth”
  - association of Death with the “croked wey”
  - idea of spiritual death: quotation from St Paul – “he that haunteth swiche delices/Is deed”
- **Tone** in relation to Chaucer’s presentation of death
  - awed: “me thinketh...” (extract)
  - respectful: “To been avised greet wisdom it were” (extract)
  - dismissive, contemptuous: “we wol sleen this false traitour Deeth” (extract)
  - yearning: (old man) “Leeve mooder, leet me in!”
  - ironic: “No lenger thanne after Deeth they soughte”

#### AO4: Context

Relevant external contextual information in relation to medieval attitudes to death

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

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

(b) By referring closely to extract 1(b) printed in the accompanying Resource Book, and other appropriately selected parts of the text, and making use of **relevant external contextual information** about Medieval preaching, examine the **poetic methods** which Chaucer uses to present the Pardoner’s preaching.

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

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

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

**AO1: Communication**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in expressing ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation

**AO2: Methods**

- Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) in relation to Chaucer’s presentation of the Pardoner’s preaching.
- **Form** and **structure** in relation to Chaucer’s presentation of the Pardoner’s preaching:
  - Pardoner moves from the story of the riotours to a commentary on their sin: explicitly didactic nature of medieval preaching (extract)
  - Pardoner directly addresses the pilgrims at the end of the story: “Now goode men” (extract)
  - economical telling of the story of the riotours (extract)
  - reiteration of the theme at the end of the story in a manner typical of medieval preaching
  - explicit signposting of the movement from one subject to another: “And now that I have Spoken of glotonye/Now wol I yow deffenden hasardrye”
  - use of the sermon interlude to expand on the sins displayed by the riotours



- **Language** – including **imagery** in relation to Chaucer’s presentation of the Pardoner’s preaching:
  - non-specific reference to the “cursed man”, “two wrecches”: these archetypal characters have a universal application (extract)
  - use of question to suggest that the moral point has been made very clearly: “what needest thou to sermone of it more?” (extract)
  - use of emphatic language/multiple negatives to stress the agony of the riotours’ deaths, and the moral of the story: “nevere in no canon, ne in no fen” (extract)
  - repeated use of apostrophe and exclamation to give dramatic power to the Pardoner’s preaching: “O cursed....O traitours....O glotonye” (extract)
  - overt statement of theme: “Radix malorum est Cupiditas”
  - range of exempla – biblical, historical, classical – to illustrate points made
  - frequent use of the apostrophe to add emotive appeal to audience when preaching
  - rhetorical groups of three: typical rhetorical advice from *ars praedicandi*
  - biblical references and quotation to illustrate and substantiate points made while preaching
- **Tone** in relation to Chaucer’s presentation of the Pardoner’s preaching:
  - disgusted: “O cursed sinne of alle cursednesse!” (extract)
  - plaintive: “Allas! mankinde, how may it bitide....” (extract)
  - tone of warning: “..ware yow fro the sinne of avarice!” (extract)
  - authoritative: “Goode men and women, o thing warne I yow”
  - lamenting: “The apostel weping seith ful pitously”

#### AO4: Context

Relevant external contextual information in relation to medieval preaching:

- *ars praedicandi* (art of preaching): numerous preaching conventions and preaching manuals
- methodical progression and use of exempla to appeal to an often illiterate congregation
- the conventions of a medieval sermon: theme, protheme, dilation, exemplum, peroration, closing formula
- fundamentalist nature of medieval preaching
- pardoners were not licensed to preach, but did so in order to increase their sales of relics and indulgences
- medieval preaching included a strong performative element as part of the preacher’s attempt to influence his illiterate congregation

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

## 2 Donne: Selected Poems

### Answer either (a) or (b)

- (a) By referring closely to “The Sun Rising” printed in the accompanying Resource Booklet, one other appropriately selected poem, and making use of **relevant external contextual information** on the nature of Metaphysical poetry, examine the **poetic methods** which Donne uses to present each speaker’s feelings about being in love.

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

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

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

### AO1: Communication

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotations

### AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in relation to Donne’s presentation of the speaker’s feelings about being in love:

- **Form** and **structure** in relation to Donne’s presentation of the speaker’s feelings about being in love:
  - regularity of verse and stanza form comes under constant pressure, relieved by use of elisions and contractions. This may be argued to convey some sense of (for example) the exhilaration of being in love
  - movement through three stanzas from the “busyness” of the sun to its powerlessness, then to the beauty of the beloved, and to the power and happiness of the loving pair
  - variety of line length accommodates rapid transitions of tone and feeling.
- **Language** – including **imagery** – in relation to Donne’s presentation of the speaker’s feelings about being in love:
  - imagery of slaves of time – courtiers, apprentices, schoolboys, ants – to highlight the feelings of power and freedom shared by the lovers

- use of hyperbolic comparisons to express wonder at the beloved (“Indies and Mine”)
  - frequent use of imperatives, disrupting and modifying rhythmic patterns. The speaker is exercising the power he feels he possesses as someone in love
  - use of sequences of monosyllabic words to slow pace and/or achieve emphasis in the expression of feelings of being in love
  - marked variations of rhythm employed with the same intention
  - use of direct address. Deliberate disrespect shown to the Sun suggesting intoxication of the feeling of being in love
  - idea of self-completeness and self-containment of being in love conveyed through repetition (“hear, All here”) and word placement (“She’s all states, and all princes I”)
- **Tone** in relation to Donne’s presentation of ideas about being in love:
    - towards the sun: questioning, scolding, commanding, and finally patronizing. None of the respect and reverence traditionally due to the Ovidian deities
    - in referring to the beloved: wonder, a shared security

#### **AO4: Context**

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

**Appropriate second poems: “The Good Morrow”; “The Canonization”; “The Anniversary”; “A Valediction: Forbidding Mourning”; “The Ecstasy”; “The Relic”**

- (b) By referring closely to “Holy Sonnet VII” (“At the round earth’s imagined corner”) in the accompanying Resource Booklet, and one other appropriately selected poem, using the use of **relevant external biographical contextual information**, examine the poem in which Donne uses to explore ideas and feelings of repentance.

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

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

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

### AO1: Communication

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotations

### AO2: Methods

Candidates should identify and explore aspects of form, structure, language (including imagery) and tone in relation to Donne’s exploration of ideas and feelings of repentance:

- **Form and structure** in relation to Donne’s exploration of ideas and feelings of repentance:
  - sonnet, with mixed Italian and Elizabethan rhyme characteristics. A form which Donne was accustomed to use for religious meditations
  - octave dealing with vast eschatological drama; sestet turns contrastingly to speaker’s own single case, knowing that he is a sinner and that now is the time he must learn to repent
  - clear break, with indicator “but” and tonal shift, between octave and sestet
  - use of a speaker who visualizes the Last Judgement when repentance will be too late, and who realizes his own need for repentance
- **Language** – including **imagery** in relation to Donne’s exploration of ideas and feelings of repentance:
  - direct address to angels and to the souls of the dead now rising from their graves show the speaker in an imagined enactment of the Last Judgement – when repentance will be too late
  - imagery of angels and trumpets draws on the Book of Revelation with its vision of repentance and salvation

- use of imperatives, and percussive rhythm of opening line both stress the urgency with which the Apocalyptic vision of the octave compels repentance in this psychological context
  - visual image of the reconstitution of body and soul increases the urgency of the need to repent
  - initial cartographical image sets the action of the octave on a huge spatial stage, the whole earth. Correspondingly vast expanses of time are suggested by the flood which “did” overthrow and the fire which “shall”. This is the setting in which Donne’s ideas and feelings of repentance are explored
  - use of listing to suggest the perils of this world and so to increase the emotional temperature before the muted sincere note of repentance is sounded in the sestet where God is addressed directly
  - word-play on “abound”/“abundance” conveys the magnitude of what the repentant sinner knows he is seeking of God
  - juxtaposition of adverbs “there; here” brings the Last Judgement close to the speaker, making the urgency of the need to repent overwhelming
  - final couplet refers to the Christian bargain of Christ’s sacrifice, in which repentance is the price demanded of the speaker
- **Tone** in relation to Donne’s exploration of ideas and feelings of repentance :
    - in the octave a tone of excited encouragement, speeding time on towards the Last Judgement
    - in the sestet a contrasting tone of quiet pleading, of reflection, and finally of certainty regarding the efficacy of repentance

#### AO4: Context

- Use of relevant **external** biographical material:
  - Donne born in London to a prosperous Roman Catholic family at a time when anti-Catholic sentiment was rife
  - Donne educated by Jesuits
  - in 1593 Donne’s brother Henry died of a fever in prison after being arrested for giving sanctuary to a proscribed Catholic priest
  - the death of his brother caused Donne to question his own faith
  - early years as a libertine ended by his marriage. Isaac Walton saw him as a sinner who repented of his rakish immoral youth
  - in 1611, Donne published two anti-Catholic polemical pamphlets, public testimony of his renunciation of the Catholic faith
  - after resisting prolonged pressure from King James, Donne reluctantly entered the Anglican ministry in 1615
  - as Dean of St. Paul’s, a preaching post, he soon established himself as one of the great preachers of the era
  - his printed sermons deal repeatedly with the ideas of his religious faith, including repentance. At times he could doubt its efficacy: “I am still the same desperate sinner; He is still the same terrible God.” Like most men of his time he lived in the tension between a salvatory and a predestinary creed.

**Suitable second poems: “Good Friday: Riding Westward”; “Batter my Heart”.**

### 3 Pope: *The Rape of the Lock*

#### Answer either (a) or (b)

- (a) By referring closely to extract **3(a)** printed in the accompanying Resource Booklet and on appropriately selected parts of the text and making use of **relevant external contextual information** on the nature of mock heroic poetry, examine the **poetic methods** which Pope uses to present the sylphs as part of his mock-heroic style.

#### Extract: Canto 2 Lines 91–116

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

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

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

#### AO1: Communication

Answers should contain

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in expressing ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation

#### AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) in relation to Pope's presentation of the sylphs as part of his mock-heroic style.

- **Form** and **structure** in relation to Pope's presentation of the sylphs as guardians of an eighteenth century belle:
  - first-person narration from the point of view of the chief sylph, Ariel, addressing the other sylphs
  - use of mock epic in presentation of the sylphs to underline the trivial preoccupations of eighteenth-century society
  - heroic couplets leading to bathos, deflation and comical incongruity, e.g. "Whether the nymph shall break *Diana's* Law/Or some frail *China* jar receive a flaw", where the two events are ironically linked by rhyme and the couplet structure

- **Language** – including **imagery** in relation to Pope's presentation of the sylphs as part of his mock-heroic style:
  - mock-epic parallels drawn between sylphs, Homer's deities and Milton's angels, contrast the insubstantial and ineffective sylphs with the powerful gods and angels of Homer and Miltonic epic
  - Ariel's paradoxical language of instruction to the sylphs urges them both to act as Belinda's protectors (like the guardian gods in epic parallels) but also to make her more attractive to men and thus increase her vulnerability
  - Ariel's use of zeugma highlights Belinda's distorted values: "Or stain her honour or her new brocade"
  - Ariel's use of bathos in moving from the serious (the lofty, inflated diction of "some dire disaster") to the trivial ("change a Flounce, or add a Furbelow")
  - Ariel's juxtaposition of phrases recalling the grandeur and high ideals of the epic world ("Haste then, ye spirits! to your charge repair") and the superficial world of the belle ("the flutt'ring fan", "her fav'rite Lock")
  - Ariel suggests the sylphs operate in contexts of extreme experience indicated through the use of hyperbolic, melodramatic language, typical of mock-heroic, e.g. "This day, black Omens threat the brightest Fair"
- **Tone** in relation to Pope's presentation of the sylphs as part of his mock-heroic style
  - melodramatic in the epic warning "Haste then, ye spirits"
  - playful mockery of women's vanity
  - ridicule of the beau monde in which there are no fixed moral standards

#### AO4: Context:

Relevant **external** contextual information on mock-heroic poetry:

- a work in verse which employs a lofty style for satirical purposes
- use of epic high-serious tone in trivial contexts in order to ridicule society's misplaced values
- subtle balance between close resemblance to the "original" epic and a deliberate distortion of its principal characteristics
- heroic epics featured gods who watched over the heroes: Pope recreates these guardian gods in the form of the sylphs who imitate Homer's deities and Milton's angels

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

- (b) By referring closely to extract **3(b)** printed in the accompanying Resource Book, identify and describe, in your own words, the theme of the text. You should refer to appropriately selected parts of the text and making use of **relevant external context and information** on the importance of female honour in eighteenth-century upper-class society. You should also examine the **poetic methods** which Pope uses to present this theme.

### Extract Canto 4 Lines 93–120

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

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

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

#### AO1: Communication

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in expressing ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotation

#### AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) in relation to Pope's presentation of the importance of female honour in eighteenth-century society:

- **Form and structure** in relation to Pope's presentation of the importance of female honour to eighteenth-century society:
  - the mock-heroic form (parody of Nestor's speech to the Greeks in the *Iliad*) used for satiric purpose, offering moral comment on society's debased notion of female honour (extract)
  - sudden switch to Thalestines' perspective: characterisation of Thalestines, Queen of the Amazons, including naming her and giving her direct speech, to provide a vignette dramatising the superficial view of female honour in the eighteenth century (extract)
  - use of repetition and frequent rhetorical questions and exclamations give the extract a strong rhetorical drive, indicating Thalestines' incendiary role ("fans the rising flames") in the game of female honour which one is playing with Belinda (extract)
  - balanced heroic couplets and antitheses, awarding equal weight to the morally important and the trivial, thus reinforcing the sense of a debased notion of female honour
  - juxtaposition of the morally serious and the trivial suggests the confused moral values which govern eighteenth-century upper-class society's ideas about female honour



- **Language** – including **imagery** in relation to Pope’s presentation of the importance of female honour in eighteenth-century society:
    - Thalestris’ uses the high epic term “honour” (“*Honour* forbid”) but really means... irony in her statement that women should be prepared to sacrifice “Ease, pleasure, all” to “Honour” (i.e. reputation) (extract)
    - Pope’s use of consistently mock-heroic style in presenting Thalestris inflated, mischievous speech to persuade Belinda to act in defence of her reputation
      - Tactics of inflation (extract)
        - rhetorical questions
        - exclamations
        - anaphora
        - circumlocution (“sound of Bow”)
        - hyperbole (“the inestimable prize”)
        - repetition (“this prize, the inestimable prize”)
        - alliteration (“bravely bore the double loads of lead”)
        - lists (“men, monkeys, lap-dogs, parrots, perish all”)
    - Tactics of deflation used to expose debased notions of female honour in the eighteenth century:
      - zeugma
      - bathos
      - balancing/antithesis/juxtaposition
      - incongruity, as in lists
- **Tone** in relation to Pope’s presentation of the importance of female honour in eighteenth-century society:
  - irony in Thalestris’ perception of honour “... at whose unrival’d shine/ease, pleasure, virtue, all, our sex reign” (extract)
  - histrionic, melodramatic tones: movement from insincere lament to ferocious explanation (extract)
  - ridicule of the *beau monde* because it holds reputation in higher regard than moral standards; and of Belinda’s hypocrisy regarding the Baron’s “assault”: “hadst thou, Cruel! been content to seize/Hairs less in sight, or any hairs but these!”

#### AO4: Context

Relevant **external** contextual information on the importance of female honour in eighteenth-century society:

- basis of the poem in real life incidents involving Arabella Fermour and Lord Petre, which Pope uses to expose the debased notions of female honour seen only in terms of sexual conduct
- patriarchal society: reductive male view of female honour seen only in terms of sexual conduct
- in the debased morality of the time (the reign of Queen Anne 1702–1714), the appearance of female honour was more important than the reality
- female honour was a matter of reputation: a good reputation was a prerequisite to a socially advantageous marriage, “she who scorns a man must die a maid”
- strict upper-class society courtship rituals designed to protect female honour
- double sexual standards in eighteenth-century upper-class society: female sexual behaviour was much more strictly ordered than that of the male

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

#### 4 Goldsmith: *The Deserted Village*

Answer either (a) or (b)

- (a) By referring closely to extract 4(a) printed in the accompanying Resource Booklet, and by appropriately selected parts of the text, and making use of **relevant external contextual information** on the effects of the redistribution of wealth in eighteenth-century English society, examine the **poetic methods** which Goldsmith uses to present these effects.

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

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

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

#### AO1: Communication

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in expressing ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotation

#### AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) in relation to Goldsmith's presentation of the effects of the redistribution of wealth on eighteenth-century English society:

- **Form and structure** in relation of to Goldsmith's presentation of the effects of the redistribution of wealth on eighteenth-century English society:
  - passage consists of a description in verse paragraph 1 of the effects of the redistribution of wealth which has necessitated the emigration of the rural poor, then in verse paragraph 2 a generalising comment based on the metaphor of poison, followed by a return to the present state of devastation in verse paragraph 3
  - emergence of the speaker in verse paragraph 3 dramatises the poem's response to the effects of the new economic order (extract)
  - intermingling of concrete particulars and abstract generalisations in presenting the speaker's view of the redistribution of wealth

- sustained contrast between the frugal but contented lives of rural poor, and the destructive greed of the wealthy few
  - use of heroic couplet associated with high style to deal with important matters
  - effects of the redistribution of wealth in eighteenth-century English society
  - contrast between individualised portraits of the rural community and generalised references to the exponents of the new economic order
  - dramatisation of the speaker's return to the village of his youth and his response to the effects of the redistribution of wealth
- **Language** – including **imagery** in relation to Goldsmith's presentation of the effects of the redistribution of wealth on eighteenth-century English society
    - insistent pervasiveness given to negative diction ("shuddering", "wept", "cursed", "sickly", "bloated") to describe the effects of the redistribution of wealth (extract)
    - contrasting idealising diction ("wholesome store", "calm desires") to describe the rural world which is being destroyed by the redistribution of wealth
    - frequent use of personification to make vividly present both the virtues of the rural world ("Contented Toil", "hospitable Care") as well as the forces of destruction ("Trade's unfeeling train") unleashed by the redistribution of wealth (extract)
    - pastoral images contrasted with images of wealth and luxury: "Dear lovely bowers of innocence and ease"; "Those poisonous fields with rank luxuriance crown'd" to emphasise the effects of the redistribution of wealth
    - contrast between idyllic image of the homeplace and anti-pastoral imagery associated with the emigrants destruction: "Those poisonous fields with rank luxuriance crown'd" to emphasise the effects of the redistribution of wealth
    - imagery of bats, scorpions, snakes, to describe the emigrants' destination, emphasising the effects of the redistribution of wealth
    - use of alliteration to convey speaker's distaste for the effects of wealth: "With all the freaks of wanton wealth array'd"; "When the poor exiles, every pleasure past,/Hung around their bowers, and fondly looked their last" (extract)
    - language of disease used to evoke the corrupting effects of wealth: "sickly greatness"; "Bloated mass" (extract)
    - imagery of "tyrant's hand" and "tyrant's power" contrasting with children leaving the land dehistoricises events and turns them into simple schematic fairy-tale narratives of good versus evil
  - **Tone** in relation to Goldsmith's presentation of the effects of the redistribution of wealth in eighteenth-century English society
    - contempt for those who desire material wealth: " O Luxury, thou cursed by Heaven's decree,/ How ill exchanged are things like this for thee!" (extract)
    - denunciation of those who become wealthy at the expense of many
    - nostalgia for the values of rural life that are being destroyed by greed
    - lyrical evocation of idyllic rural world untouched by luxury
    - humorous and affectionate tone in portraying individual representatives of the self-sufficient rural community
    - elegiac tone used in describing the disappearance of a simple rural world

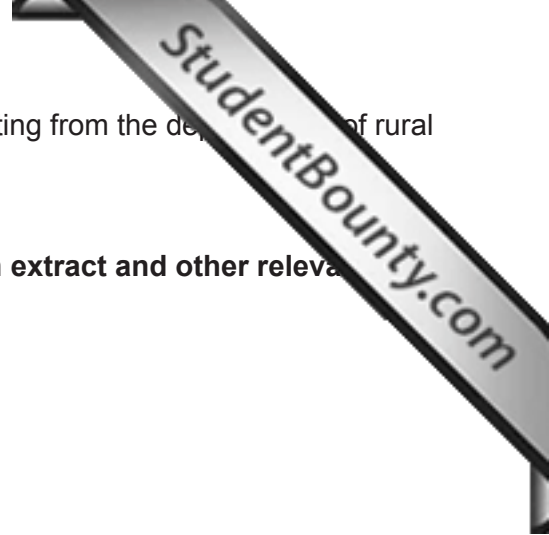
#### AO4: Context

Relevant external contextual information in relation Goldsmith's presentation of the effects of the redistribution of wealth in eighteenth-century English society

- effects of landlordism and enclosures on rural communities: loss of economic opportunities offered by common land, loss of independence, morale and self-confidence; increased poverty and evictions
- enclosures meant a new way of farming which increased inequality of income and produced disposable income which was used to buy luxury goods provided by the East India Company
- the lure of opportunity and material advantage in the towns and cities resulting in the depopulation of rural areas

- contrast between wealth and poverty in an urban setting resulting from the depopulation of rural areas
- exile and emigration as a result of the redistribution of wealth

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



- (b) By referring closely to extract 4(b) printed in the accompanying Resource Book, and other appropriately selected parts of the text, and making use of **relevant external biographical and contextual information**, examine the **poetic methods** which Goldsmith uses to express his criticisms of society.

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

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

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

### AO1: Communication

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in expressing ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation

### AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) used by Goldsmith to express his criticisms of society

- **Form** and **structure** used by Goldsmith to express his criticisms of society
  - argument developed through unfolding series of contrasts, e.g. the village as it once was and the present scene of desolation
  - speaker apostrophising ‘ye statesmen’ who encourage the pursuit of luxury at the expense of the rural poor (extract)
  - use of final paragraph as summary of the speaker’s criticism of society and call to action, e.g. “Teach erring man to spurn the rage of gain”
  - interplay between emotive passages and public speech, e.g. contrast between the nostalgic opening verses and the more didactic “Ill fares the land, to hastening ills a prey,/ Where wealth accumulates, and men decay.”
  - use of heroic couplet throughout to emphasise key criticisms of society, e.g. “The robe that wraps his limbs in silken sloth/Has robb’d the neighbouring fields of half their growth” (extract)

- **Language** – including **imagery** used by Goldsmith to express his criticisms of society
  - Images of wealth, “the loads of freighted ore”, “Hoards...abound” compared to the poverty of the displaced rural people, “the poor’s decay” (extract)
  - use of rhetorical questioning and apostrophe to convey protest against social injustice, “Vain transitory splendours! Could not all/ Reprieve the tottering mansion from its fall”
  - use of repetition for effect, e.g. “Space for his lake, his park’s extended bounds,/ Space for his horses, equipage and hounds;” (extract)
  - use of emotive language for effect, e.g. “All but yon widow’d solitary thing, /That feebly bends beside the plashy spring;”
  - use of language of protest and argument, e.g. “His seat, where solitary sports are seen,/ Indignant spurns the cottage from the green” (extract)
  - language of idealism in recollecting the village, e.g. “Sweet lovely bowers of innocence and ease”
  - contrasting language conveying the suffering of the displaced rural community, e.g. “While, scourged by famine, from the smiling land/The mournful peasant leads his humble band;”
  - use of alliteration to express social protest, e.g. “But times are alter’d: Trade’s unfeeling train/ Usurp the land and dispossess the swain”
- **Tone** used by Goldsmith to express his criticisms of society
  - sense of passionate appeal to reader, inviting our condemnation of injustice, e.g. “But a bold peasantry, their country’s pride,/ When once destroyed, can never be supplied.”
  - satiric tone to convey moral indignation, e.g. ‘...the long pomp, the midnight masquerade,/ With all the freaks of wanton wealth arrayed...’
  - pathos
  - nostalgic recollection of rural idyll, “How often have I loiter’d o’er thy green,/Where humble happiness endear’d each scene!”
  - personal sense of loss, “In all my wanderings through this world of care.../I still had hopes, my latest hours to crown,/Amidst these humble bowers to lay me down”
  - anger at the injustices suffered by the innocent, “To see each joy the sons of pleasure know/Extorted from his fellow-creature’s woe”

#### AO4: Context

- Relevant external contextual information in expressing social criticisms of society:
  - the structure of rural communities before enclosure
  - the effects of commerce that led to increased emphasis on powers of acquisition of land/wealth by the few
  - the effects of landlordism and enclosures of common land in the eighteenth century
  - shortages of labour, increasing problem of poverty
  - the nature of emigration in the eighteenth century

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

## Section B: The Study of Drama

### Advice to Examiners

#### 1 Description v Analysis/Argument

Examiners should be aware of the difference between answers which are basically descriptive/narrative and those which offer the higher skills of analysis and argument. Guidance on placing answers in the appropriate band is provided in the grid on pages 24 and 25. For example, answers with a suggestion of AO3 (comparison/argument) and AO4 (context) will be placed in Band 2. Top Band answers will address key terms in an explicit and sustained way and engage cogently with the question's stimulus statement.

#### 2 Key Terms/Issues

Candidates must take account of key terms and structure their answers accordingly if they are to be relevant and properly focused. Key terms and the relationship amongst them, are of two distinct kinds: those which are **directives** (e.g. examples will be provided from the current examination paper) and those which are included in the question's stimulus statement – e.g. examples will be provided from the current examination paper.

#### 3 Assessment Objectives for A2 1: B

**AO1** This globalising Objective emphasises three essential qualities:

- (i) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all questions");
- (ii) the coherent organisation of material in response to the question; and
- (iii) knowledge and understanding.

**AO2** This objective is concerned with the writers' methods used to achieve certain effects, requiring candidates to consider language, tone, character interaction, staging in responding to the given stimulus statement.

**AO3** The emphasis of this objective should be on the candidate's ability to respond to a given reading or readings of the plays and develop an argument conveying his/her opinion. Where candidates refer to other critic's opinions, they should integrate these into their own arguments and acknowledge their source. Candidates can still reach the top of Band 6 without reference to named critical opinion(s) other than that/those of the stimulus statement. Examiners should not, therefore, comment adversely on the absence of such references. This AO also involves drawing comparisons and contrasts between the two plays. The answer should be constructed in a comparative way.

**AO4** No specific sources are prescribed or recommended. Nevertheless, as the given readings of the text address a contextual issue – whether social, cultural, historical, biographical, literary – candidates will be expected to provide appropriate information from outside the text. Such information must be applied to the terms of the question. Little credit should be given for contextual information that is introduced merely for its own sake.

Candidates who demonstrate significant strengths in AO1 and AO3 but who provide **no** external contextual information cannot be rewarded beyond a mark of 41. Candidates who demonstrate significant strengths in AO1 and AO3 but who provide only **limited** external contextual information cannot be rewarded beyond a mark of 47. "Limited" contextual information would include: simple assertions and generalisation; or contextual information that is not completely relevant (but could have been argued into relevance).

#### 4 Unsubstantiated Assertions

In all answers, candidates are expected to provide convincing textual evidence in the form of close references and/or apt quotation for their comments. Appropriate evidence is also expected where contextual information is required and reference to other critical opinions if it is made should include sufficient information to indicate that the candidate understands the point he/she is citing. Unsupported generalisation should not be rewarded.

## 5 Use of Quotation

Quotations should be appropriately selected and woven into the main body of the discussion. Proper conventions governing the introduction, punctuation and layout of quotations should be observed, with particular regard to the candidate's smooth and syntactically appropriate connection of the quotation with their own words.

## 6 Observance of Rubric

You should always ensure that candidates observe the rubric of the question. This includes, in this unit, that equal attention be given to each play.

## 7 Length of Answers

In A2 1 candidates often write at considerable length. Length does not always mean quality. Some lengthy answers are thorough and interesting but others may be repetitive and plodding and contain much irrelevant and/or unrelated material. On the other hand, some brief answers may be scrappy while others are cogent and incisive.

## 8 Answers in Note Form

Some answers may degenerate into notes or may, substantially, take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others. The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be. If in doubt, contact the Chief Examiner.

## 9 Uneven Performance

While some candidates may begin badly, they may "redeem" themselves during the course of the answer. Read all of the answer carefully and do not let obvious weaknesses blind you to strengths displayed elsewhere in the answer.

## 10 Implicit/Explicit

Examiners are strongly urged to mark what is **on the page** rather than what they think the candidate might mean. Do not attempt to do the work for the candidate to justify a higher mark than is actually earned. The argument that something is implicit in the answer is extremely unreliable as what may appear to be **implicit** to one examiner may not appear so to another.



Internal Assessment Matrix for A2 1: Section B

	<b>AO1 Communication</b>	<b>AO2 Methods</b>	<b>AO3 Comparison/ Argument</b>	<b>AO4 Context</b>
<b>Band 1 (a) 0–13 VERY LITTLE</b>	<ul style="list-style-type: none"> <li>shows very little understanding of the extracts or ability to write about them</li> </ul>			
<b>Band 1 (b) 14–22 GENERAL</b>	<ul style="list-style-type: none"> <li>communicates broad or generalised understanding of the extracts</li> <li>writes with very little sense of order and relevance and with limited accuracy</li> </ul>			
<b>Band 2 23–29 SUGGESTION</b>	<ul style="list-style-type: none"> <li>communicates basic understanding of the texts</li> <li>conveys simple ideas but with little sense of order and relevance, using a few appropriate examples <b>[suggestion of relevance]</b></li> <li>writes with basic accuracy using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a few basic aspects of character interactions and language (including imagery)</li> <li>may refer to tone</li> <li>may mention basic aspects of structure and staging – but with limited understanding <b>[suggestion of methods]</b></li> <li>occasionally comments on identified methods</li> </ul>	<ul style="list-style-type: none"> <li>offers simple comments on basic similarities and differences between texts <b>[suggestion of comparison/contrast]</b></li> <li>takes a little account of key terms</li> <li>shows a very basic attempt at reasoning in support of her/his opinion <b>[suggestion of relevant argument]</b></li> </ul>	<ul style="list-style-type: none"> <li>may mention little external contextual information <b>[suggestion of context]</b></li> </ul>
<b>Band 3 30–35 EMERGENCE</b>	<ul style="list-style-type: none"> <li>communicates basic understanding of the texts</li> <li>conveys ideas with a little sense of order and relevance, using a few appropriate examples <b>[emergence of relevance]</b></li> <li>writes fairly accurately, using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a few basic aspects of character interactions and language (including imagery) <b>[emergence of relevance argument]</b></li> <li>identifies tone</li> <li>may have some basic aspects of structure and staging but with limited understanding</li> <li>offers a few comments on identified methods <b>[emergence of methods]</b></li> </ul>	<ul style="list-style-type: none"> <li>offers a few comments on similarities and differences between texts <b>[emergence of comparison/contrast]</b></li> <li>reaches a simplistic personal conclusion</li> <li>takes a limited account of key terms</li> <li>shows a more deliberate attempt at reasoning in support of her/his opinion <b>[emergence of relevant argument]</b></li> </ul>	<ul style="list-style-type: none"> <li>identifies a little relevant external contextual information <b>[emergence of relevant external context]</b></li> </ul>
<b>Band 4 36–41 SOME</b>	<ul style="list-style-type: none"> <li>communicates some understanding of the texts</li> <li>conveys some ideas with some sense of order and relevance, using some appropriate examples</li> <li>writes with some accuracy using some literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies some aspects of character interactions and language (including imagery)</li> <li>identifies some aspects of tone</li> <li>may show some awareness of structure and staging</li> <li>makes some comments on identified methods</li> </ul>	<ul style="list-style-type: none"> <li>offers some comments on similarities and difference between texts</li> <li>reaches a personal conclusion to some extent</li> <li>takes some account of key terms in a competent manner</li> <li>makes some attempt at reasoning in support of her/his opinion</li> </ul>	<ul style="list-style-type: none"> <li>offers some relevant external contextual information in answering the question</li> </ul>

	<b>AO1 Communication</b>	<b>AO2 Methods</b>	<b>AO3 Comparison/ Argument</b>	
<b>Band 5 42–47  COMPETENT</b>	<ul style="list-style-type: none"> <li>communicates competent understanding of the texts</li> <li>conveys ideas with a competent sense of order and relevance, using competent evidence</li> <li>writes with competent accuracy, using literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a competent selection of methods – i.e. character interactions and language (including imagery), tone, structure, staging</li> <li>explains in a competent way how these methods create meaning</li> </ul>	<ul style="list-style-type: none"> <li>offers competent comments on similarities and differences between texts</li> <li>reaches a competent personal conclusion</li> <li>addresses key terms in a competent manner</li> <li>offers competent reasoning in support of her/his opinion</li> </ul>	<ul style="list-style-type: none"> <li>makes a competent use of relevant external contextual information in answering the question</li> </ul>
<b>Band 6(a) 48–54  GOOD</b>	<ul style="list-style-type: none"> <li>communicates a good understanding of the texts</li> <li>conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner</li> <li>writes accurately and clearly, using an appropriate literary register</li> </ul>	<ul style="list-style-type: none"> <li>identifies a good range of aspects of methods – i.e. character interactions, language (including imagery), tone, structure, staging</li> <li>explores in good detail how these methods create meaning</li> </ul>	<ul style="list-style-type: none"> <li>comments well on similarities and differences between texts</li> <li>reaches a good personal conclusion</li> <li>addresses key terms well</li> <li>offers good reasoning in support of her/his opinion</li> </ul>	<ul style="list-style-type: none"> <li>makes good use of relevant external contextual information in answering the question</li> </ul>
<b>Band 6(b) 55–60 EXCELLENT</b>	<ul style="list-style-type: none"> <li>excellent in all aspects</li> </ul>			

## Section B: Drama

Answer **one** question in this section

### 1 Satire

**Jonson:** *Volpone*

**Sheridan:** *The School for Scandal*

**As satire, Jonson's *Volpone* has more appeal to a modern audience than Sheridan's *The School for Scandal*.**

By **comparing** and **contrasting** appropriately selected parts of the two plays, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer's **dramatic methods** and relevant **external contextual information** on satire and the modern audience.

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

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

Responses should demonstrate the following:

#### **AO1: Communication**

Answers should contain:

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

## AO2: Methods

Candidates should **identify** and **explore** aspects of character interactions, structure, language (including imagery), tone and staging used to compare and contrast the two plays in relation to the question.

- **Character interactions** (the following points may form the basis of a relevant argument):

### *Volpone*

- Act I (one long scene) shows a sequence of visits to Volpone from Voltore, Corbaccio and Corvino, each illustrating the cupidity that is a main target of the satire. Jonson takes care to dissociate Volpone and Mosca from this cupidity. Their vice is a different one, to be fully developed later
- the Would-Be scenes provide other, less serious targets: Sir Politic's foolish desire for the inside story and his ridiculous projects, and his wife's vanity and literary chatter
- the trial in Act IV again displays the baseness of behaviour of Voltore, Corbaccio and Corvino. They are displayed as both fools and knaves
- another possible satiric target emerges at the beginning of Act V. It is the recklessness and inability to stop, despite the realisation (by Mosca) that "We cannot think to go beyond this".

### *The School for Scandal*

- range of contemporary fads and foibles satirised in the ensemble scenes of the Lady Sneerwell set
- gradual focus on the more serious moral target of hypocrisy in key scenes featuring Joseph Surface
- Joseph's predilection for expressing himself in "sentiments" is the vehicle for a satiric attack on the contemporary literary figure of the "man of sentiment"

- **Structure** (the following points may form the basis of a relevant argument):

### *Volpone*

- satiric attack on cupidity intensified by Jonson's neo-classic approach to structure – partial adoption of the Classical Unities
- use of repetition and paralleling in presentation of the main representatives of the vice
- variety provided by the less intense and ferocious satiric treatment of the Would-Be's

### *The School for Scandal*

- a more diverse plot (Sir Peter's difficulties with his young wife, Lady Sneerwell's set and their activities, the discoveries of Sir Oliver), allowing frequent casual satiric reflections as well as the main focus on the general and enduring satiric target of hypocrisy

- **Language** – including **imagery** – and tone (the following points may form the basis of a relevant argument):

### *Volpone*

- imagery of gold: "Open the shrine that I may see my saint" begins the play. This sometimes co-exists with religious imagery suggesting a misplaced devotion which a modern audience may find self-applicable
- imagery of disease, deformity and decrepitude reinforces the theme of the moral sickness of avarice
- racy, pattering, exclamatory dialogues convey the excitement of the plotting between Volpone and Mosca

*The School for Scandal*

- rapid conversations, laden with innuendo and circumstantial detail among the members of the “scandalous college”
- language used to characterize Joseph Surface: excessive politeness and unctuousness; moralizing when required. More direct when the mask can be dropped

- **Staging** (the following points may form the basis of a relevant argument):

*Volpone*

- use of disguise. The gulls’ failure to see through Volpone’s several disguises suggests the moral blindness of avarice
- use of asides and soliloquies by Mosca and Volpone
- use of contrasts in depiction of plotters and their dupes
- control of pace, especially at beginning of Act V, where the plotters pause at their moment of triumph – and then move on
- Volpone’s collection of household grotesques suggesting the moral deformity of the world of the play

*The School for Scandal*

- use of variety and contrast in ensuring dramatically effective presentation of both scandal-mongering and hypocrisy as satiric targets. (Consider e.g. play’s opening, and the sequence of the scenes in Act V)
- use of props: the screen as an instrument to reveal Joseph’s hypocrisy; the pictures to reveal Charles’ good-heartedness

**AO3: Comparison**

Candidates should:

- sustain a comparison/contrast of the plays in relation to the key terms of the question
- offer opinion or judgement in response to the given readings of the text
- take account of and examine the relationship between the key terms, e.g. “**As satire**”, “**more relevance to a modern audience**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings from that expressed in the stimulus statement, e.g. **Sheridan’s satirical targets, such as gossips and malice as a style are very relevant to a modern audience**

**AO4: Context**

Candidates should use relevant **external** contextual information on the nature and purpose of satire and the modern audience.

**Satire:**

- purpose of satire: to offer social and moral criticism by mocking vice and folly
- combining comic means and serious purpose, mixing pleasure and profit
- types/tone in satire: acerbic and genial
- the assumption of a normative framework of good sense and morality
- use of distortion, simplification and exaggeration to mock and attack
- many if not most satires mix general moral strictures with attacks on particular or contemporary follies

**The modern audience:**

- current interest in exposing cupidity (e.g. in banking sector) which has attracted derogatory descriptors, e.g. “fat cats”, “snouts in the trough”, “masters of the universe”, “the Shred”
- associated interest in recklessness of risk-taking in high-level finance (‘rogue traders’, ‘banking’)
- target of hypocrisy still an irresistible target for modern satire and has obvious appeal to a modern audience, media interest in public figures who fall short of self-professed standards
- modern audience familiar with culture of malicious gossip through genre of celebrity gossip magazines
- light satire directed at fads and foibles prevalent today as ever.

## 2 Historical Drama

**Eliot:** *Murder in the Cathedral*

**Bolt:** *A Man for all Seasons*

***Murder in the Cathedral* and *A Man for all Seasons* are useful texts for teaching the history of the periods in which they are set, but neither of them makes interesting, entertaining drama.**

By **comparing** and **contrasting** appropriately selected parts of the two plays, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer's **dramatic methods** and **relevant external contextual information** on the nature of Historical Drama.

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

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

Responses should demonstrate the following:

### AO1: Communication

Answers should contain:

- Knowledge and understanding of the texts in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology

### AO2: Methods

Candidates should **identify** and **explore** aspects of character interactions, structure, language (including imagery), tone and staging used to compare and contrast the two plays:

- **Character interactions:**

*Murder in the Cathedral*

- Becket's interactions with the Tempters: Tempters presented as both external historical and political forces and timeless internal psychological forces acting on Becket e.g. Second Tempter represents the temptation of compromise, but is also based on the following historical facts: Constitutions of Clarendon and Northampton (1164) and the attempt to induce Thomas to change his mind and accept the king's view at Montmirail (1169)

- Becket's interactions with the Knights: Knights, though based on actual historical personages (Reginald Fitz Urse, William de Traci, Hugh de Morville, Richard Fitzurse), are given minimal individualising characterisation so that they can act as universal symbols of the coercive power of the state
- limited characterisation of Becket who is presented more symbolically than More as a universal figure of religious martyrdom
- Eliot's departures from purely naturalistic characterisation may be viewed as either enhancement or diminution of the play's interest/entertainment value

#### *A Man for all Seasons*

- More's interactions with other characters reveal the actual historical situations and events in which he was embroiled, e.g. his friendship with Henry VIII; his resistance to Henry's wish to divorce Catherine of Aragon; his appointment by the King as Chancellor in 1529, and his resignation from this office in 1532; his imprisonment in the Tower (April 1534); his execution on 6 July 1535 for High Treason, having refused to swear the Oath of Supremacy; conversations in the play between More and Chapuys regarding the papacy echo actual recorded exchanges
- More interacts with a wider range of characters from all levels of society, including family, friends and enemies (Cromwell, Wolsey, King, Norfolk, Rich, Alice, Meg), which makes him a more rounded and engaging character than Becket, seen in a carefully detailed social context, and in both personal and public situations
- More's interactions dramatise the conflict between the individual and the external political world – a conflict of timeless, universal relevance
- More and other characters have a more broadly human, social and dramatic interest than Becket and the other characters in *Murder in the Cathedral*

- **Structure:**

#### *Murder in the Cathedral*

- two parts, divided by an Interlude consisting of a short sermon, which reproduces Becket's actual words: interesting and entertaining because of an audience's recognition of the use of actual quotation, or not interesting or entertaining because of a modern audience's resistance to sermonising
- use of suspense (the Chorus' premonition, speeches of the four Tempters, the priests' attempt to prevent the Knights from attacking Becket) in the lead-up to the inevitable climax, the murder of Becket, has strong dramatic interest
- denouement and closing "Te Deum" ends the play on a liturgical and religious note which is both historically and dramatically evocative

#### *A Man for all Seasons*

- two acts, with Act Two presenting More's fall (imprisonment, trial and execution) in a dramatic and suspenseful manner
- gradual build-up towards More's inevitable execution engages the audience
- Brechtian structure with Common Man bridging distance between sixteenth-century religious and political history and modern audience, ensuring accessibility and dramatic impact
- alternation of scenes between public (political and religious) and domestic situations helps to maintain dramatic interest



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

#### *Murder in the Cathedral*

- complex verse with wide stylistic and rhythmic variety, and with ritualistic, liturgical and biblical elements, used to amplify and intensify the drama, and to enhance its interest and entertainment value
- Becket's language rooted in the idiom and imagery of the sixteenth century, e.g. the recurring image of the wheel of time, or the image of the struggle with shadows
- Chorus's natural, homely imagery of everyday life (ploughing, harvest, seasonal change, light and darkness, growth and decay, doubt, corruption and pollution progressing to final image patterns of new spiritual and intellectual awareness) represents a dramatic alternative to Becket's language
- Tempters' language: persuasive, engaging, interesting, dramatic

#### *A Man for all Seasons*

- colloquial prose combining sixteenth-century and modern-day diction for dramatic effect
- characters' language is individualised, interesting and entertaining, e.g. More's urbane and witty speech: its irony and sarcasm contrasted with Norfolk's bluntness, Wolsey's coarseness, Cromwell's cunning and the Common Man's earthy self-preservation and cynical humour
- imagery of land to imply steadfastness and certainty; water imagery to suggest inconstancy and instability; images of mud, silt and quicksands suggesting danger, deception, treachery – all help to bring the sixteenth-century political and religious history dramatically alive
- Common Man's base humour and affability used for dramatic effect

- **Staging:**

#### *Murder in the Cathedral*

- strongly indebted to Greek tragedy, especially use of Chorus, minimal scenery: may seem remote and unhelpful in bringing twelfth-century history alive, or may be regarded as a means of focusing audience attention and intensifying the moral and psychological drama
- elements of pageant and ritual, and the ritualistic rather than realistic treatment of the murder, may seem lacking in drama, or may be regarded as intensifying the drama
- lack of action in Part 1 may be perceived as less interesting/entertaining and more intellectually demanding than Bolt's play
- impact of the Knights' apologia/direct address to the audience – an interesting/entertaining defence of their political action?
- use of music – introits, the "Dies Irae" and "Te Deum" creating a cathedral atmosphere which some may find remote, while others may find dramatically evocative and helpful in bringing twelfth-century history alive

#### *A Man for all Seasons*

- influence of Brechtian theatre seen in the use of a narrator/commentator and non-naturalistic set, which some may find off-putting or inaccessible, while others may find helpful in bringing sixteenth-century history to life
- use of Common Man as chorus to directly address and implicate audience in More's struggle – a way of ensuring audience engagement and interest in sixteenth-century history
- human interest/entertainment value in staging of final scenes showing reversal of More's fortunes and his execution

### AO3: Comparison

Candidates should:

- Sustain a comparison/contrast of the plays in relation to the key terms of the question
- Offer opinion or judgement in response to the given readings of the text
- Take account of and examine the relationship between the key terms, e.g. “**useful texts for teaching**”, “**history of the periods in which they are set**”, “**neither of them**”, “**interesting**”, “**entertaining**”, “**drama**”
- Make an attempt at reasoning in support of his/her opinion
- Provide textual referencing to illustrate his/her opinion
- Show awareness of other readings from that expressed in the stimulus statement, e.g. **that the plays (or one or other of them) are more effective as interesting, entertaining drama than as historical teaching aids**

### AO4: Context

Candidates should use **relevant external contextual material** on the nature of historical drama

#### Literary context: characteristics of historical drama:

- historical drama reflects historical facts, but not necessarily in a completely accurate or reliable manner (“We don’t go to *Macbeth* for history”), e.g. Becket’s actual words are used in the Interlude sermon, More’s in the trial scene: in both plays, actual words and historical facts and personages are integrated into the playwrights’ wider psychological, moral, symbolic and ritualistic concerns
- the dramatic imperative always supercedes the claims of historical accuracy or reliability, e.g. time periods may be compressed, events conflated, exaggerated or distorted in order to highlight certain points of meaning or to create suspense, or for other dramatic purposes, e.g. Eliot severely limits his characterisation of Becket, making no reference to his scholarship, love of life, dancing, jousting, while Bolt tends to idealise More and suppresses the real-life More who tortured heretics, employed spies; Bolt telescopes time, Act 1 beginning in May 1530, Act 2 in May 1532 and concluding in July 1535
- good historical drama transcends its historical moment and aims to deal in timeless truths, universal themes and issues

### 3 Drama of Social Realism

**Ibsen:** *A Doll's House*

**Osborne:** *Look Back in Anger*

**Alison and Helena more accurately reflect the attitudes and values of society in the 1950s than Nora does of society in the 1870s.**

By **comparing** and **contrasting** appropriately selected parts of the two plays, show how far you would agree with the view expressed above. Your **argument** should include relevant comments each writer's **dramatic methods** and **relevant contextual information** on society in the 1950s and in the 1870s.

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

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

Responses should demonstrate the following:

#### **AO1: Communication**

Answers should contain:

- Knowledge and understanding of the texts in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology

#### **AO2: Methods**

Candidates should **identify** and **explore** aspects of character interactions, structure, language (including imagery), tone and staging used to compare and contrast the two plays:

- **Character interactions** (the following points may form the basis of an argument):

##### *A Doll's House*

- interactions between Nora and Helmer which reveal Nora's initial compliance with the gender role assigned to women in the late nineteenth century: her child-like behaviour in Act 1 in response to Helmer underlines his dominant role; her playful yet obedient behaviour in his presence; she coaxes favours from him instead of communicating as equals; her good-natured response to his reprimands preserves the status quo of the role of men and women in marriage

- interactions which reveal Nora's growing frustration and discontent with the expectations placed on her by society: she reveals to Mrs Linde her expectation that when she is no longer "nice-looking", and her "dressing-up and reciting have palled on him", that he will no longer be as "devoted" to her as he is now – suggesting society's attitudes towards women as based on their appearances and submissive behaviour towards men
- interactions which reveal the discrepancy between Nora's outward behaviour and her internal ambition and capability which defy society's expectations of her as a wife and mother: her revelations to Mrs Linde in Act 1 of her pleasure in working and earning her own money, "It was like being a man"; her ability to independently manage to secure a loan and make payments back; her recognition at the end of the play that she needs to be more than a wife and a mother, "I have duties just as sacred...Duties to myself" (Act III)
- Interactions between the Helmers and Krogstad which reflect the limitations imposed on Nora by social conventions: her ability to act decisively to save her husband's life has to remain a secret "a wife cannot borrow without her husband's consent"; Krogstad's blackmail of Nora contrasts with her honest reasons for the deception; Helmer's snobbish and petulant treatment of Krogstad mirrors the latter's misuse of power over Nora; Krogstad's ultimate kindness and understanding towards Nora contrasts with Helmer's rage in Act III
- moments of genuine human interaction which mark Nora's growing maturity and ultimately challenge the attitudes and values of society: Nora's refusal to ask Dr Rank for a loan once she becomes aware of his love for her is in marked contrast with her earlier flirtatious manipulateness; her confidences with Mrs Linde which reveal her growing awareness of a socially constructed femininity that requires little more than a doll-like existence; her final, and first honest, conversation with Helmer at the end of the play

#### *Look Back in Anger*

- interactions between Alison and Jimmy which reflect contemporary attitudes towards marriage and relationships: the domesticity created by Alison stifles Jimmy; her passivity suggests either an acceptance of, or an inability to change, her situation, arguably reflects a wider indifference in society; their retreat into the game of bear and squirrel suggests their need to create an fantasy to escape from the real world; Jimmy's persistent sense that Alison will betray him just as his mother betrayed his father, and that she will "devour him", suggests a sense of disempowerment for men in 1950s society
  - interactions between Alison and Cliff which mirror a laziness in society: their mutual dependence on each other never develops into a relationship, symptomatic perhaps of those people Jimmy attacks for being content to accept, never challenge, the status quo; moments of tenderness between Alison and Cliff underline the tension in the relationship between Alison and Jimmy
  - interactions between Alison and Colonel Redfern: her father's recognition that he and Alison have been influenced by many establishment values – and it is her "fence-sitting", her lack of total emotional commitment, that provokes Jimmy's attacks
  - interactions which reveal Helena's role in contemporary society: a stauncher defender of her class than Alison; more comfortable in her skin than either Jimmy or Alison, she finds her place in the post-war world that Jimmy rejects as one of eroded values; the passion between Jimmy and Helena is an aspect of their enmity as opposed to love, 'a good enemy...a worthy opponent'
- **Structure** (the following points may form the basis of an argument):

#### *A Doll's House*

- the actions, characters and dialogue in each act are organised around a crisis that shatters Nora's domestic world; e.g. Krogstad's threat of blackmail as the climax to Act 1
- the single locale focuses on Nora's growing sense of imprisonment within her 'doll's house', intensifying the sense of repression defined by the plot

- use of strong curtains at the end of each act to reveal Nora's growing frustration and discontent with the limits society imposes on her, e.g. Nora's desperate attempt at the end of Act II to postpone Helmer's inevitable discovery of her secret prepare us for the 'cliff hanger' end of Act III; the 'cliff hanger' end of Act II
- the exposition sets up the situation, Nora's seemingly happy world of the opening scene hints, nevertheless, of deeper issues beneath the surface: Nora's reluctance to disturb Helmer in his study suggests barriers to her freedom with which she becomes increasingly frustrated
- the *development and complication* leads to the crisis of Act II which leaves Nora struggling to find a way out
- the shocking reversal of audience expectation at the *denouement* in Act III when Nora leaves her marriage and her children "...to see who is right, the world or I" – suggests Ibsen wanted to expose the harsh realities of society and the human condition

### *Look Back in Anger*

- exposition which establishes the class and gender conflict between and Alison (Act 1)
  - complication: Helena's arrival reminds Jimmy even more keenly of the gulf between his class and that of Alison and Helena
  - the denouement: resolution of sorts when Alison is driven back to Jimmy and they are reunited; their retreat into fantasy suggests, however, only a temporary respite "We'll be together in our bear's cave...and we'll live on honey and nuts...And we'll sing songs..." (Act III)
  - repeated patterns to convey the position of Alison and Helena in Jimmy's life reflects attitudes to women: Helena replaces Alison in Jimmy's flat as the main target for Jimmy's verbal attacks; Alison's belongings on the dressing table are replaced by Helena's; the horseplay with the ironing board (Act 1) is repeated (Act III) – however, Helena is not hurt, suggesting her greater self-sufficiency compared with Alison's dependency
  - cyclical structure suggests that class antagonisms of society are caught in a vicious circle
  - confinement of the action to one room – enhances sense of Alison's limited world, her sense of entrapment and lack of refuge from Jimmy's anger; single setting emphasises how Helena simply replaces Alison domestically, albeit on a more equal footing with Jimmy
- **Language** – including **imagery** – and tone (the following points may form the basis of an argument):

### *A Doll's House*

- Nora's playful and cajoling language in Act 1, her continual shifting focus, suggests her acceptance and enjoyment of the roles she has to perform: "You haven't any idea how many expenses we skylarks and squirrels have, Torvald"
- her growing frustration with Helmer's patronising language towards her is signalled subtly by small challenges to Torvald: "HEL. What are little people called that are always wasting money? Nora. Spendthrifts – I know"; her increasingly direct responses to Helmer, calling him "petty" for the first time (Act II)
- Nora's hurried, eager, childlike exclamations and phrases suggesting her initial unthinking acceptance of the status quo – "Oh Thank you Torvald, Thank you!", "Oh how splendid!"
- contrasting maturity and calm of the closing scene as Nora rejects society's expectations of her as a wife and mother "I've never felt so sane and sure..."
- the contrast between Nora's short, ironic replies in the final scene compared with Torvald's wordy, excited speeches, mark her final disillusionment with her marriage – reflects a more 'modern' attitude to marriage and relationships than the designated roles traditionally assigned to women and men
- the significance of key words in the play, e.g. "wonderful" in Act 1, suggests the seeming perfection of Nora's life; in Act III her recognition that the "wonderful thing", Torvald's rescue of her, was not going to happen marks a new realism in Nora – she rejects sentimental social conditioning and takes responsibility for her own physical and moral survival

- variety of tone to show Nora’s thoughts and feelings: playful, cajoling, teasing, guilt, concern for Mrs Linde, growing horror at the imminent discovery of the signature, desperation, final resignation and resolve

#### *Look Back in Anger*

- deep discontent reflected in misogynistic labelling of Alison, and women generally, as “butchers” who Jimmy feels will devour him, drain him of his creativity and betray him
  - contrast between the polite diction and measured speech of Alison and Helena, and Jimmy’s acerbic, passionate harangues – reveals the chasm between the classes, and between the genders in 1950s Britain
  - Helena’s spirited responses reflect the confidence and assuredness of her background to which she returns when she recognises Jimmy’s world is not for her – her refusal to engage with the realities of life
  - the contrast between Alison’s short, non-committal responses and Jimmy’s verbosity suggests latter’s frustrated attempt to engage with real life compared with Alison’s passivity; her nevertheless incisive observations at times; passionate outbursts in Act III show a contrasting side to this passivity
  - many cultural references that show Jimmy’s intelligence and education, yet underline his bitterness at a society Alison represents that still works on a system of privilege and class, “Pass Lady Bracknell the cucumber sandwiches, will you?” (Act II Scene One)
- **Staging** (the following points may form the basis of an argument):

#### *A Doll’s House*

- use of setting: single setting intensifies Nora’s sense of restraint and repression within the confines society imposes on her
- use of costume to suggest the role women played in marriage, e.g. the Capri outfit that reflects Helmer’s possessive treatment of Nora, dressing her like a doll
- use of symbolism: Nora taking off her “fancy dress” in Act III marks her refusal to play the role society, and Helmer, dictates for her; the Christmas tree becomes an image of Nora’s torment and the fate of her marriage and the illusions on which it was based
- dramatic irony: Nora gauges Helmer’s reaction to her through his reaction to Krogstad, “lies...infects and poisons the life of a home” – suggests the blindness and hypocrisy of Helmer
- use of lighting to suggest the growing fear and disillusionment Nora feels as she recognises Helmer will adhere to convention, rather than save her

#### *Look Back in Anger*

- use of setting to reflect the gloominess and restrictions of post-war life for the new generation, e.g. old furniture, half-read newspapers, pieces of worn clothing: creates mood of domestic disturbance, evidence of a meagre domestic life
- symbolism of the church bells – they are heard as Helena leaves, serving as a reminder of the regulatory power of the established church to which Helena ultimately adheres
- the trumpet allows Jimmy to dominate Alison even when he is not there; it also functions as his anti-Establishment
- symbolism of the bear and squirrel – reflects the fantasy world of Alison and Jimmy, and the impossibility of happiness in reality

### **AO3: Comparison**

Candidates should:

- sustain a comparison/contrast of the plays in relation to the key terms of the question
- offer opinion or judgement in response to the given readings of the text
- take account of and examine the relationship between the key terms, e.g. “**Alison and Helena**”, “**more accurately reflect**”, “**the attitudes and values of society in the 1950s**”, “**than Nora does**”, “**of society in the 1870s**”.

- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings from that expressed in the stimulus statement, e.g. **Nora accurately reflects the attitudes and values of society in the 1870s as Alisa Helena do of the 1950s**

#### **AO4: Context**

Candidates should use **relevant external contextual material** in relation to society in the 1890s and 1950s

##### *A Doll's House:*

- late nineteenth century world of patriarchy – concept of masculinity and the role of the husband
- attitudes to women in bourgeois society during the late nineteenth century
- growing challenges to religious authority and tradition (Darwinism; advance of materialism and modern industrialized society)

##### *Look Back in Anger:*

- sense of anger and frustration at the stifling complacency of post-war England which fails to address continuing class antagonisms – the real power and opportunities still reserved for the children of the Establishment
- rebellion of youth against the status quo
- gender issues – post-war perceptions of female role (discouraged from the workplace)
- the challenge “kitchen-sink” drama mounted against the nature of English society

## 4 Tragedy

**Shakespeare:** *King Lear*

**Heaney:** *The Burial at Thebes*

Heaney follows the example of Greek Tragedy more closely than Shakespeare does, with the result that *The Burial at Thebes* offers a more powerful dramatic experience than *King Lear*.

By **comparing** and **contrasting** appropriately selected parts of the two plays, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer's **dramatic methods** and **relevant external contextual information** on Greek Tragedy.

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

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

Responses should demonstrate the following:

### AO1: Communication

Answers should contain:

- Knowledge and understanding of the texts in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology

### AO2: Methods

Candidates should **identify** and **explore** aspects of character interactions, structure, language (including imagery), tone and staging used to compare and contrast the two plays:

- **Character interactions** (the following points may form the basis of an argument):

#### *King Lear*

- Lear's interactions with a much wider range of characters than in *Burial at Thebes*
- greater degree of individual characterisation and psychological complexity in *King Lear*
- Lear's interactions with Gonerill, Regan, Cordelia, Kent, etc. to illustrate his fatal flaw of rashness, pride, anger, etc; Gloucester's interactions with sons to illustrate his fatal flaw



- Lear’s interactions with Tom, Fool, Kent, Cordelia, Gonerill, Regan, Gloucester to illustrate the tragic nature of his downfall, suffering and death; Gloucester’s interactions with Gonerill, Regan, Lear, Edmund, Edgar, etc. to illustrate the tragic nature of his suffering and death
- Lear’s interactions with Tom, Fool, Kent, Cordelia, Gonerill, Regan, etc. to illustrate his tragic enlightenment; Gloucester’s interactions with Edgar, Lear, etc. to illustrate his tragic enlightenment
- Lear’s interactions with Cordelia, Kent, etc. to illustrate catharsis

#### *The Burial at Thebes*

- Antigone’s and Creon’s interactions illustrating the fatal flaws, tragic downfall and suffering of each character
- Antigone’s refusal to compromise – absence of anagnorisis in her characterisation
- Creon’s achievement of tragic enlightenment – but too late to avoid catastrophe
- Creon’s interactions with Guard, Antigone, Haemon, Tiresias, Chorus to illustrate how Heaney arouses our pity and fear (catharsis)

- **Structure** (the following points may form the basis of an argument):

#### *King Lear*

- action has varied settings, covers an extended period of time, and consists of both plot and subplot: a more diffuse and various theatrical experience than that in *Burial*
- use of Gloucester subplot to amplify the theatrical experience of parental error, suffering, enlightenment
- Lear’s dramatic plunge into madness followed by counter-movement towards empathy, insight, anagnorisis, catharsis

#### *The Burial at Thebes*

- classical unities of single plot, single setting, twenty-four time span: action is compressed, focused, swift, direct
- sense of inexorable movement towards Antigone’s death and Creon’s belated anagnorisis
- use of Chorus to amplify, explain, and comment on aspects of the action, especially to point the moral at the end

- **Language** – including **imagery** – and **tone** (the following points may form the basis of an argument):

#### *King Lear*

- Lear’s powerful, uncontrolled language – abusive imagery, imprecations, hallucinatory speech – which contribute to the intensity of the theatrical experience
- images of animals, sickness, disease and madness which contribute to the intensity of the theatrical experience
- greater variety of language than in *Burial*, from Lear’s ravings on the heath to the Fool’s enigmatic riddling to Albany and Edgar’s sombre gravity at the end.

#### *The Burial at Thebes*

- combination of formal poetic language and distinctive Irish idioms and contemporary concerns (international terrorism, Iraq, security, media hype) e.g. “If people had the chance to keel themselves”; “Whoever isn’t for us/is against us”; “Broadcast it/Your cover-ups sicken me”
- significance of imagery of burial, especially in context of pressure from both Hunger Strikers’ families and from relatives of the ‘Disappeared’ to return bodies of the dead

- equally powerful language of Antigone and Creon to preserve tense drama between the rival claims of the two characters: opposites yet equal
- evocative language of Guards and Messenger who report off-stage action
- stichothymia used to intensify dramatic tension

- **Staging:**

*King Lear*

- greater variety of kinds of scene; short scenes and quick changes of scene add to the dramatic excitement, especially towards the end
- scenes of storm, suffering, madness, which contribute to the dramatic experience
- on-stage acts of violence e.g. gouging of Gloucester's eyes, Kent in the stocks, Gloucester's attempted suicide, Edgar's killing of Oswald, duel between Edgar and Edmund, all of which contribute to a visceral dramatic experience
- pathos of the visual image of Lear dressed in wild-flowers, of Lear's entrance with Cordelia dead in his arms
- pageantry and spectacle of on-stage military action, sound of trumpets, 'dead march', etc. in Act 5 which contribute to the dramatic experience
- use of disguise (Poor Tom) to add dramatic interest

*The Burial at Thebes*

- formal, rigid structure consisting of Prologue, Parodos, Episode, Choral Ode or Stasimon and Exodus which some may find impedes rather than intensifies engagement with the dramatic experience
- minimal scenery so as not to distract from the emotional and moral impact of the language and action
- off-stage action which leaves the audience to imagine for themselves the horrors which are reported, e.g. news of Eurydice's and Antigone's suicides
- use of Chorus to interpret, guide audience response, highlight emotional currents, explain significance of the action, etc.

### AO3: Comparison

Candidates should:

- Sustain a comparison/contrast of the plays in relation to the key terms of the question
- Offer opinion or judgement in response to the given readings of the text
- Take account of and examine the relationship between the key terms, e.g. **“example of Greek tragedy”, “more closely than Shakespeare”, “more powerful dramatic experience”**
- Make an attempt at reasoning in support of his/her opinion
- Provide textual referencing to illustrate his/her opinion
- Show awareness of other readings from that expressed in the stimulus statement, e.g. **that *King Lear*, even though it does not adhere as closely to Greek tragedy, still offers as powerful a dramatic experience as *The Burial at Thebes* due to its amplification of tragic suffering in the sub-plot**

### AO4: Context

Candidates should use **relevant external contextual material** on Greek tragedy

**Literary context:** elements of Greek tragedy which combine to produce catharsis:

#### The hero

- a hero who is socially elevated yet not perfect
- a hero who has some measure of free will and responsibility

- a hero who has a tragic flaw (hamartia)
- a hero who suffers a reversal of circumstances, a downfall (peripeteia)
- a hero who undergoes tragic suffering
- a hero who achieves tragic enlightenment (anagnorisis)
- a hero who arouses pity and fear in the audience (catharsis)

**Structure:** designed to maximise **intensity and compression to enhance the cathartic effect**

- Chorus
- Stasimon or Choral Ode
- the Classical Unities of time, place and plot
- minimal set
- off-stage violence

The nature of Shakesperian tragedy:

**The hero:**

- greater psychological complexity and emphasis on the intimate life of the character which affects the arousal of pity and fear

**Religious background:**

- less certainty about religious and moral order which undermines the possibility of cleansing and redemption

**Structure:**

- freedom from the Classical Unities affects the nature of the cathartic experience, e.g. may increase the potential for empathy and amplify the audience's cathartic and emotional response