

# Mark Scheme (Results)

## Summer 2007

GCE

### GCE English Literature (6395/01)



Candidates must answer ONE question from Section A or Section B and ONE question from Section C or Section D. Candidates must answer at least one question on a Pre-1770 text.

This Unit targets Assessment Objective AO5ii and also assesses AO1, AO2ii, AO3 and AO4.

### SECTION A: PRE-1770 POETRY

Candidates must answer ONE question from this Section or Section B.

#### 1. CHAUCER: *The Merchant's Prologue and Tale* (C.U.P.)

- (a) ' *The Merchant's Prologue and Tale* constantly reminds us that pleasures have to be paid for.'

In the light of this assertion, examine lines 411 to 442 (beginning 'He seyde ther was' to 'Assoilleth me this question, I preye') and at least two other passages

- AO5ii** Januarie's anxiety in the starting point passage that enjoyment of an earthly heaven will compromise his chances of an eternal one provides a chance for candidates to show they understand something about mediaeval theology, as do references to the Seven Deadly Sins and their representation as the branches of a tree. Lower band answers may comment on one or more of these things and thereby show contextual awareness. However, higher band answers are likely to link context to text - perhaps pointing out, for example, that the Deadly Sins tree later appears as a pear tree and seeing context as a framework in which the satirical and comedic elements gain their meaning.
- AO1** The point, of course, is that Januarie is right. The notion of heaven on earth is too good to be true and his pleasure will turn to 'tribulation and greet penaunce'. Lower band answers should be able to spot this and so answer the question. Higher band answers are more likely to see Januarie's fundamental 'folye' - pleasure is ultimately paid for in a different way from the one simple-mindedly and literally anticipated.
- AO2ii** Candidates have plenty to choose from here. Lower band answers should be able to find passages that show us Januarie literally paying for his bride in the market place, or paying the penalty for his folly in the garden. Higher band answers are likely to explore links between their chosen passages and bring out the various and subtle ways in which the notion of paying for pleasure is explored.
- AO3** Lower band answers may see that the 'paying for pleasure' theme is reinforced by the *Tale*, and show that its narrative structure works towards this conclusion. Higher band answers are more likely to note the way that, according to the assertion, the reader is constantly reminded that pleasures have to be paid for, and that the *Prologue and Tale* is crafted in a way that enables it to pick up on, reinforce and play with this concept.
- AO4** Lower band answers are likely to agree that the assertion makes sense - and argue that the *Prologue and Tale* is quite didactic in tone. Higher band answers may be less convinced by this approach - feeling that the very notion of 'paying for' something stems primarily from the merchant himself, and recognising that his values are not necessarily Chaucer's. They may argue it is not so much pleasure, but folly, that has to be paid for.

1. CHAUCER: *The Merchant's Prologue and Tale* (C.U.P.)

- (b) 'Far-fetched and fanciful one moment, coarse and down-to-earth the next - Chaucer engages the modern reader as playfully as he must have engaged readers in the fourteenth century.'

Examine at least three passages in the light of this comment.

**AO5ii** The question is concerned with the way Chaucer engages his readers. Lower band answers are likely to recognise the mixture of fanciful and down-to-earth and assume mediaeval readers and modern readers are equally impressed by this. Higher band answers are likely to be aware of the way that a change in tone in the poem challenges preconceptions and conventions and so 'plays' with the readers both mediaeval and modern.

**AO1** The antitheses of 'far-fetched and fanciful' - 'coarse and down-to-earth' should present no real problems to candidates. Lower band answers may point out the contrasts without necessarily relating them to the effect of the poem on its readers. Higher band answers will show some sensitivity in their interpretation of 'engages' and 'playfully'.

**AO2ii** There is plenty for candidates to choose from. Lower band answers should be able to demonstrate Chaucer's range by the use of appropriate extracts. Higher band answers will select extracts that illustrate the ways that Chaucer's readers are engaged and be aware of the skills involved in creating that engagement.

**AO3** Lower band answers are likely to select extracts that illustrate the range indicated in the question; higher band answers are more likely to be aware of the place in the poem from which the chosen extracts are taken, and the way the form and structure of the poem creates its meaning. The understanding of playfulness may be a discriminator: the best answers seeing the parody and comedic aspects of the poem as an essential part of its appeal.

**AO4** The tone of the poem is at issue here. Lower band answers should be able to tell us something about the readers' reactions to changes in tone, whereas higher band answers may recognise that the *Tale* does not simply change gear, but that the 'fanciful' and 'down-to-earth' are interleaved in a more subtle way and this may be linked to the notion of playfulness. The extent to which knowledge of fourteenth century conventions enables the modern reader to engage with the *Tale* may well be a point of consideration in higher band answers.

2. MILTON: *Selected Poems* (Dover)

- (a) 'Milton's poetry makes sense of the world by showing there is always a purpose in life.'

Explore this point of view by considering 'On His Blindness' and at least two other poems, or two sections from longer poems.

**A05ii** Candidates need to be aware of Milton's Christian faith and in particular the way that that faith leads him to acceptance. Lower band answers should be helped by the given poem and be able to see the way Milton not only comes to terms with his personal situation but recognises that accepting it is an act of faith. Higher band answers are likely to be able to explore further the notion of discovering purpose in life, seeing that ultimately Milton is justifying the ways of God to man, and that there is a grand design beyond the immediate context of life in the seventeenth century. An understanding of the ways this context affects our understanding of the poetry is likely to be a feature of higher band answers.

**A01** Lower band answers should be able to appreciate the idea of making sense of the world, especially when related to Milton's own personal predicament, and be able to apply this appreciation to other poems. Higher band answers are more likely to explore the notion of the purpose in life, seeing this as a search for meaning in a world which can otherwise appear as indifferent and chaotic. They may move from Milton's personal situation to see how he operates when portraying, for example, the triumph of Samson over adversity and how that gives 'purpose' to his suffering.

**A02ii** Lower band answers may interpret the ideas of Milton's 'showing ... purpose in life' fairly straightforwardly as Milton writing in a didactic manner or preaching some kind of sermon. Higher band answers are likely to show from their chosen extracts that Milton demonstrates purpose in a range of ways, through dramatic action, through what is stoically left unsaid, for example, and in a range of genres.

**A03** Lower band answers are likely to be able to see that 'On His Blindness' is a sonnet, and use their knowledge of this structure to help them appreciate the poem's meaning. Higher band answers are likely to be less reliant on demonstrating their knowledge of form per se and more able to apply this, not just to the sonnet, but to other chosen poems and extracts. Some higher band answers may argue that, just as he gives his thoughts a coherent form and structure, so Milton 'makes sense of the world'.

**A04** The extent to which answers can appreciate the fact there is an argument in the poetry, and place themselves in relation to it, will be a discriminator. Lower band answers are likely to take the assertion at face value and show that Milton arrives at a world that makes sense; higher band answers are more likely to appreciate the human struggle in the process and show how this is reflected in the poetry.

2. MILTON: *Selected Poems* (Dover)

- (b) 'Milton is a representative of the times he lived in because his poetry reflects the beliefs and preoccupations of the age; yet his voice is distinctly individual.'

Examine at least three poems or sections from longer poems, in the light of this assertion.

- A05ii** The question clearly requires candidates to have knowledge of the 'beliefs and preoccupations' of Milton's age, and to hold that knowledge in balance alongside a consideration of Milton's uniqueness. Lower band answers may tend to categorise various contextual features of Milton's poetry, using their knowledge of his life and times. Higher band answers may distinguish themselves by not only recognising the importance of context, but also seeing its limitations - it is not the ultimate deciding factor in making the poet the way he is.
- A01** The question asks about the poet's 'voice', and the individuality of that voice. Lower band answers are likely to be able to identify features of his writing that assert Milton's individuality though the idea of 'voice' may be less defined. Higher band answers should be able to detect tone, register of language, etc. - and say what it is that we hear Milton saying, unique and distinctive.
- A02ii** A free choice of poem here enables candidates to choose lyrical poems, dramatic poems, etc. Lower band answers may select poems to illustrate something of the 'beliefs and preoccupations' of Milton's age, paying less attention to his 'individual voice'. Higher band answers are more likely to explore the variety of 'voices' that make up Milton's poetry, perhaps distinguishing between Milton speaking as himself and through a persona.
- A03** Lower band answers are likely to be able to see that Milton writes in a form which reflects the time he lived in. Higher band answers are more likely to see that form, structure and choice of words are part of Milton's 'voice' recognising that a distinctive individual voice is something that has been constructed.
- A04** There is scope here for answers to show an individual response to the poetry. Lower band answers may tend to focus more on responding to the contextual issues and less on the more abstract area of 'distinctly individual' voice. Higher band answers are more likely to understand the force of 'yet' in the quotation, seeing a reader's response as working in two directions - one recognising Milton as a 'representative' and another as an 'individual' and seeing that there is some tension, and something to argue about, in this divided response.
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3. *Edexcel Poetry Anthology: Section Two: Pre-1770*

- (a) 'Poetry shows its imaginative strength by using a specific situation as a starting point for exploring broader themes.'

Consider this point of view, using Gray's 'Elegy Written in a Country Churchyard' and at least two other poems, at least one of which must be drawn from another group in this section of the anthology.

- A05ii** The situations in the poems chosen will relate to specific contexts - whether an eighteenth century churchyard or a mediaeval battlefield. Lower band answers may be able to see the specificity of these locations and the way they relate to the periods in which the poems were written. Higher band answers are likely to see that the 'broader themes' too can be context-related and note how poems of different periods relate to the thinking and preoccupations of their time.
- A01** The key to the question lies in understanding the argument - the quotation - that the development of broad themes from a specific starting point is a testament to a poem's 'imaginative strength'. An understanding of this phrase is therefore crucial. Lower band answers may be able to recognise the development in terms of a poem's subject matter. Higher band answers are more likely to evaluate a poem's strength on the basis of this imaginative development.
- A02ii** Choice of poem will not only reflect on candidates' awareness of different contexts but also on the way different poems exploit their locations or starting points. Lower band answers may be able to see that an elegy does this one way, a ballad another; higher band answers may see there is scope for writing about what poems have in common - their capacity to move from the particular to the abstract - and the variety in the ways they do it.
- A03** Lower band answers are likely to consider structure as a linear progression from the specific to broader concerns, and to make some comments on choice of language. Higher band answers are more likely to explore the structure of poems which weave and interleave between the real and the abstract, the literal and the metaphorical and the imagery they use to convey this.
- A04** There is plenty of scope for a personal response here. Lower band answers are likely to agree that poetry does use imagination and does explore, though they may be less inclined than higher band answers to evaluate its strength. Some higher band answers may argue that, though poetry often moves into the exploration of 'broader themes' its strength lies not so much in moving away from a specific situation as in retaining that specific situation imaginatively in the reader's mind - the parting day and the churchyard would be good examples here.
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3. *Edexcel Poetry Anthology: Section Two: Pre-1770*

- (b) 'There is an attitude towards death in pre-1770 poetry which modern readers find difficult to accept.'

In the light of this comment, examine at least three poems, drawn from at least two different groups in this section of the anthology.

- AO5ii** Whatever the choice of poem, candidates will inevitably be considering context. Lower band answers may focus on death itself, and the fact that it was more openly discussed pre-1770 than today, thus commenting on the broad historical and social context, whereas higher band answers are more likely to focus on the attitude towards death. Some awareness of religious values, especially perhaps when dealing with metaphysical poetry, will be helpful and indicate answers that explore and evaluate a range of significant contextual factors.
- AO1** Lower band answers should be able to understand some of the difficulties for the modern reader as attitudes to death have changed. Higher band answers may distinguish themselves, however, by seeing that 'attitude' is not simply one particular feeling but the result of varied and shifting perspectives influenced by such things as the thinking of the age, religion and poetic stance.
- AO2ii** Lower band answers may describe some basic similarities and differences between texts. However it is likely that their main focus will be on the subject matter - death. Higher band answers will analyse, explore and evaluate, and are likely to discover that features of genre are a contributing factor in establishing the tone and attitude of the poems under consideration.
- AO3** Lower band answers are likely to show some awareness of form but may consider this in isolation, or make limited links between the writer's choice of form, structure and language and the 'attitude' of the poem. Higher band answers are likely to reach an understanding of tone through the writer's particular choices.
- AO4** Lower band answers may show they have understood the basic ideas of the assertion: there is a difficulty presented to the modern reader by changing attitudes to the subject matter over time. Higher band answers are likely to explore this further, perhaps arguing that though it is difficult for the modern reader to share the attitude of pre-1770, the poetry helps us to 'accept' it on its own terms.
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4. *Eight Metaphysical Poets* ed. Dalglish (Heinemann)

- (a) 'Metaphysical poets shared with the readers of their time the ability to see abstract concepts in a real and tangible way. The poets' clarity of vision still appeals to readers today.'

Examine Henry Vaughan's 'The World' and at least two other poems in the light of this observation.

**A05ii** An understanding of the notion of 'metaphysical' is at the heart of a successful answer here. Lower band answers are likely to be able to appreciate the way in which this poetry expresses the abstract. Higher band answers may be better able to consider the variety of perspectives determined by contexts past and present and show us that they have understood something about the seventeenth century's way of seeing which has given them insight into the poetry.

**A01** The key concept is about clarity of vision and ways of seeing that come from appreciating the 'abstract' in a 'real and tangible' way. Lower band answers are likely to be able to understand these ideas. Higher band answers may be able to work towards an understanding of 'clarity of vision' - some understanding of the visionary power of the metaphysicals is likely to be in evidence.

**A02ii** Lower band answers are likely to be able to choose poems that take up abstract ideas and make them real. Higher band answers may explore the range of this engagement with ideas and be able to comment on the tone of the poems chosen for consideration.

**A03** Lower band answers may consider some aspects of the language of a poem, and in so doing be able to make some implicit reference to structure as poems move from the abstract to the particular. Higher band answers will see that the poem's structure is important in deciding what the poem has to say and that choice of language has great significance in making the abstract concrete.

**A04** Candidates have an opportunity here to write about their personal response to the poetry. Lower band answers may agree that the poems have 'clarity of vision' for the modern reader and thereby show they have understood them. Higher band answers may be more in tune with the ability of the poetry to conceptualise and show some evaluative skills in working out how they appreciate the poetry as 'modern readers'.

4. *Eight Metaphysical Poets* ed. Dalglish (Heinemann)

- (b) 'To understand metaphysical poetry we need to know what the seventeenth century meant by wit. It is not simply humour as we mean it today.'

Examine at least three poems in the light of this assertion.

- AO5ii** The quotation makes the need for contextual understanding clear and also invites candidates to think about the task facing a modern reader in coming to terms with seventeenth century poetry. Lower band answers may show they have some understanding of the notion of wit and be able to show it is different from simple humour. Higher band answers are likely to be more in tune with the seventeenth century idea of wit that provides the context here and apply their understanding of context usefully in commenting on the poetry. Something of the period's love of exploration of language and ideas should be recognised in the better answers.
- AO1** There may be some answers that cannot distinguish between wit and humour but these should be very unusual. We are more likely to meet lower band answers that focus on the differences between humour and wit without fully applying them to the poetry. Higher band answers will respond to the force of 'understand' and clearly discriminate between humour and wit.
- AO2ii** Lower band answers may deal with their chosen poems in a way that brings up the topic of wit whereas higher band answers are likely to perceive subtleties and differences in the nature of this wit and how it is handled, producing more variety in their answers.
- AO3** Lower band answers may see wit as something separate from the structure and form of poem. Higher band answers should be able to recognise the significance of form in constructing arguments and the part played by the choice of words in displaying playfulness and wit.
- AO4** The question asks about understanding metaphysical poetry and therefore gives scope for answers to give an individual response. Lower band answers may interpret understanding in a rather limited way whereas higher band responses will recognise that an element of evaluation is also involved. Some answers may argue that the problems for us lie more in the modern reader's attitude to that kind of intellectual bravado represented by seventeenth century wit than in a confusion of the actual meaning of the term.
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5. POPE: *The Rape of the Lock* (O.U.P.)

- (a) 'Pope creates a world of gentility and manners which he both mocks and celebrates.'

Examine this view, using as a starting point Canto 1 lines 13 to 66 (beginning 'So/ thro' white curtains' to 'in the fields of Air.')

- AO5ii** The key to the context here lies in the world of manners that Pope creates and the answer's awareness of how this reflects aspects of eighteenth century society. Lower band answers are likely to display some awareness of the manners and *mores* of that society and show how Pope describes it; higher band answers are more likely to be aware of how the satire works and how the fantasy world created by Pope parodies and ridicules the real world.
- AO1** The words 'gentility' and 'manners' have meanings that overlap and help to explain each other so that candidates should not experience difficulties here. The ideas of mocking and celebrating need to be carefully distinguished however. Lower band answers may focus more on one of these concepts, or describe ways in which Pope sometimes mocks and at other times celebrates. Higher band answers are likely to pick up on the fact that the word 'both' is crucial.
- AO2ii** Although candidates would be quite correct to choose a passage that mocks and a passage that celebrates in their answers it is likely that the more successful ones will argue that a single passage does both. As a result lower band answers are likely to concentrate on pointing out Pope's attitude in the passages they consider and deal with these passages quite separately, examining some features of language and structure. Higher band answers are more likely to make comparisons and links and find differences in tone and emphasis in their chosen extracts.
- AO3** Lower band answers are likely to show some awareness of form and be able to comment on simple features of language and structure. Higher band answers will be more likely to link these points cogently to the question, perhaps showing the way that Pope builds up a situation through heroic language only to ridicule it and thereby consider the effectiveness of Pope's particular choices in conveying meaning and tone.
- AO4** Lower band answers may show limited awareness of possible interpretations here by arguing for instance that, while Pope does both mock and celebrate he does not do so in equal measure. Higher band answers may take a more critical stance, perhaps arguing that the 'celebration' is ironic and that the more Pope appears to celebrate the more he is being sharply critical.
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5. POPE: *The Rape of the Lock* (O.U.P.)

- (b) 'The Rape of the Lock' is so readable today because its driving force is a war which is as real now as when the poem was written. It is the war between men and women.'

Examine at least three passages in the light of this assertion.

- AO5ii** 'The war between men and women' gives a clear context for this answer. Lower band responses are likely to identify specific elements of the text which relate to this battle and know something of the effects of context on the reader's perspective. Higher band answers are more likely to explore the reality of this war as it applies to a modern and contemporary reader, considering in further detail how a modern reader may experience the poem differently from a contemporary one.
- AO1** 'The war between men and women' should not pose difficulties in understanding. Lower band answers are likely to interpret this as meaning hostilities in a straightforward fashion, whereas higher band answers may see that the conflict between men and women works on various levels and with varying levels of playfulness and seriousness.
- AO2ii** Lower band answers are likely to choose passages that demonstrate fairly clearly the war between men and women with an emphasis in the answer on what is being said in the poem rather than how it is being said. Higher band answers are more likely to be sensitive to tone and be aware than their different extracts, though dealing with the same 'war', report on it in different ways.
- AO3** The notion of the 'driving force' in the poem is central here. Lower band answers may show some awareness of form and be aware of the gender issue that pushes the poem forward. Higher band answers may be less concerned with describing this effect and more with analysing and evaluating the way the driving force actually works, and how the poem is constructed around an argument.
- AO4** Lower band answers are likely to respond by accepting the assertion and agreeing that the poem is indeed about gender issues. Higher band answers are likely to examine the issues about the poem's appeal to modern readers, and to themselves. Some may feel that simply stating that the poem is about men versus women does not do the poem justice, and that this alone is not the driving force of the poem.
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## SECTION B: POST-1770 POETRY

Candidates must answer ONE question from this Section or Section A.

### 6. TENNYSON: *Selected Poems* (Penguin)

- (a) 'The strength of Tennyson's poetry lies in the powerful contrast he creates between the world of reality - often a bleak reality - and an ideal world that lies out of reach.'

Using at least three poems, or parts of poems, consider how far you agree with this observation. Your choice must include 'The Lotos-Eaters' or 'Break, break, break' or both.

**AO5ii** 'The world of reality' clearly supplies a social and historical context for the poetry here. The 'ideal world' depicted in the poetry provides another cultural and emotional context. Lower band answers are likely to be able to comment on the realities of the Victorian age and show how these are reflected in the poetry. Higher band answers are likely to have a wider and more evaluative approach, recognising that the depiction of an ideal world gives insight into the bleakness of the real one.

**AO1** The contrast of the out of reach world and the world of bleak reality is key here. Lower band answers should be able to illustrate these two worlds, whereas higher band answers are more likely to take up the issues surrounding the claim that the 'strength' of the poetry lies in the contrast between the two.

**AO2ii** Lower band answers may well choose poems that illustrate contrasts, perhaps choosing one poem or extract to illustrate the bleak reality and another to illustrate the ideal. Higher band answers are likely to explore the different ways their chosen poems illustrate Tennyson's strengths.

**AO3** Lower band answers are likely to be able to say something about language, form and structure, perhaps noting the shift of tone at the end of 'The Lotos-Eaters' to the choric song. Higher band answers might be expected to link these observations to the claim in the assertion, that the strength of the poetry lies in its depiction of contrasts, and how structure, form and choice of language emphasise these contrasts.

**AO4** Lower band answers are likely to agree with the assertion by showing that Tennyson's poetry is full of powerful contrasts. Higher band answers are likely to be more evaluative and not assume there is an automatic link between the portrayal of contrast and the strength of the poetry. Some may feel that Tennyson is essentially an escapist and his failure to confront realities is a weakness, not a strength.

6. TENNYSON: *Selected Poems* (Penguin)

- (b) 'Tennyson's poetry has many moods - it would be wrong to dismiss him simply as representing Victorian melancholy.'

Consider this point of view, referring to at least three poems, or extracts from longer poems, in the selection.

- A05ii** The issue in the question concerns the poet as a representative of his age - in this case the prevailing spirit of melancholy. Lower band answers may find instances of this and show that they have some understanding of how it is depicted in his poetry through melancholy situations. Higher band answers are likely to be aware of the distinction between a poet who is influenced by the times he lives in and a poet who is simply representative of one mood. Some may discuss the issue of the poet as a representative of his times and may even link this to the notion of his Laureateship.
- A01** 'Victorian melancholy' is a term which candidates are free to interpret in different ways. Lower band answers may think of it as a kind of morbidity whereas higher band answers may see a positive side.
- A02ii** The question invites answers to consider Tennyson's many moods: lower band answers may do this by finding a poem to match a specific mood, whereas higher band answers are likely to find different moods reflected in the same poem, being also able to make links and comparisons between them.
- A03** Lower band answers may be able to show some awareness of form and structure by seeing how a poem creates a mood - in the selection of words, for example. Higher band answers are more likely to be aware of variety in Tennyson's poetry and appreciate the range of structures that underpin that variety.
- A04** Lower band answers may agree with the proposition by showing that Tennyson is not always melancholy, supporting their answer with relevant quotation. Some higher band answers may argue that what seems like melancholy to us was not to the Victorians.
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7. YEATS: *Selected Poems* (Everyman)

- (a) 'Central to Yeats's poetry is the recognition that all things must change.'

How far do you agree with this assertion? Examine 'Easter 1916' and at least two other poems.

- AO5ii** 'Easter 1916' as the named poem gives a clear starting point for consideration of context. Lower band answers should be able to pick up on such ideas as 'a terrible beauty is born' and link this to other poems. Higher band answers might take on board the centrality of this theme rather more and see the recognition of change reflected in different poems in different ways, not necessarily as specifically political as in the given poem.
- AO1** A key word in the question is 'recognition'. Lower band answers may take this to mean acceptance and illustrate their point by exploring poems that talk about changes in this way. Higher band answers are more likely to see the complexities and the struggle involved in recognising that all things must change and as a result will be sensitive to the tone of the poetry.
- AO2ii** Lower band answers are likely to choose poems that deal with change and point out the way they do this. Higher band answers are more likely to explore the centrality of the theme by writing about the importance of change, or more specifically, the recognition of change, in different poems, examining them in a more unifying manner.
- AO3** Lower band answers are likely to make some consideration of form and choice of language but may do so as secondary to looking at content. Higher band answers are more likely to see that the way a poem is structured reflects what it is saying, and focus on the 'recognition' which, as the quotation argues, is central to the poetry.
- AO4** The extent to which candidates examine the issue of the centrality of Yeats's 'recognition' is likely to be a discriminator. Lower band candidates may illustrate its importance by selecting poems that have the appropriate subject matter. Higher band answers may explore further the notion of 'recognition that all things must change' finding Yeats's poetic voice in this exploration. Some answers may suggest that though Yeats appears to have recognised the inevitability of change he never really accepts it. Alternative closely argued views of what is central to the poetry are acceptable providing that the terms of the question are addressed.
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7. YEATS: *Selected Poems* (Everyman)

- (b) 'Yeats wished to find a purpose and pattern in what appeared to be the confusion and absurdity of his time.'

Examine at least three poems in the light of this comment.

- AO5ii** Candidates will need to have some understanding of the context of 'his time' in order to answer the question. Lower band answers may illustrate this confusion and purpose by the selection of appropriate poems. Higher band answers are likely to show a greater understanding of the significance of 'purpose and pattern' and consider ways in which Yeats not only looks at the random nature of surrounding events but seeks to find a meaning in them.
- AO1** 'Purpose and pattern' is put alongside the contrasting phrase 'confusion and absurdity' in this question. Lower band answers may accept this as meaning order as opposed to chaos but may not develop this. However, higher band answers may unpick the terms rather more, exploring for example ways in which Yeats's imagery works.
- AO2ii** Lower band answers may choose poems that illustrate the contrasts in the quoted comment, focusing mainly on the content of these poems. Higher band answers are more likely to show how in various situations Yeats is seeking answers and reasons, demonstrating this search across the chosen poems, thereby linking them and also finding differences in tone and expression.
- AO3** Lower band answers may make some consideration of form, perhaps not relating this to the subject matter or Yeats's mission to find purpose and pattern as the question suggests. Higher band answers may well appreciate that Yeats is finding a purpose and pattern through the act of writing poetry, and the form of that poetry represents the order and form he wishes to find in life.
- AO4** Lower band answers are likely to tackle this question by illustrating from appropriate poems that Yeats is indeed in search of a purpose that makes sense of life. Higher band answers are more likely to take this investigation further, perhaps arguing that the quest for purpose is what gives the poetry its energy.
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8. DUFFY: *Selected Poems* (Penguin)

- (a) 'In Duffy's poetry, language is used to present us with a world which is turned inside out and upside down.'

Examine at least three poems, including 'Mrs Aesop', in the light of this assertion.

- AO5ii** The context element in this question lies in the concept of a world which Duffy presents us with which is defined by its language. Lower band answers are likely to be able to see, with the help of the given poem, 'Mrs Aesop', how Duffy shows that conventional wisdom and platitudes are inadequate in the face of real life situations. Higher band answers should be able to explore further and see that our existing world is challenged by Duffy's vision, and appreciate the paradox that Duffy's upside down world speaks most coherently about our own.
- AO1** Again the given poem takes candidates to the heart of the question in understanding what could be meant by 'a world which is turned inside out and upside down'. Lower band answers may be able to apply this to other poems and find examples of Duffy's linguistic playfulness. Higher band answers should be able to consider the exploitation of language further and show how this challenges preconceptions.
- AO2ii** Lower band answers are likely to write about poetry which uses language in unusual ways and develop some similarities and differences between texts in the process. Higher band answers are more likely to appreciate the range and flexibility of language use across the chosen poems, evaluate productively, and see how Duffy challenges the traditional barriers of genre by presenting the reader with the challenge of her created 'world'.
- AO3** Lower band answers are likely to be able to see how individual words and phrases are played with and inverted - in the given poem, for example - without necessarily taking this a step further and exploring language, form and structure overall. Higher band answers are likely to explore Duffy's experimentation with form and structure and demonstrate a detailed understanding of their effects.
- AO4** Lower band answers may read the question rather more literally than some higher band answers and, using the given poem as a starting point, explain and describe how the familiar is rendered unfamiliar through Duffy's use of language. Higher band answers may well have more insight into the way that challenging language challenges values and show therefore a better understanding of the 'world' which Duffy has created. Some higher band answers may argue that Duffy's language can be so uncannily accurate and close to the vernacular that it is this which challenges the accepted norm, not just the bizarre or unusual use of language.
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8. DUFFY: *Selected Poems* (Penguin)

(b) 'Duffy's poetry is a plea for justice in an unfair world.'

Examine at least three poems in the light of this statement.

- AO5ii** Many candidates will interpret this as meaning a world prejudiced in favour of men but this is only one of many valid approaches. Lower band answers may show their understanding of Duffy's subject matter, demonstrating some understanding of the relationship between text and context. Higher band answers are likely to see how the championing of causes is integrated into the poetry and appreciate the passion with which it is expressed.
- AO1** The concept of poetry as a 'plea' is central here. Lower band answers may appreciate that the poetry has a political message and give examples. Higher band answers are likely to explore the nature of the 'plea' itself - looking at variations in tone and recognizing that the plea has many voices.
- AO2ii** Lower band answers may choose poems that make a case, and so answer the question by looking at subject matter. As a result, some answers may tend to suggest that the poems are all rather similar and a little didactic. Higher band answers are likely to show extensive knowledge and understanding of the collection and to do this they may illustrate the variety and range in Duffy's work, seeing how their chosen poems achieve their effects in different ways.
- AO3** Lower band answers, as well as referring to language, may be aware of how an argument takes shape and thereby show some awareness of form and structure. Higher band answers are likely to see that the poems utilise and exploit form, structure and language in different ways and that the 'plea for justice' owes its power to these exploitations.
- AO4** Lower band answers may show limited awareness of different possible interpretations but on the whole agree with the statement and give appropriate evidence. Higher band answers are likely to explore further. Some higher band answers may well take issue with the word 'plea', feeling that it is not strong enough to describe the cry of anguish or the angry shout that they hear in the poems.
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9. LARKIN: *The Whitsun Weddings* (Faber)

- (a) 'Although Larkin is often detached and cynical when observing the world around him, his poetry displays tenderness when dealing with emotion.'

Explore this idea, using 'Broadcast' and at least two other poems in your answer.

**A05ii** Lower band answers are likely to be able to respond to the 'world around' Larkin by showing their awareness of the times he wrote in and his response to the values and culture of those times. Higher band answers should be able to investigate further, recognising the ambiguity and ambivalence in much of the poetry, balancing the claim for 'tenderness' against detachment and cynicism.

**A01** The key words 'detached' and 'cynical' should not cause too many problems of understanding as they both help to explain each other. It is likely that lower band candidates will find Larkin's cynical self easier to deal with than his 'tender' side, which possibly requires a more subtle approach. Higher band answers may be more aware of the opposing sides in the quotation and be better equipped to achieve a sense of balance in their answers.

**A02ii** Lower band answers may argue that the given poem 'Broadcast' is an example of 'tenderness' and find other examples of detachment and cynicism as a contrast. They may tend to have a rather black and white approach. Higher band answers may perceive that the poems do not contradict each other in such a direct way but rather reflect on each other, working towards an overall vision of what Larkin is saying in his poetry.

**A03** Lower band answers may show some awareness of form without necessarily linking this to what Larkin is actually saying. Higher band answers are more likely to see that form, structure and use of language do actually shape meaning. Awareness of where line divisions come in the given poem 'Broadcast' would be a good example of this perception.

**A04** Lower band answers may respond by pointing out the 'two sides' of Larkin that the quotation gives them. Higher band answers may well see there is more of a debate here - it is sometimes difficult to separate the two. As always, the best answers will show they have engaged with the poetry.

9. LARKIN: *The Whitsun Weddings* (Faber)

- (b) 'Larkin seduces his readers into his own dingy world of boredom, self-pity and disgust.'

Analyse at least three poems in the light of this assertion.

- AO5ii** The context here lies in Larkin's 'own dingy world' into which the reader is (allegedly) invited to enter. Lower band answers may be inclined to take each of that world's supposed features - boredom, self-pity, disgust - in turn, illustrating from appropriate poems. Higher band answers are more likely to have a sense of the 'world' that Larkin inhabits and how it is, or is not, a reflection of the outside, real world. There is a seediness to this quotation that higher band answers may respond to.
- AO1** Not all answers may pick up on the full implications of 'seduce' and 'dingy'. Lower band answers will probably respond to the subject matter of the poetry, rather than its tone as the question implies. Higher band answers are likely to have a clear perception of the image created by the assertion.
- AO2ii** Lower band answers may select poems which correspond to each of the descriptions given, perhaps finding a single poem for each description - one for boredom, one for self-pity, for example. Higher band answers are likely to see links between the poems which collectively build up Larkin's 'world', whether or not they see it in the same dingy terms as the assertion.
- AO3** Lower band answers may show some limited awareness of form and structure. Higher band answers are more likely to realise this question is about what Larkin does to his readers, and therefore show how he shapes his work and exploits structure in order to achieve his effects.
- AO4** It is likely that lower band answers may pick up on the terms boredom, self-pity and disgust and relate these to the poems. Higher band answers are more likely to see that Larkin is portrayed here as enticing the reader into the grubby world of his poetry - and they may agree or disagree with that statement. Whatever their opinion, they are going to show their ability to articulate perceptive independent opinions and judgements.
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10. *Heinemann Book of Caribbean Poetry* selected by McDonald and Brown (Heinemann)

- (a) 'These are poems that shock the reader out of complacency by the disturbing way that they present the realities of existence.'

What is your response to this statement? Examine **at least three** poems, one of which should be by either Fred D'Aguiar or Pamela Mordecai.

- A05ii** The obvious context here is 'the realities of existence'. Lower band answers are likely to focus mainly on the realities as described in the poems they have chosen. Higher band answers are more likely to be aware of how these realities are presented, and for whom they are presented, recognizing the significance of the context in which the poems were originally written and in which they are being understood.
- A01** The full force of the statement given lies in the juxtaposition of 'shock' and 'complacency'. Lower band answers may see that the poems challenge the reader by their presentation of subject matter. Higher band answers are more likely to see the forcefulness of the statement and reflect on what is meant by the reader's being 'disturbed' by poetry.
- A02ii** Lower band answers may focus mainly on the 'realities of existence' as presented in different poems. Higher band answers are more likely to see how different poems work in different ways and so make comparisons between them and the way that they affect, or disturb or do not disturb the reader.
- A03** Lower band answers may demonstrate some understanding of the effects of form, structure and choice of language, but with their possible focus on subject matter rather than writers' methods, this may be limited. Higher band answers are more likely to see how form, for example, creates meaning.
- A04** Lower band answers may pick up on the general sense of the statement and give evidence from poems accordingly, showing that the poetry can have a 'shocking' effect. Higher band answers may have a more considered view, reflecting on who the readers are likely to be and whether or not the 'realities of existence' are already known to them. As a result they may not agree that the reader is necessarily complacent nor that the function of the poetry is to shock and disturb. These answers need to be rewarded if they pursue a rigorous personal argument.
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10. *Heinemann Book of Caribbean Poetry* selected by McDonald and Brown (Heinemann)

- (b) 'Caribbean poetry communicates its meaning so effectively across the world because of its vivid use of imagery.'

Explore at least three poems from the selection in the light of this observation.

- AO5ii** The context here ('across the world') is the readership and answers will need to look at the context in which the poetry was written and in which it is read. Lower band answers may have some limited sense of the universality of the poetry, tending to arrive at this through what it is saying rather than how it is said. Higher band answers are likely to be more specifically aware of context and may explore the idea that imagery has the ability to transcend different nationalities and backgrounds and so communicate effectively 'across the world'.
- AO1** The idea of 'effective use of imagery' is central here. Lower band answers may find examples of imagery by pointing out similes and metaphors etc., perhaps not taking the next step of considering exactly why these are 'effective'. Higher band answers are likely to be more confident in their considerations of figurative language across the poetry and be able to explore, analyse and evaluate its ability to communicate.
- AO2ii** Lower band answers may choose poems because of their 'vividness' and ability to communicate effectively, concentrating on them as individual poems each working in its own way. Higher band answers, helped by the unifying subject of imagery across their selection, are more likely to explore links and differences between poems and build up a more comprehensive picture of how imagery works.
- AO3** The writer's use of language to shape meaning is obviously of central importance in answering this question. Lower band answers may focus more on the 'picture' itself formed by imagery, describing it rather than analysing or evaluating. Higher band answers are more likely to explore how this picture is created by words, evaluating the poets' choice of form, use of particular features of language, and exploitation of structure.
- AO4** Candidates are free here to make their own individual response to the poems. Lower band answers may concentrate on showing how the poetry is vivid and effective in a general way without much specific reference to imagery. Higher band answers are more likely to explore the different ways the imagery works and how they, as readers, are affected by this. Some may argue that it is not just imagery alone that makes the poetry so effective, but the heard voice of the poems, so that sight and sound work together.
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11. HEANEY: *New Selected Poems* (Faber)

- (a) 'Heaney gives us a glimpse of another world, remote from everyday experience.'

Explore Heaney's poetry in the light of this comment, using 'Bye-Child' and at least two other poems in your answer.

- AO5ii** There are two worlds here - Heaney's 'other' world, that his poetry creates, and the world of 'everyday experience'. Lower band answers may deal with these worlds, illustrating from appropriate poems, without making any connection between the two. Higher band answers are more likely to consider whether Heaney's poetic world is a version of the everyday one, or is totally remote from it as stated by the quotation in the question. Some may find the given poem a useful starting point as it deals with the Bye-Child's glimpse of what is to him a remote and other world - our own familiar one.
- AO1** While the contrasting ideas of the 'remote' and the 'everyday' are obviously central here there is also the idea of a 'glimpse'. Lower band answers may consider the appropriateness of 'remote' and 'everyday' as applied to the poetry, illustrating from selected poems. Higher band answers may pick up on the associations connected with the word 'glimpse' - that it is a world seen only fleetingly, not fully understood, and that this may add to its remoteness and otherness.
- AO2ii** Lower band answers may choose poems that illustrate a remote world as indicated in the comment. They are likely to concentrate on describing this world and establishing its remoteness. Higher band answers are more likely to see how the poems together build up a picture, with Heaney's imaginative power being shown in different ways through different perspectives.
- AO3** Lower band answers may show some awareness of form, though their main concern in considering the poems is likely to be what is said rather than how it is said. Higher band answers are likely to be able to tell us something about Heaney's craft through considering meaning and tone and evaluating the effectiveness of Heaney's particular choice of forms, features of language and types of structure in conveying this.
- AO4** There is plenty to discuss here, especially concerning the debatable notion of Heaney's 'remoteness'. Lower band answers may strive to justify the comment, finding examples of 'another world', glimpsed or otherwise. Higher band answers may venture an independent critical position. Some might argue that Heaney is very much concerned with reflecting on the real, political world and is therefore not remote from everyday experience: rather, he uses his glimpsed imaginings as a way of addressing it squarely.
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11. HEANEY: *New Selected Poems* (Faber)

- (b) 'Disappointment and tragedy are powerful driving forces in Heaney's poetry.'

Examine at least three poems, in the light of this comment.

- AO5ii 'Disappointment and tragedy' belong in the world from which Heaney creates his poetry, and it is this world which provides the context. Lower band answers may focus on some of the tragic or disappointed moments in the poems with implicit reference to the context behind them. Higher band answers are more likely to see, for example, the political force in Heaney's poetry, though personal disappointment too reflects on the wider contextual issues of growing up and facing the world.
- AO1 The key words, disappointment and tragedy, are quite different in force and we would expect answers to note a distinction, not just write about poems that are generally considered 'sad'. Lower band answers may write about poems that reflect these moods, perhaps choosing appropriate illustration. Higher band answers are more likely to consider disappointment and tragedy as 'driving forces' and show how they might be considered as energising the poetry.
- AO2ii Lower band answers may select poems that have some connection to disappointment or tragedy and be able to explain why. Higher band answers are likely to perceive links and show that the different poems they have chosen work in different and complementary ways.
- AO3 Lower band answers may identify and comment on some simple features of language and structure. Higher band answers are more likely to consider ideas about form and structure alongside the 'powerful driving forces' in the poetry, seeing how the emotional energy is given shape.
- AO4 Candidates are being asked here how they respond to the poetry. Lower band answers may agree that there is disappointment and tragedy in the poems and illustrate appropriately. Higher band answers are more likely to offer a personal argument. Some may say that disappointment and tragedy drive the poems forward to hope, and a future that has learnt from the experience and mistakes of the past.
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## SECTION C: PRE-1770 DRAMA

Candidates must answer ONE question from this Section or Section D.

### 12. SHAKESPEARE: *Othello* (Penguin Shakespeare)

- (a) 'In the tragedies, Shakespeare portrays a society in which there is one form of morality and justice for men and an entirely different one for women.'

How far do you consider this an appropriate criticism when applied to *Othello*? You should include in your answer some detailed discussion of appropriate material taken from Act IV, scene 3.

- AO5ii** The terms of the question quite clearly indicate a whole range of contextual areas for candidates to address in their answers: social, moral and gender. Lower band answers are likely to offer somewhat uneven coverage of these, perhaps concentrating almost exclusively on gender issues. Higher band answers are more likely to offer a more balanced structure for their discussions possibly integrating the contexts together so that the issues of gender and justice become elements in the overall moral order of the play.
- AO1** Lower band answers may overlook the implied distinction between what is just and what is moral. Higher band answers may validly run the two contexts together to be synonymous with a single definition perhaps approximating to 'goodness' in general, though there will also certainly be those, and they will be very much higher band answers, that distinguish between the socio-legal implications of 'justice' and the higher moral order suggested by the play's own values.
- AO2ii** The question reminds candidates that *Othello* is one of Shakespeare's tragedies though lower band answers may simply use this as an excuse for discussing the violence of the justice it metes out. Higher band answers may well offer a more subtle exploration of genre in which the tragic form is part and parcel of the play's ultimate moral vision.
- AO3** There is plenty of opportunity here for the close exploration of relevant text though lower band answers may possibly concentrate almost exclusively and in a relatively unselective way on the prescribed extract. Higher band answers will of necessity be more focused, selective and analytical either focusing on the second extract in greater detail or ranging more widely through the text as a whole.
- AO4** There is a case to be argued here not just a critical claim to be illustrated though lower band answers may overlook the implications of the question's use of 'How far do you...?' Higher band answers will obviously focus on gender issues but are likely to be more questioning in their approaches and may well argue that the play's morality and form of social justice do not depend on gender at all but on something quite other.
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12. SHAKESPEARE: *Othello* (Penguin New Shakespeare)

- (b) 'In the tragic world of Shakespeare's play, Fate is shown as invariably siding with the most malicious.'

How far do you consider this a fitting comment on *Othello*? Your answer should include some discussion of at least two carefully chosen extracts from the text.

- AO5ii** The importance of context is highlighted here by the reference to 'the world of Shakespeare's play'. Lower band answers may interpret this as an invitation to examine socio-political issues and can be expected to make some progress with this so long as they demonstrate rather than just assume its relevance. Higher band answers are more likely to offer an interpretation of the question.
- AO1** The way candidates define and handle 'tragic world', 'Fate' and 'malicious' will all aid discrimination here. Lower band answers have a tendency to take terms like these simply on trust while higher band answers will be more likely to show their general and genuine literariness in the way they use the terms themselves as an opportunity to discuss crucial concepts central to both the tragedy and the question.
- AO2ii** The third word of the question reminds candidates of genre and this should inform the whole thrust of their answers, though lower band responses may possibly treat the text as written for reading rather than performance while higher band answers will be more likely to demonstrate how the forms of this tragic world are intensified not just by Shakespeare's style but by his incorporation within the plot of such elements as Fate.
- AO3** There is a wide range of possible material for detailed textual use here and all answers, one suspects, will make much of the fateful and fatal incident of the strawberry handkerchief. Lower band answers are likely to rely heavily on this and perhaps lose some critical perspective as a result. Higher band answers will almost certainly range more widely for examples of a Destiny that may or may not favour the malicious and the malign, and here again there is an enormous amount of material for them to explore, so relevant selection will also provide criteria for discrimination.
- AO4** As usual with this unit candidates are being asked to argue from a position of their own informed personal responses. Lower band answers may base their comments on a largely descriptive or narrative analytical approach while higher band answers will be more likely to produce genuine critical arguments which rely on a questioning approach to the text and which may accept or reject the proposition as their use of the text dictates.
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13. MARLOWE: *Dr Faustus* (New Mermaids)

- (a) 'The way in which Marlowe presents the tragic world of *Dr Faustus* invites us to view the hero's personal struggle as not so much against evil as against time.'

How far does this seem to you to be an acceptable comment on the play? You should include in your answer some close discussion of relevant material taken from the final scene, Scene 13.

- AO5ii** The question signals its contextual concerns chiefly with its reference to the world of the play; please note it is the play, not just its central character that is being referred to here. Lower band answers may well simply use this reference as an opportunity to rehearse rote-learned socio-historical material and as a result include material that is only tangentially relevant. Higher band answers will almost certainly see that there is a moral contextual dimension to some of the various struggles portrayed in the play and respond appropriately and textually.
- AO1** Terms like 'tragic' and 'hero' should not take any candidates by surprise though lower band answers may possibly be content to illustrate and exemplify Faustus's own personal struggles. Higher band answers will be more likely to offer argument rather than just illustration or paraphrase and show themselves familiar with the language and conventions of literary criticism.
- AO2ii** There is plenty here to remind candidates of the genre of the text they are discussing though lower band answers may take the key terms on trust and write about the text as if it were written as much for reading or even studying as performance. Higher band answers may again show themselves familiar with the conventions of the genre though some may validly question the appropriateness of applying the term 'hero' other than in a merely conventional way to Faustus.
- AO3** Candidates are not short of material that is relevant to this question both from within the specified final scene and from elsewhere, though as is so often the case lower band answers may concentrate almost exclusively on the prescribed piece of text and in a way that closely resembles narrative paraphrase. Higher band answers are likely to take a more detailed approach to their close textual readings and produce material that demonstrates its critical validity through its own relevance to the terms of the question.
- AO4** Lower band answers may be less than persuasive in the way they fit the concepts of evil and time together and may produce links and parallels that are somewhat uneasily yoked together. Higher band answers may well offer us arguments that show how the dramatic intensity of Faustus's struggle against the evil at his own heart is intensified theatrically by Marlow's use of the element of time, especially as the play races towards its own tragic climax.
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13. MARLOWE: *Dr Faustus* (New Mermaids)

- (b) 'In *Dr Faustus* Marlowe presents a morally confused world which demonstrates the triumph of human weakness over noble ambition.'

How far do you find this an acceptable interpretation of Marlowe's tragedy? Your answer should include some close discussion of at least two extracts from the text.

- AO5ii** The question's contextual element is clearly defined by the formulation 'a morally confused world'. Lower band answers may well offer a response to this where the definition is merely implicit. Higher band answers are more likely to respond to the fuller implications of the question, perhaps distinguishing between the possibly confused morality of Faustus himself and any other confusions in the broader universe of the play.
- AO1** The key terms of the question are clearly expressed and made clearer by the opposition they imply. Even so lower band answers may well simplify and illustrate them whereas higher band answers can be expected to question them and take them less on trust, possibly arguing that ambition is not necessarily noble.
- AO2ii** In this case it is the question rather than the proposition that reminds candidates of the importance of genre. Very often lower band answers take key terms such as this rather on trust, assuming rather than demonstrating the tragic form of the text. Higher band answers are more likely to show how discussion of the question's key concepts - human weakness, nobility and ambition - lead directly back to issues that are central to the play's tragic nature.
- AO3** The question requires close textual discussion from candidates. Even so lower band answers may try to handle the question in general and assertive terms whereas higher band answers will, as always, demonstrate their quality by both the relevance with which they select their material and the assurance of the commentary with which they accompany it.
- AO4** Candidates are here being asked how far they personally find an interpretation of the text acceptable. Lower band answers may take the line of least resistance and simply agree but whether they do or not it is a combination of definition, argument, handling of concept and textual substantiation that will discriminate between these answers and those that reach marks in the higher bands.
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14. WEBSTER: *The Duchess of Malfi* (New Mermaids)

- (a) 'The concept of loyalty within the family is central to the values of the society portrayed in Webster's play. When this loyalty is betrayed the result is chaos.'

How far does this seem to you to be an acceptable way of reading *The Duchess of Malfi*? Your answer should include close discussion of relevant material taken from Act III, Scene v.

- AO5ii** The question defines its own context by its references to family loyalty and social values. Lower band answers may focus on one at the expense of the other and in doing so may adopt a predominantly narrative approach. Higher band answers are more likely to adopt a more evenly balanced approach or may take the rather different line in exploring how the play's social values are, to some extent at least, incorporated within the morality of the family and the loyalty of its members.
- AO1** Candidates do need to sort out their definitions with some care. Lower band answers may leave these implicit and possibly treat the play's values more collectively than the question actually requires. Higher band answers may well give evidence of having sorted out the critical areas to be discussed before embarking on their arguments, and may well take some care to distinguish between the Duchess's two distinctly separate families, the one with her brothers and the other with her husband and children.
- AO2ii** The question reminds candidates that they are here writing about a play and lower band answers can be expected to show some awareness of this in the way they construct and express their commentaries. Higher band answers are more likely to take the sense of the dramatic and the theatrical rather further, and go on to demonstrate how the tragic form of Webster's play is reinforced by the conflicts which are at the heart of this question's demands.
- AO3** This question being about conflicting sets of values within the play should lead candidates easily to the selection of appropriate material. Lower band answers may rely heavily, though not exclusively, on relevant material from the prescribed scene while higher band answers will be more likely to offer close reading and analysis of appropriate selections of text while still offering some sense of the play as a whole.
- AO4** Candidates are asked how far they find the proposition acceptable as a way of reading Webster's tragedy. Lower band answers may try to argue their points about the play's values in quite general terms. Higher band answers will inevitably be more textually specific than this and are likely to concentrate on the problems already alluded to when the play sets the values of the Duchess's two families in conflict with each other.
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14. WEBSTER: *The Duchess of Malfi* (New Mermaids)

- (b) 'Webster's *The Duchess of Malfi* depicts scenes of great cruelty and horror. But even out of this torment, examples emerge of powerfully portrayed moments of great personal courage and dignity.'

How far do you find yourself in agreement with this view of the moral world of Webster's play? Your answer should include some close commentary on at least two relevant extracts from the text.

- AO5ii** The terms of the question rather than the proposition specifically direct candidates to write about *The Duchess of Malfi* in terms of its own 'moral world'. Lower band answers may use this to some extent at least as a general, almost a portmanteau, term whereas higher band answers may be more inclined to explore how the reference to the play's 'moral world' embodies and subserves the more detailed terminology of the proposition.
- AO1** There are plenty of terms for candidates to respond to here and lower band answers are likely to make much of the dichotomy implicit in the two sets of values: 'cruelty', 'horror' and 'torment' on the one hand, 'powerfully portrayed', 'great personal courage and dignity' on the other. Higher band answers are likely to treat the question's key terms more specifically and less generalistically and to use text to define key distinctions.
- AO2ii** Candidates can be expected to write with an informed sense of the text's genre but whereas in lower band answers this may mean focusing on the dramatic and theatrical elements implicit in the question's terms, higher band answers may be more likely to show how the conflict between the torment and the courage actually supports and reinforces the tragic form and structure of the drama.
- AO3** There is a wealth of relevant material for candidates to draw upon, though lower band answers may be content simply to demonstrate the play's opposing elements of horror and dignity. Higher band answers are more likely to acknowledge the question's use of the expression 'powerfully portrayed' and show that this is a matter of Webster's linguistic methods.
- AO4** A personally committed argument is being asked for here, and lower band answers may possibly be content with demonstrating descriptively that Webster's tragedy contains all the elements alluded to in the question. Higher band answers are likely to be more discriminating and questioning, possibly but not necessarily arguing that the play's brutality is only acceptable in dramatic and moral terms because of the 'powerfully portrayed moments of great personal courage and dignity'. Indeed some may even go on to argue that without the cruelty and the horror Webster could not have given us such intense personal courage as we see for example in the characterisation of the Duchess herself.
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15. CONGREVE: *The Way of the World* (New Mermaids)

- (a) 'In his play Congreve never uses comedy and wit merely to entertain; they are invariably there to make a moral comment on the society of the day.'

How far does this seem to you to be an appropriate response to *The Way of the World*? Your answer should include some close commentary on the opening lines of Act V, Scene i down to the entry of Lady Wishfort and Mrs. Marwood (line 111).

- AO5ii** The question signals its concern with the important double-weighted contextual element by directing candidates to write about the play's relationship with the 'society of the day'. Lower band answers are likely to respond to this in a generalised, assertive and descriptive way whereas higher band answers will be more inclined to focus on the specific morality of the play's social comments and on how much the 'society of the day' is reflected in the society of the play.
- AO1** There are plenty of terms for candidates to use as spring-boards into engaging with the concerns of this question. Lower band answers can be expected to illustrate the comedy of Congreve's entertainment without necessarily defining its wit as something rather different. Higher band answers will be more likely to make or at least to imply this distinction here and to show how Congreve uses various forms of laughter to make his 'moral comment' the more persuasive.
- AO2ii** The question's terms take candidates straight to the heart of the play's genre. Lower band answers can be expected to pick up on the laughter created by Congreve's manipulation of character and situation, but it is more likely to be the higher band answers that define the type of literature they are writing about here in such a way as to analyse both its theatrical and its satiric elements.
- AO3** Detailed textual exploration of appropriately selected material will be our chief discriminator here though lower band answers may use their own choice of material to reinforce and replicate the possibly mostly narrative points which they may have already made about the prescribed extract from the play. Higher band answers will be much more likely to use their own choice of material for close commentary that does not just sustain but also develops points already made.
- AO4** Candidates are asked to argue their own personal responses to the proposition's claims and lower band answers may well see in this an opportunity to illustrate and assert. Higher band answers will be more likely to structure their answers as an argument whether they find themselves in agreement with the proposition's claims or not and may well take issue with its use of 'invariably'. What may distinguish these answers most clearly is the extent to which they engage with Congreve's dramatic methods and the uses to which he puts his comedic writing.
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15. CONGREVE: *The Way of the World* (New Mermaids)

- (b) 'Despite its social satire, Congreve's play is ultimately romantic: it demonstrates that the most powerful of motivating forces is love.'

How far do you agree with this interpretation of *The Way of the World*? Your answer should include some close discussion of at least two appropriate extracts from the text.

- AO5ii** Context is indicated by the way in which the question asks candidates to examine the balance between satire and love in Congreve's play. Lower band answers may well respond to this by illustrating when and where specific characters are driven by love, or portrayed satirically, while higher band answers are likely to offer a more comparative approach.
- AO1** Candidates should find the terms of the question quite straightforward since the last clause of the proposition is essentially there to explain the rest. Lower band answers may move almost from the start to exemplification of love-motivated characters as evidence of the play's romantic nature while higher band answers can be expected to be less likely to skirt round the implications of the play's also being a social satire.
- AO2ii** Genre is almost as much at the heart of this question as is social context though if past experience is anything to go by lower band answers may only refer in passing to the dramatic nature of the play. Higher band answers, on the other hand, will probably show an appreciation that 'social satire' and 'romantic' can both be here defined in generic terms.
- AO3** A key discriminator here is likely to be the appropriateness with which the text selected for close scrutiny sits alongside the candidate's own working definitions of the question's key terms. This may lead to an uneasy mis-match in lower band answers or a desire to distort or change the working definitions as the answer develops whereas higher band answers are likely to show an awareness of greater assurance and of the material having been coherently planned from the start.
- AO4** Candidates are offered a working definition of romantic in the way the question is couched and then asked to argue the extent to which they find the whole interpretation an acceptable one. Lower band answers may well describe and illustrate perhaps overlooking the rival claims between 'romantic' and 'social satire'. Higher band answers will be more likely to see that there is a case to be argued - rather than just illustrated - here and use a structured discussion supported with a range of relevant text to write persuasively either way.
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16. FARQUHAR: *The Recruiting Officer* (New Mermaids)

- (a) How far do you agree with the view that in *The Recruiting Officer* Farquhar presents his audience with a totally cynical view of his society and the way it treats individuals?

In your answer you should use as a starting point some close discussion of Act II, Scene ii.

**AO5ii** The question clearly defines Farquhar's 'view of his society' as the contextual area that should be at the heart of candidate's discussions. The approach adopted by lower band answers may incline towards descriptive narrative using the prescribed starting point in a way that may resemble paraphrase and going on to assert that this reflected the socio-historical circumstances of the times. Higher band answers will inevitably be more exploratory and analytical than this and are likely to make a special case in their answers so as to cover the way society 'treats individuals' in the text.

**AO1** Candidates do need to show that this question is about the presentation of the dramatist's view and whether this view is cynical or not. Lower band answers may be inclined to take the definition of 'cynical' on trust and the meaning may shift from time to time to conform to the reading of the text being suggested. Higher band answers may well find degrees of cynical bitterness in the dramatic presentation - or not, as the case may be - but they will also give evidence of planning and having thought about the problems of definition before the discussion had been embarked upon.

**AO2ii** In asking candidates about the nature of the play's presentation, the question at once reminds candidates of the dramatic and theatrical nature of this text. Lower band answers may see this as an opportunity for demonstrating Farquhar's methods of characterisation while higher band answers will be more inclined to show how the play's - and presumably the author's - values are themselves supported by and also support the dramatic structure of the play in the theatre.

**AO3** All candidates are given the same starting point so the relevance of engagement and the sensitivity of the commentary should make useful discriminators. Lower band answers may be inclined to adopt a narrative approach and use their second free choice of extract to replicate points already made or transfer similar points to other characters. Higher band answers may also use this second extract to develop points but this is likely to be more an exploration or even an analysis of the text. Alternatively they may use the development of their commentaries to argue different and contrasting points to counterbalance points already established and so extend the range of their discussions.

**AO4** As usual a personal response is what is being asked for here, though lower band answers are quite likely to assert rather than argue and in claiming a single clear-cut view of the text - whether it is cynical or not - may have to distort or ignore some of Farquhar's play. Higher band answers are more likely to argue a case rather than just illustrate one, and could take a more sophisticated line in which it is claimed that in treating cynical values cynically the play is actually idealistic in its ultimate values.

16. FARQUHAR: *The Recruiting Officer* (New Mermaids)

- (b) 'Farquhar's play is so provincial and so set in its own time that it can have little to say to a modern audience.'

How far do you find it acceptable to dismiss Farquhar's play in this way? You should include in your answer close discussion of at least two extracts from the text.

- AO5ii** The question invites candidates to write about the play's geographical and historical contexts and lower band answers may well treat these in quite a narrow way which illustrates relevant features without evaluating their dramatic effect or significance. Higher band answers are likely to attach greater significance to place and epoch showing how they not only provide an accurate reflection of time and circumstance but also serve well Farquhar's dramatic methods.
- AO1** The terms of the question are clear and straightforward though some lower band answers may try to make both contexts coalesce into a single background environment. Higher band answers are more likely to adopt a structured approach in which the distinctive effects of the contexts are kept separate, and this evaluation may well relevantly include some evaluation, in terms of dramatic purpose, of one context over the other.
- AO2ii** The question focuses on the relationship in *The Recruiting Officer* between context and dramatic method though lower band answers may show themselves somewhat reluctant to link the two, despite reminders as to the theatrical nature of this text. Higher band answers are more likely to show how dramatic events are shaped not just by provincial and historical circumstances but by values as well.
- AO3** A key discriminator here is likely to be the choice of text for discussion which in turn should give a clear indication of each candidate's knowledge, understanding and general command of this text. Lower band answers are, despite the familiar formulation 'close discussion', likely to produce illustrative material that relies heavily on narrative rather than analysis of the various contexts. Higher band answers are more likely to extend the range of their answers exploring and analysing how the two contexts justify their own relevance and move fluidly from one to the other. These answers unlike lower band ones are unlikely to use their two extracts to cover one context each.
- AO4** Candidates are not being asked to illustrate the existence of the two contexts - geographical and historical - though lower band answers may do just that, but to explore their relevance for the modern reader. Higher band answers may be more inclined to argue that the context itself not only gives a realistic background for the events of the drama but provides a framework for the exploration of themes that are as relevant now as they were in Farquhar's day - or not, as the argument goes.

## SECTION D: POST-1770 DRAMA

Candidates must answer ONE question from this Section or Section C.

### 17. SHERIDAN: *The Rivals* (*New Mermaids*)

- (a) How far do you agree that in *The Rivals* Sheridan uses a combination of situation comedy and linguistic humour not just to entertain his audience but also to make serious comments on society and its customs?

As your starting point you should use relevant material from Act II, Scene ii.

- AO5ii** Context is signalled here by the reference to 'society and its customs' at the end of the proposition which constitutes the first paragraph of this question. Lower band answers, in concentrating on Sheridan's method, may pay less attention to this important because double-weighted contextual element whereas higher band answers may be more inclined to achieve a better balance in addressing the various key demands of this question.
- AO1** Candidates are here being invited to balance their material between a range of social contextual demands and features of Sheridan's method of entertainment as signalled in 'situation comedy and linguistic humour'. It is possible that lower band answers may simply run the two stylistic features together and write in general terms about the nature of the play's comedy while higher band answers may be more inclined to distinguish between the two and show how they combine to create both theatrical entertainment and literary satire.
- AO2ii** The question contains plenty of reminders of the dramatic nature of this text though lower band answers may simply illustrate its fun in more general terms. In making the distinctions and definitions of their commentaries more analytical, higher band answers are more likely to keep to the forefront of their arguments the theatrical nature of the text, while at the same time demonstrating how it relies on other sub-genres like comedy and satire.
- AO3** The quality of the textual discussion and the nature of the definitions it implies are likely to be key discriminators here with lower band answers being written in a less structured and possibly illustrative way perhaps repeating points already made. Higher band answers will inevitably be more exploratory and analytical, sustaining and developing their ideas in such a way as to range through the key elements of the question as a whole.
- AO4** As is implicit in what has been suggested above, definition and range are likely to be key discriminators in the quality of argument here with lower band answers possibly offering a general and assertive approach while higher band answers will be more likely to show how Sheridan's methods support the nature of the social and dramatic entertainment his play offers.
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17. SHERIDAN: *The Rivals* (*New Mermaids*)

- (b) 'In *The Rivals*, conflict between the sexes is never as dramatically significant as conflict between the generations.'

How far does this seem to you to be a fair comment on Sheridan's play? Your answer should include an examination of at least two carefully selected extracts from the text.

- AO5ii** The question defines the context to be evaluated here in terms of gender and age. Lower band answers are not likely to have any difficulty in finding appropriate material for their choice of textual examples but may simply offer exemplification first of one and then the other. Higher band answers can certainly be expected to identify the two key areas but may be more reluctant to see them as quite so self-defining, possibly exploring situations where gender and generation overlap in the creation of dramatic situation and conflict.
- AO1** The question reinforces a number of key terms signalling the central features of the sexes and the generations, namely: 'conflict' and 'dramatically significant'. Lower band answers are likely to focus on these somewhat unevenly perhaps illustrating how tension is created by Sheridan out of the conflict between man and woman, and elders and youngsters. Higher band answers are likely to cover much the same ground initially but may well go on to show how conflict and significance evolve from other features of the writing as well.
- AO2ii** Genre is central to the demands of this question and lower band answers can be expected to keep the theatrical nature of this text firmly in perspective, though the relationship between dramatic conflict and significance may not always be as clear as it might be. Higher band answers are likely to offer definitions that are more clear-cut and show how the dramatic structure of this play both reinforces and is reinforced by the conflicts that emerge out of relationships between the sexes, and between older and younger characters both inside and outside family groups.
- AO3** Lower band answers may well offer a straightforwardly structured approach in which one of the two extracts selected is used to exemplify conflict between the sexes and the other between the generations. This could work reasonably well though choice of text and relevance of structure and comment will be the key discriminators here. Higher band answers may choose to adopt a less simplistic approach to the play and show causes of conflict and examples of dramatic significance that transcend the simple boundaries and definitions implicit in the proposition.
- AO4** There is plenty of ground to be covered here. Lower band answers may simply go along with the proposition and accept it in a relatively unquestioning and descriptive way. Higher band answers will be more likely to show that they have seen there is a case to be answered here and possibly, but not necessarily, find things to object to in the terms and assumptions in the way the question is formulated.

18. WALCOTT: *The Odyssey* (Faber)

- (a) 'Though Walcott's dramatic entertainment often presents Odysseus as a social leader in a light-hearted way, the audience is still invited to view the suffering of his adventures as heroic.'

How far do you agree with this view? You should include in your answer some close commentary on material taken from Act Two, Scene IV (The Palace Kitchen).

- A05ii** The question's reference to viewing Odysseus as a 'social leader' clearly establishes the contextual dimension candidates need to address though lower band answers may treat this somewhat dismissively in their rush to establish the hero as adventurer. Higher band answers may well take a more evenly poised approach to the question, possibly establishing that the adventurer is a direct result of Odysseus's social leadership or *vice versa*.
- A01** Candidates are not likely to miss the fact that this is a question about outcome and method, and lower band answers are likely to spend time establishing the light-hearted elements of Walcott's style as one means of conveying some of the suffering portrayed in the drama. Higher band answers may be more likely to pick up 'heroic' as a key term and structure their arguments in such a way as to demonstrate how the light-hearted and the suffering both contribute to the overall effect of Walcott's characterisation.
- A02ii** The question emphasises the dramatic nature of Walcott's entertainment and also refers to an audience so there is little excuse if candidates lose sight of the text's genre. Nevertheless lower band answers may be inclined to treat the material as if it can only be read whereas higher band answers will be more likely to present their commentaries as being based on writing for theatrical presentation.
- A03** There is plenty of material for relevant close commentary both in the prescribed extract and in the play at large though lower band answers may use this in a mostly descriptive way in which some of the devices by which Walcott conveys both character and plot are basically catalogued. Higher band answers are likely to use similar textual material but in a more analytical way in order to show the ways in which method and outcome inter-relate.
- A04** Here the case needs to be argued from the standpoint of the candidate's own personal reading, though as already suggested lower band answers may be reluctant to do much more than define and illustrate the different literary and dramatic elements identified by the question. Higher band answers will be more likely to structure their material and will not necessarily accept the terms of the proposition but argue instead the incompatibility of the light-hearted and the heroic. Or they may argue cogently exactly the reverse. As always the actual conclusion matters much less than the way it has been arrived at.
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18. WALCOTT: *The Odyssey* (Faber)

- (b) 'Walcott maintains the interest of the modern audience through the variety of the methods he uses to re-tell theatrically the ancient legends of Odysseus's world, rather than through the legends themselves.'

How far do you find yourself in agreement with this view of Walcott's dramatic presentation? Your answer should include an examination of at least two carefully chosen extracts from the text.

- AO5ii** The question is about Walcott's presentation of Odysseus's world and thus establishes its context in terms of society and its values. Lower band answers may well move quickly to present and discuss what in the play interests them as modern readers or a modern audience, whereas higher band answers may well use context as an opportunity to discuss a world that existed in literature though never in history.
- AO1** The question uses terms such as 're-tell theatrically', 'ancient legends' and 'modern audience' to address its key concepts. Lower band candidates should not be taken by surprise by any of them but may address them somewhat loosely. Higher band answers are likely to be more firmly structured and with a clearer sense of definition and direction, all clearly the result of a planned rather than an impetuous response.
- AO2ii** The references to theatre and audience should remind candidates of the dramatic nature of this text. Lower band answers may nevertheless write so convincingly about plot and story that it becomes difficult to distinguish whether they have remained mindful of its genre or not. Higher band answers will be more likely to focus their discussion of Walcott's methods on the theatricality of his drama, possibly including the need to hear his language, rather than just read it, to gain its full effect.
- AO3** The question reminds candidates that they are here being asked about 'Walcott's dramatic presentation' though lower band answers may move rapidly from manner to matter and base their commentaries on the examination of excerpts which are more favourite than appropriate. Higher band answers will probably be more firmly and relevantly focused than this and will use the question's reference to a 'variety of methods' as an opportunity to explore and analyse suitable text rather than merely catalogue devices.
- AO4** As already implied above, lower band answers may attempt to cover the material here by means of an illustrative and possibly even a sequential catalogue. Higher band answers, on the other hand, will find material to cover the apparent dichotomy of 'ancient legends' and 'modern audience' and there may even be those who note the important critical point contextually that this text is itself a modern one, not an ancient one .
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19. SHAFFER: *Amadeus* (Penguin)

- (a) 'The real victim of the world of *Amadeus* is ironically not Mozart but Salieri. That is what makes the play so tragic.'

How far do you find this an acceptable view of Shaffer's play? You should include in your answer some detailed discussion of the play's two final scenes from when Salieri says 'So I remained in Vienna' (page 101).

- AO5ii** The question's reference to 'the world of *Amadeus*' sets the material to be explored in a social and historical rather than just a personal or literary context. Lower band answers may well be prepared with a substantial amount of socio-historical material from the worlds of art and music but they may not necessarily always demonstrate the relevance of this material to the question. Higher band answers are more likely to adopt a more flexible approach to their handling of contextual aspects of text and question, and, though its relevance may at times be a touch implicit, it is always likely to be both textual and appropriate.
- AO1** Lower band answers may, in the way they structure their responses, emphasise 'tragic' at the expense of 'the real victim'. Higher band answers are likely to offer a more balanced reading overall and one which sees the implicit significance of 'real' with its suggestion that the play may somehow portray a 'false' victim in Mozart.
- AO2ii** The question reminds candidates that this is a play and should thus be treated as a piece of dramatic theatre. Lower band answers may concentrate their sense of genre on Shaffer's characterisation and not much more, while higher band answers are more likely to write both with a sense of audience and of the 'tragic'.
- AO3** The play contains clearly pointed material that is wholly relevant to this question. Even so lower band answers may adopt a predominantly illustrative approach using one extract to illustrate what they want to establish about Salieri and another for Mozart. Higher band answers may adopt this structure for their detailed commentaries too, but will be more likely to search for a textual balance where their own choice of extract is used less to establish the individual and more the relationship between the two characters and the play's values.
- AO4** There may be those lower band answers that cling - quite reasonably - to the view that Salieri is the agent of tragedy, not its victim. Higher band answers will be distinguished by the quality of their arguments not just by the conclusions they draw, but in any case are likely to be more questioning in their approach, possibly concluding that the play has two tragic victims - or none.
-

19. SHAFFER: *Amadeus* (Penguin)

- (b) 'The values of the play reveal a corrupt society motivated by complacency about the old and by fear of the new.'

How far does this seem to you to be a fair assessment of *Amadeus*? Your answer should include an examination of at least two carefully chosen extracts from the text.

**AO5ii** Contextual aspects of the play are emphasised by the question's allusions to its values and a corrupt society. Lower band answers may simply take this corruption on trust, possibly not feeling any need to establish it textually, whereas higher band answers are likely to keep their comments more firmly rooted in textual material, and possibly make valid and important distinctions between political corruption and artistic corruption.

**AO1** Candidates will need to structure their answers around balanced definitions covering 'complacency about the old' and a 'fear of the new'. Lower band answers are likely to take an approach which may be descriptive and sequential while higher band answers are more likely to offer more analytical responses possibly - but not necessarily - emphasising one (the fear) more than the other (the complacency).

**AO2ii** The question reminds candidates of the generic nature of the text and lower band answers can be expected to be presented as mindful of the fact that it is a play which is being dealt with here. Higher band answers are more likely to show a more acute sense of audience and some may well go on to demonstrate how the old/new conflict at the heart of this question itself intensifies the dramatic nature of Shaffer's writing.

**AO3** Candidates who know and understand the text should have little difficulty in selecting material relevant to the central terms of the question and lower band answers can be expected to illustrate the old/new dichotomy thoroughly, though possibly descriptively. Higher band answers will probably cover the same material but in ways that are essentially more exploratory and analytical, possibly choosing to concentrate more on the elements of fear and complacency.

**AO4** The question asks candidates to argue how far they find the proposition a fair literary critical assessment. Lower band answers may well leave their conclusions in terms that do not go far beyond discussing the play's balance between complacency and fear, whereas higher band answers are more likely to go back to the question's roots and draw their conclusions in terms of the values of the play and the degree of corruption in the society it depicts.



20. WILDE: *Lady Windermere's Fan* (Penguin)

- (a) 'In this play Wilde invites us to judge his characters, and the society to which they belong, on a very simple basis. We applaud those few who show some concern for others; the rest we simply condemn.'

How far do you agree with this assessment? You should include in your answer a close examination of the final pages of the play (pages 66-70) from when Lady Windermere says 'I am so sorry, Mrs Erlynne, to have kept you waiting'.

- AO5ii** Context is firmly established by the reference to 'characters, and the society to which they belong,' and by the allusion to the play's values which constitutes the second half of the proposition. Lower band answers may well take an approach which concentrates on the presentation of individual characters while higher band answers will be more likely to develop this into a fuller overview of Wildean aristocratic high society.
- AO1** Candidates should have no difficulty in seeing that though the wording here initially poses questions about Wilde's individual characterisation, it quickly moves on to issues about the play's social values which the proposition sees in terms which are very much black and white. Lower band answers are likely to cover the first element perfectly effectively though they may be somewhat assertive and narrative in their methods. Only higher band answers are likely to deal in a focused way with issues arising out of the question's use of terms such as 'applaud' and 'condemn'.
- AO2ii** The question reminds candidates of the dramatic genre of this text though lower band answers may treat Wilde's writing as closer to sociology than the theatre. Higher band answers may well keep a more focused sense of the piece as theatre and pick up on the question's allusion to applause as itself appropriate to the form of the entertainment Wilde is offering his audience here.
- AO3** The question is so central to the text that candidates should have little difficulty in producing appropriately detailed commentaries. What is likely to discriminate between lower and higher band answers here is the quality of the 'close examination' referred to in the question. Examiners should note that textual range is not being demanded here, though candidates are free to employ this critical method should they choose to do so.
- AO4** Candidates are quite clearly being asked to respond to a critical judgement here and lower band answers may well choose to use descriptive textual narration simply to concur. Higher band answers on the other hand may well focus on the prescribed extract alone but use it to question the consistency and examine the complexity of Wilde's purposes here, both the critical and the moral.
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20. WILDE: *Lady Windermere's Fan* (Penguin)

- (b) 'The bitterness with which Wilde reveals the corruption at the heart of his play's society completely outweighs the comic banter of much of the dialogue. What is more, it prevents our viewing the play as a comedy.'

How far do you agree with this assessment of *Lady Windermere's Fan*? Your answer should include an examination of at least two carefully selected extracts from the text.

- AO5ii** Candidates are alerted to aspects of the play's context by the question's reference to 'the corruption at the heart of his play's society'. Lower band answers are likely to see that this involves both social and moral contexts and may handle the issues in a relevant but narrative way. Higher band answers are more likely to blend the historical with the socio-moral here and explore and analyse where lower band answers describe.
- AO1** Terms such as 'bitterness' and 'comic banter' should make it clear to candidates that this is predominantly a question about method and style. Lower band answers are likely to define the terms perfectly adequately - if sometimes, perhaps, rather implicitly - but may spend a disproportionate amount of time illustrating rather than exploring the two elements. Higher band answers may well take a more analytical line, perhaps suggesting the difference in intensity between Wilde's comic banter which is often merely superficial and his bitterness which is invariably deeply felt.
- AO2ii** The last sentence of the proposition defines the area of genre to be discussed here. Nevertheless lower band answers may lose sight of the text as a piece of theatre simply because they do not find it funny in modern terms whereas higher band answers may well attempt more subtle definitions in which they argue that it is only the wit of Wilde's comedy that makes the bitterness of the play's message acceptable to a theatre-going public.
- AO3** Candidates should have no difficulty in finding extracts for suitable examination though it may be that lower band answers may define themselves in assigning one extract to the comic and another to the bitter. Higher band answers may well weave the two together, not just exploring them stylistically but elaborating on their effect on the audience's responses to the overall values of the play.
- AO4** The question is quite clear in asking candidates for their own opinion of an assessment of Wilde's manner and its effects. Lower band answers may well define the separate elements clearly and illustrate them textually whereas higher band answers are more likely to go on to consider effect. They may also take issue with the terms of the proposition and argue, among other things, for example, that the play's ultimate bitterness destroys any pretensions it may have to be considered a comedy.
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21. WERTENBAKER: *Our Country's Good* (Methuen)

- (a) 'In her play Wertebaker writes in such a way that we are compelled to judge her characters and their actions not by the social roles assigned to them but by their individual basic humanity.'

Does this seem to you to be an acceptable claim about the play? You should include in your answer an examination of Act Two, Scenes One and Two.

**AO5ii** In asking about 'roles' and 'humanity' the question signals to candidates the need to include in their answers material relating to the play's social and moral contexts. Lower band answers may choose rather to focus on Wertebaker's individual characterisation while higher band answers are more likely to concentrate on the roles assigned to characters by the society depicted in the play and on the moral perspective that emerges from her play as a result of this.

**AO1** Lower band answers, in seeking to define social role in terms of stereotypes, may well lose sight of the individual characterisation which in turn defines the humanity of the character. Higher band answers on the other hand may well choose to assign greater weight to other central terms in the wording of the question, terms like 'compelled' 'judge' and 'actions' which will in turn help them to structure their arguments more analytically.

**AO2ii** The terms of the question remind candidates that this is not just a drama but a social drama which invites or compels - depending on the viewpoint of the candidate concerned - its audience to make judgement. In dealing with genre, lower band answers may follow a view of the play as socio-history in which they may be tempted to include material whose relevance is not necessarily demonstrated successfully. Higher band answers, on the other hand, are more likely to define and select their material so as to demonstrate constant awareness both of the text as a piece of theatre and of its relationship with its own audience of theatre-goers.

**AO3** The candidate's own emphasis on an examination of relevant textual detail is likely to be our key discriminator here. Lower band answers may see here an opportunity to discuss the roles of some favourite or particularly vivid characters, while higher band answers may be more likely to explore and analyse the text in such a way as to demonstrate both social (as opposed to dramatic) role and humanity - or lack of it.

**AO4** Lower band answers may discuss characters in terms of plot and dramatic purpose, often writing assertively and in a way that defines character, but not the values that emerge from it. Higher band answers on the other hand will be more likely to show that they have seen there is an argument that needs pointing here and write accordingly in a way that is both relevant and textual.

21. WERTENBAKER: *Our Country's Good* (Methuen)

- (b) 'Despite the sense of distance created by the play's historical and geographical settings, *Our Country's Good* reveals a world which, in its preoccupations and concerns, is familiar and relevant to a modern audience.'

How far does this seem to you to be a fair comment on Wertebaker's play? Your answer should include an examination of **at least two** carefully selected extracts from the text.

- AO5ii** Context here is clearly defined by the formulation 'historical and geographical settings'. Lower band answers are likely to offer material - perhaps in the form of a catalogue - that appeals to the modern audience whereas higher band answers, while relying on essentially similar material, will be more likely to present relevant contextual elements not so much as a catalogue as a means by which Wertebaker establishes the action and values of her play.
- AO1** Candidates can be expected to see the premise behind the proposition, that the play has appeal for a modern audience despite its geographical and historical remoteness. Lower band answers may well structure their answers in such a way as to establish the existence of geographical and historical features but it is likely to be the higher band answers that focus on and engage more directly with critical issues involving the strangeness of the material and whether or not this appeals to a modern audience.
- AO2ii** Though the question refers to the play's 'preoccupations and concerns', candidates need to be mindful of the genre of the text. This theatricality may be left implicit in lower band answers whereas higher band answers are more likely to keep a sense of the dramatic nature of the text as they deal with its appeal or otherwise to a modern audience.
- AO3** The text is rich in potentially relevant material so selection is likely to be less of a discriminator here than the quality of the commentary that accompanies it. Lower band answers may be more inclined to rely on an extract each to illustrate the geographical and historical features of the text separately while higher band answers may be more likely to establish them briefly though textually before going on to define what they consider to be the play's more modern 'preoccupations and concerns'.
- AO4** As has already been suggested, lower band answers may show themselves quite content to illustrate the geographical and historical alienation possibly by use of location, changes in the law and allusions that emerge from the use of *The Recruiting Officer*. Higher band answers are more likely to be structured as a text-based critical argument which may argue for or against the play's having a modern appeal, or which may seek to balance the two by showing how modern concerns are made the more real and immediate to an audience by the play's locations and historical circumstances.

| <b>Bands/<br/>Marks</b> | <b>AO5ii<br/>evaluate the significance of cultural, historical and other contextual influences on literary texts and study</b>  | <b>AO1<br/>communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression</b>  | <b>AO2ii<br/>respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts</b>   | <b>AO3<br/>show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings</b>   | <b>AO4<br/>articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers</b>   |
|-------------------------|---|--|--|---|---|
| <b>Band 1<br/>1-10</b>  | <ul style="list-style-type: none"> <li>identify and comment on the broad historical and social contexts</li> <li>demonstrate some understanding of the relationship between text and context</li> </ul>   | <ul style="list-style-type: none"> <li>indicate limited grasp of the nature of literary study</li> <li>show insecure use of literary terms</li> <li>display frequent lapses in spelling, punctuation, grammar and sentence structure</li> <li>show little clear argument with minimal use of text</li> </ul>   | <ul style="list-style-type: none"> <li>show limited knowledge and understanding of texts</li> <li>show some awareness of features of genre</li> <li>describe some basic similarities and differences between texts</li> </ul>          | <ul style="list-style-type: none"> <li>identify and comment on some simple features of language and structure</li> <li>demonstrate some understanding of their effects</li> <li>show limited awareness of form</li> </ul>   | <ul style="list-style-type: none"> <li>offer some simple opinions and judgements based on personal reading</li> <li>put forward only a limited argument</li> <li>offer limited textual support</li> </ul>   |
| <b>Band 2<br/>11-20</b> | <ul style="list-style-type: none"> <li>demonstrate understanding of the influence of historical and social context on text</li> <li>identify specific elements of the text attributable to the context in which it was written</li> <li>outline the effects of historical and social context on the reader's perspective</li> </ul> | <ul style="list-style-type: none"> <li>show some knowledge and of the nature of literary study</li> <li>make generally appropriate use of literary terms</li> <li>display some lapses in spelling, punctuation, grammar and sentence structure</li> <li>show generally clear argument with limited use of text</li> </ul>  | <ul style="list-style-type: none"> <li>show some knowledge and understanding of texts</li> <li>show awareness of features of genre</li> <li>develop some similarities and differences between texts</li> </ul>                         | <ul style="list-style-type: none"> <li>examine a variety of features of language and structure</li> <li>demonstrate an understanding of their effects and function</li> <li>show awareness of form</li> </ul>   | <ul style="list-style-type: none"> <li>present simple opinions and judgements in a simple argument</li> <li>show limited awareness of different possible interpretations</li> <li>use generally appropriate textual evidence</li> </ul>   |
| <b>Band 3<br/>21-30</b> | <ul style="list-style-type: none"> <li>examine the variety of ways in which contextual influences are manifest in the text</li> <li>assess the relationship between the context in which the text was written and in which it is understood</li> </ul>  | <ul style="list-style-type: none"> <li>demonstrate proficient knowledge and understanding of the nature of literary study</li> <li>make appropriate and effective use of literary terms</li> <li>show generally accurate written expression with few lapses in spelling, punctuation, grammar and sentence structure</li> <li>show clear developing argument with appropriate use of text</li> </ul>   | <ul style="list-style-type: none"> <li>show secure knowledge and understanding of texts</li> <li>show confident awareness of features of genre and period</li> <li>examine similarities and differences between texts</li> </ul>       | <ul style="list-style-type: none"> <li>explore the writer's selection of features of language and choice of form and structure</li> <li>demonstrate a detailed understanding of their effects and function</li> <li>consider the writer's purpose in making this selection</li> </ul>   | <ul style="list-style-type: none"> <li>advance considered opinions and judgements in a sustained argument</li> <li>use sound textual evidence</li> <li>sum up different interpretations</li> <li>consider differing critical positions</li> </ul>   |
| <b>Band 4<br/>31-40</b> | <ul style="list-style-type: none"> <li>analyse the particular historical, social and other contexts in which the text was written and in which it has been and is read</li> <li>consider the variety of perspectives determined by contexts past and present</li> </ul>   | <ul style="list-style-type: none"> <li>demonstrate perception based on knowledge and understanding of the nature of literary study</li> <li>make discriminating and pertinent use of literary terms</li> <li>display accurate and fluent written expression</li> <li>show perceptive, cogent argument with detailed use of the text</li> </ul>   | <ul style="list-style-type: none"> <li>show secure and sustained knowledge and understanding of texts</li> <li>explore features of genre and period</li> <li>analyse and explore similarities and differences between texts</li> </ul> | <ul style="list-style-type: none"> <li>analyse the writer's use of particular features of language, choice of form and exploitation of structure</li> <li>demonstrate a detailed understanding of their effects</li> <li>consider the contribution they make to its meaning and tone</li> </ul>   | <ul style="list-style-type: none"> <li>articulate confident independent opinions and judgements in a sustained argument</li> <li>provide thorough textual evidence</li> <li>assess different interpretations by other readers</li> </ul>  |
| <b>Band 5<br/>41-50</b> | <ul style="list-style-type: none"> <li>make significant connections between cultural, historical and literary influences and texts</li> <li>explore and evaluate a range of significant contextual factors</li> </ul>   | <ul style="list-style-type: none"> <li>demonstrate perception based on sustained knowledge and understanding of the nature of literary study</li> <li>make sustained discriminating and pertinent use of literary terms</li> <li>displaying accurate, fluent and assured written expression</li> <li>show comprehensive, perceptive argument with closely directed and detailed use of text</li> </ul> | <ul style="list-style-type: none"> <li>show extensive knowledge and understanding of texts</li> <li>evaluate features of genre and period</li> <li>evaluate productively similarities and differences between texts</li> </ul>         | <ul style="list-style-type: none"> <li>evaluate the writer's choice of form, use of particular features of language, and exploitation of structure</li> <li>demonstrate a detailed understanding of a range of forms, features of language and types of structure</li> <li>consider the effectiveness of the writer's particular choices in conveying meaning and tone</li> </ul> | <ul style="list-style-type: none"> <li>articulate perceptive independent opinions and judgements</li> <li>pursue a rigorous personal argument</li> <li>offer wide-ranging textual evidence in support</li> <li>evaluate different interpretations by other readers</li> <li>perhaps venture an independent critical position</li> </ul> |



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