

F663 Exemplar Answers with Commentaries

June 2010

Introduction

OCR has reproduced these exemplar candidate answers from the June 2010 series to support teachers in interpreting the assessment criteria for the GCE English Literature specifications.

These exemplars should be read in conjunction with the past paper/mark scheme and Principal Examiner's Report for unit F663 from the June 2010 exam series, also available on the OCR website.

This content has been selected by senior OCR examiners, to illustrate how the June 2010 assessment questions were answered and provide some commentary on what factors contributed to an overall grading. The exemplar candidate answers are intended to demonstrate a range of responses, supported by examiner commentary and conclusions.

While the exemplars are intended to be useful in interpreting the new specification's Assessment Objectives, they should in no way be regarded as definitive answers.

As grade boundaries are subject to change from series to series, although these responses indicate the grades received in the June 2010 series, the marks and bands are a more definitive indication of the level of each response.

Please note that this resource is provided for advice and guidance only and does not in any way constitute an indication of grade boundaries or endorsed answers.

Script 1

OTHELLO/RAPE OF THE LOCK/SCHOOL FOR SCANDAL SCRIPT

- 3 (b) ‘*Othello* is a play about the desperate need for certainty.’
By considering the action and effects of the play, evaluate this view.

Well developed and consistently detailed discussion of effects; remarkably sustained substance and subtlety in the use of AO2
OVERALL SCRIPT
Band 6
58 Marks
Grade A(*)

Othello, one of Shakespeare’s four ‘great tragedies’, is a text with many applicable themes: oppression of race, subjection of the female to male domination, and the disastrous consequences of jealousy. What is unique about the characters’ ‘need for certainty’ in *Othello* is that all of the characters’ eventual downfalls are caused, implicitly or explicitly, by this reason. Shakespeare’s tragedies are designed to make audiences consider their own motives and ideologies; in this essay I will discuss how the characters constantly struggle with certainty.

AO1 Clear establishing paragraph

The audience, already subject to the cleverness of Iago’s report to Brabantio (in a devilish sense), have built up a mental image of *Othello*’s character as “a lascivious moor” (Roderigo, act 1 Scene 1), as a gross, exuberant and wholly unlikeable villain. When *Othello* is introduced in Act 1, Scene 2, he talks poetically and with surity, such as stating “put up your bright swords, or the dew will rust them” (*Othello*, Act 1, Scene 2). *Othello* also informs Iago that his ‘words will out-tongue’ his accusations. In comparison to the mental image of *Othello* that we had imagined, the audience already feels unsure about the villain, Iago. Since *Othello* is a performance piece, the unanimous audience positioning with Iago’s view shifting to ‘the truth’ establishes a lack of certainty of the characters involved. Also, as Brabantio does, it is easy to blame someone or something you did not witness when your reputation is at stake. Brabantio mentions, ‘this is Venice – my house is not a grange’, and ‘fathers, from hence trust not your daughters’ minds.’ (Act 1, Scene 1)

AO2 Interesting and careful tracing of audience expectations: looking at ways in which effects are achieved

Othello’s role in Venetian society is that of a soldier, due to the society of feudalism which gave power to the rank of military status. *Othello* is well-respected, and eager to keep his reputation, which becomes difficult when his public and private roles begin to meld together. Theorist A. C. Bradley describes the man *Othello* as “Shakespeare’s most romantic tragic figure”, and that “if such a passion as jealousy seizes him it will swell into a high-uncontrollable flood”. Bradley also discusses ‘*Othello*’s psyche’ as answering any situation with ‘one lightning stroke’.

AO3 and AO4 deftly blended: critical views and social/military context

Othello's certainty of his reputation comes under siege when Iago discusses Desdemona's infidelity in Act 3, Scene 3. Jealousy does seize him, described by Iago as 'the green-eyed monster, which doth mock the meat it feeds on'. One of Othello's first responses, now that his reputation is becoming questionable, is "Farewell: Othello's occupation gone!" (Othello Act 3, Scene 3). Othello begins to seek for 'proof' to act as some sort of basis for action, but he eventually can only base proof on a symbol, a 'handkerchief', and a 'dream'. Cassio's dream becomes catalyst for Othello's hatred, and he mentions, "Tis a foregone conclusion, though it be but a dream." (Act 3, Scene 3).

AO1/AO2 Still entirely in focus: well supported by detailed quotation

Unfortunately, as Othello's insecurity is made public (making himself fear he is a 'cuckold') Othello becomes more bestial and animalistic. Othello's responses to Desdemona include, "I here look grim as hell" (Act 4, Scene 2), and he tells Iago "I'll tear her all to pieces" (Act 3, Scene 3). By the time Othello has killed Desdemona, and mentioned "I took by the throat the circumcised dog, and smote him, thus" (Act 5, scene 2) before stabbing himself, there is no distinguishability between the 'monster' within Othello and the 'barbary horse' and 'old black ram' mentioned in the first scene of the play. It is dubious to me whether Iago truly brought a 'monster' metaphorically out of Othello which was always dormant, or whether Shakespeare was foreshadowing the disastrous consequences of a lack of certainty. Fintan O'Toole attacks Othello for his apparent stupidity of insecurity, by explaining "he carries his fatal flaw of jealousy around like a walking stick, ready to be kicked out from underneath him". O'Toole also mentions, "he is brought down by a handkerchief. He is not tragic, merely pathetic." O'Toole's thoughts are conveyed in his publications, aptly entitled "Shakespeare is Hard, but so is Life".

AO2 Circularity of animal imagery well supported: AO3 useful critical comment

Iago's character, on the other hand, is consistently referred to as an example of 'motiveless malignity'. When discussing to the audience his evil intentions in the form of soliloquies, Iago states "That I would time spend with such a snipe but for sport, and profit." (Act 1 Scene 3). Iago also teases the audience with a reason - that his wife, Emilia, slept with Othello, by stating, "Nothing has, or shall, content my soul, till I am even'd with him, wife for wife." (Act 2, Scene 2). This quote is interesting in that Iago is embodying a certain Shakespearean quality of certainty by means of revenge. In Hamlet, for example, Hamlet addresses the audience by stating "Sit still, my soul! Foul deeds will rise, though all the earth oe'rwhelm them, to men's eyes." (Hamlet, Act 1, Scene 2). The latter suggests that it is a typically masculine problem dealing with a lack of certainty, from a feminist perspective.

AO1/2 Interesting view of genre and of revenge as a form of confirming action

Iago's soliloquies act as a channel for him, as a human, to reassure himself of his own intentions, almost to the degree of the character Roderigo, who 'needs' to be constantly praised by Iago. As a tragedy, the audience are certain that Iago will succeed, which makes his soliloquies all the more infuriating. It is true that Elizabethan viewers often climbed onto the stage in an attempt to warn Othello of his impending doom!

Sense (if slightly naive) of audience engagement AO3/4

Iago's motiveless, 'Machiavellian' character is sourced from the vice figure from medieval morality plays. This character's purpose was to challenge the ideals of the 'everyman' (in this case, Othello) and provide an alternative choice, of which could lead to the hero's downfall. In this case, Iago's purpose in the play is to expose Othello's lack of certainty to identify the desperate need of certainty to the audience, as he states, "it is engendered: Hell and Night, must bring this monstrous birth to the world's light."

Useful AO2/4 view of genre and Iago's role

In Elizabethan tragedy, where audiences were exceptionally volatile – and often began watching the play several acts in, and left several acts early – it is important that the minor characters embody the overall imagery and themes of the play. Brabantio states, "This incident is not unlike my dream" in Act 1, Scene 1, meaning that like Othello, Brabantio has an internal lack of certainty about Desdemona. The effect Iago has on Brabantio at the beginning is a summary of the entire play; Brabantio even mentions Desdemona is dead 'for me' (Act 1, Scene 3). His character traits are similar to the mourning of Cordelia by Lear in 'King Lear'; Lear states "If I had your tongues and eyes – heaven's vault should rock". (Act 5, Scene 3). Lear and Brabantio both obsess over possession of 'the female' until it drives them insane. Cassio, completely uncertain of his future after being demoted from lieutenant, laments by groaning "Reputation, reputation, reputation, oh I have lost my reputation". (Act 2, Scene 3). Emilia, who acts strongly for a female character (considering the oppression she is subject to in the play) is distraught when she loses certainty and faith in her husband, and she repeats "My Husband?" (Act 5, Scene 2) repeatedly in shock.

Astute cross referencing supports mature reading AO1/2/3

Death acts as a relief for the audience at the end of Othello after the insurmountable tension of the play. The audience take away the experience of a series of characters – Emilia, Othello, Brabantio, Roderigo, Cassio and Desdemona – after all make mistakes due to insecurity and lack of certainty. If the characters were interconnected, then perhaps the truth would have established a common ground of certainty – but Iago, the 'strategist of separation', does not allow this to happen – and he succeeds in his villainy.

Right at the end, another very astute perception of the grounds of uncertainty

WHOLE ANSWER
Band 6
30 marks
Consistent, fluent, precise and telling argument, directed firmly at the question. Remarkable amount done in the time. Intriguing use of AO4 materials.

6 'Pride is inseparable from foolishness.'

In the light of this view, consider ways in which writers explore the nature of pride. In your answer, compare one drama text and one poetry text.

Sheridan's humour in *The School for Scandal* (SFS) is different from the humorous techniques used by Pope in 'The Rape of the Lock' (ROTL) because of genre differences – SFS is a sentimental performance comedy, whereas ROTL embeds itself in classic epics and allows humour in an intellectual fashion. SFS is the more accessible of the two, but ROTL's source material, ranging from Virgil's 'Aeneid' to Milton's 'Paradise Lost' provides a clear contextual background for his mock-heroic. Another genre difference is that Sheridan was writing much later than Pope; both texts portray, in unique ways, an analysis of human nature and the apparent inseparability of pride and foolishness.

Mature generic awareness AO2/4

AO3 firm comparative link from outset

We are introduced by Pope into a glittering world, where a 'goddess' Belinda is performing her 'sacred rites of pride', and exulting in her 'cosmetic powers'. These metaphors are extensions of the 18th century character, Belinda, at her dressing-table. Belinda is, as described by theorist Ellen Pollack, "the embodiment of self-enclosed narcissism", and that "Belinda's self-love is evident of her desire for power – the power she might retain by avoiding wedlock". Pollack is suggesting that 'Belinda is seeking pride and power because female chastity is the only and ultimate method of 'the female', which is central to the text of ROTL, to retain reputation. Pope makes an allusion in this scene to Milton's classic epic 'Paradise Lost', in that Belinda is described as seeing her description as heavenly'. The line reads "a heavenly image in the glass appears" (Canto 1), describing Belinda looking in the mirror. She is referencing the scene in 'Paradise Lost' where Eve first notices her beauty in her reflection in a pool, but is taken away from this by Adam, who informs her of her purpose as a part of man – in this scene, Eve loses the independent power of her chastity.

Excellent AO2 detail, supported by AO3 critical comment and sense of AO4 context

Evidence of contextual/generic wider reading AO2/4

Belinda's table is also filled with a lot of fantastical objects, such as 'Powders, pillows, patches, bibles, billets-doux' (Canto 1). Despite Pope's poetic creation, which it is arguable in a critical context whether he falls in love with the character of Belinda or not, is criticising women for their accumulation of material objects. In the introduction of ROTL, Pope mentions, in a letter addressed to the 'real-life' Belinda, Arabella Fermor, of "your sex's little unguarded follies". Lady Teazle, in SFS, who has recently been given a 'class upgrade' by Peter Teazle to a city woman, as he explains, "I have made you a woman of fashion, of fortune – in short, I have made you my wife" (SFS- Act 2, Scene 1), comments on her accumulation of material wealth in the form of acknowledged pride, by stating, "why must you endeavour to thwart me in every little elegant expense?" (act 2, Scene 1). Both Sheridan and Pope criticise the choices of women in excessive pride and accumulation of wealth.

Idea of materialism enables deft link AO1/3

Pope begins to 'classify' women in ROTL as having specific intentions, as is represented by the poetic devices of the spirits which women embody after death. Angry termagants become 'Salamanders', and feisty, troublesome women become 'Gnomes'. 'Light coquettes' (as described in Canto 1) become 'Sylphs' (who become the attendants of Belinda, obsessed with 'glittering' substance, pride in material qualities) and beautiful, seductive girls become 'Nymphs', Belinda is described as a Nymph in the early cantos of ROTL, which partly

Sees specifically poetic devices as used by Pope then in following paragraph discussed comparative dramatic means. AO2/3/4

foreshadows her demise – which can be blamed on multiple characters and character vices.

In Sheridan's SFS, pride is represented by 'character'. In an 18th – century context, character and reputation importance was much more significant in how you are perceived in society. Joseph Surface, who as his name suggests is superficial, states, "the silver ore of pure charity is an expensive article in the catalogue of a man's good qualities, whereas the sentimental French plate I use is just as effective and pays no tax." (Act 5, Scene 1.) Surface is admitting that as long as he 'appears' sentimental, he can manipulate his own case and become a, technical 'rouge' character. Oliver Surface's disguises expose character follies in surface, as Oliver, disguised as a poor relative seeking money states, "Here's gratitude for twelve thousand pounds! Avadavats and India Crackers!" (Act 5, Scene 1) – exposing Joseph's lack of charity. Sheridan also explores character through comic reversal. For example, it is funny to an audience that Snake takes pride in being bad, as when he admits "I have nothing but my infamy to depend on. if it were known that I had been betrayed into an honest action, I would lose every friend I had in the world." (Act 5, Scene 3). Disguise and character are two methods of humour – used to explore pride in SFS – which are more suited to a stage performance than a poetry text.

Sustained comparative discussion of methods AO2/3

In ROTL, 'Canto 3', the middle point in the text, acts as a vital turning point in mood – Pope immediately criticises Belinda by stating "Oh thoughtless mortals, even blind to fate// too soon dejected, and too soon elate." (Canto 3). Pope also suggests, in a chilling passage, that Belinda may even have enjoyed the 'rape' of the lock, as stated by, "What wonder then, fair nymph! Thy hairs should feel//the conquering force of unresisted steel?" (Canto 3). The 'steel' represents male reproductive organs, and 'hair' female sexual organs respectively; it could be considered foolish of Belinda's character to subject her chastity, and pride, in the interests of pleasure. Ariel, the chief of the Sylphs protecting Belinda, withers away after noticing there is "an earthly lover lurking in her heart". (Canto 3). Pope also is parodying Shakespeare's epic poem 'The Rape of Lucrece'; Lucrece, having lost her pride and chastity, tells a bird to 'make a nest in my dishevel'd hair'. The tragedy of Lucrece's 'dishevelled hair' may have been a catalyst of the decision to humorously describe the cutting of Belinda's hair as a 'rope'.


Sophisticated discussion of contrasting handling of crux moments in each text AO2/3

Whereas the transition of pride to foolishness in ROTL is metaphorical, pride is challenged in Act 4 by farce comedy. In Act 4, Scene 3, famously known as the 'screen scene', Joseph Surface attempts to seduce Lady Teazle by stating "Your character at present is like a person in plethora – absolutely dying from too much health". (Act 4 , Scene 3) Lady Teazle's 'character' is explored with comic reversal, in that Joseph uses convoluted logic to tempt her; this is similar to Milton's "Paradise Lost' when the serpent praises Eve's intelligence and encourages her using convoluted logic. After luck runs out for Joseph and the screen, concealing Lady Teazle, is revealed, it is as if we ourselves, as an audience, are revealed to our own foolishness. Charles, unwittingly commenting to Sir Peter about Joseph's precious 'character' and pride, his sentiment, states, "Sir Peter, there's nothing in the weorld so noble as a man of sentiment." (Act 4, Scene 3).

It is easy to criticise the pride of Belinda and characters such as Lady Teazle for their follies and foolishness, as when Belinda is banished to the Cave of Spleen, a comic symbol of the underworld, Thaelestris, a female god of power, references Belinda's hair works as 'torturing irons' (Canto 4). However, it is important, considering pride, that women, who are integral to ROTL and SFS, are often at a disadvantage in society. Maria mentions in SFS "we [women] have pride, envy,

rivalship and a thousand other motives to depreciate each other” (SFS, Act 1, Scene 1). Valerie Rumbold, in “Women’s Place in Pope’s World’, explains how women only have the indoor world (Belinda’s dressing table) to rely on, and ‘for males, (eg The Baron, British Statesman) have access to external worlds’. The foolishness of the characters in ROTL and SFS is linked integrally with pride, but mostly as an excuse because of this reduced position in society.

WHOLE ANSWER
Band 6
28 Marks
Intensely sustained discussion of the two Eighteenth Century texts, with contrasting contexts. Some difficulty because of the subtlety and variety of AO2 detail in managing all aspects of the argument.



Script 2

OTHELLO/RAPE OF THE LOCK/SCHOOL FOR SCANDAL SCRIPT

- 3 (b) 'Othello is a play about the desperate need for certainty.'
By considering the action and effects of the play, evaluate this view.

The struggle for Othello to find certainty in the play is one of conflict and paramount importance. The play is presented as an antithesis, opposing ideas are juxtaposed together throughout which invite speculation. There is a persisting need to understand which of these opposites is true and which is closest to reality. Othello constantly searches for certainty in whether Desdemona is an angel or a whore, and as an audience we are debating or looking for certainty to see if Othello is a noble hero or a savage beast. Iago intervenes with the desperate need to find certainty in both and controls our perception.

The desperate need for certainty is exhibited by all characters including the less prominent characters. Bianca is looking for certainty in her love life. she wishes to be elevated to the position of courtesan but the play is constantly questioning the certainty of this and if it has been achieved. As a courtesan infamous of Venetian Elizabethan society she would have been more respectable. It would appear that she has been successful in her attempts at love with Cassio by the endearments he bestows upon her 'fair Bianca' 'sweet love' would give the presumption that she was certain in the love in their relationship. Yet Cassio's language is juxtaposed to his dialogue with other men when he mocks how she falls on him and embellishes how she falls around his neck. As other men speak of Bianca it appears that there is more certainty in the fact that she will always be considered a prostitute. Iago describes how she 'sells her desires to buy clothes and bread: it is this creature.' the use of the word creature dehumanizes Bianca and the language of desires suggests she will never be considered more than an object of male sexual needs. This is supported by the critic Thomas Coryat who spoke of those 'who make relation to courtesans' and the disparity between the position of courtesans and of Bianca's credentials. The play tries to find certainty in Bianca's position however in the end the position she is given and her reputation is not one she strives for.

The greatest search for certainty is in the various character's search for the truth and what they know to be true. Throughout the play though this perception of the truth is interfered with by Iago, Barbara de Mendoza describes him as the 'meneur-de-jeu' of the play, he is the puppet master and game maker. His greatest ability is to make people believe the opposite – night becomes dark, angels become whores, and good becomes evil. He starts this at the beginning of the play manipulating Roderigo and Brabantio. He does this through his use of

The first essay extremely successful – the second question demonstrates a tactical error regarding choice of Q: It fails to make consistent comparisons. Overall the script is a very good one and therefore the final total represents the candidate's performance on balance.
OVERALL SCRIPT
Band 6
54 Marks
Grade A

Clear view of play's dynamics and dramatic energy AO2/1

Interesting choice of focus on Bianca: good AO4 and a subtle lead-in to essay AO1

Good critical support (AO3) and precise dramatic analysis (AO2)

language, with Brabantio he turns pure to unclean by his description of Othello's and Desdemona's relationship. His use of animal imagery most prelevant here and effective in enforcing pre-existing racial stereotypes. He describes how 'that old black ram is tuppung your white ewe'. he does not speak of the love and affection the couple show and his evocative images turn the newlywed couple into something disgusting. Brabantio seems to find certainty in the shock and horror of this though it does not bear an effect to the reality of what the couple are like. Iago's greatest achievement in disrupting the search for certainty in his dialogue is in his dialogues with Othello, he turns Desdemona from a pure and faithful wife into a whore and utilizes the ocular proof of a handkerchief when Othello demands " prove my wife is a whore!" Iago manages to deceive each and every character even his wife Emilia who cannot find certainty until the final moment of catharsis when se realises what Iago has done 'my husband' 'yes honest Iago' 'my husband' 'honest Iago'. The certainty is then seen at the end the 'honest Iago' the fact they had all be certain about was the one thing that was constantly a lie. ←

Sophisticated perception slightly clumsily expressed (AO1)

Desdemona's reputation is of questioned certainty throughout the play. At the beginning of the play the certainty is based on the strength of their love. Othello sees her as 'my soul' and the world perceives her as 'truly obedient'. A feminist would interpret this as the importance of a women's obedience, she was the control of her husband and only he could decide her reputation in this dominated patriarchal society. Yet Jordan Graber argues that 'once women are seen not to be faithful wives and mothers they are whores capable of deceit and manipulation'. this presents the interpretation that women are either whores or angels. Once the certainty of one has been questioned there is no alternative but for her to be the other. Iago challenges Desdemona as an angel and suggests that she has been unfaithful. The heightened sexual describes how she is 'hot and sweating' and how she 'rebels'. The powerful sexual language suggests that she cannot be pure and this caused the certainty to be questioned and the assumption of who's believed. towards the end of the play Desdemona returns to being more angelic and almost Christ-like, as we as an audience are certain of her innocence but Othello as her husband is certain of her guilt. 'I have not deserved this' combined with her willow song elevates this tragedy to a plain which transcends individual pain. The certainty at the end is that Desdemona is good but the battle with this uncertainty throughout leads to the tragedy at the end.

Useful reference to helpful critical essay (AO3)

The greatest need for certainty is found in the audience's struggle to accept and understand Othello and his level of responsibility in what happened. this debate is a prevalent one with critics like Bradley who believe Othello remains a noble hero and furthermor describes Othello as 'the most romantic Shakespearean character', against critics like Leavis who believe Othello is a flawed hero. An extereme interpretation would be Fintan O'Toole who argued that Othello 'is not tragic.....merely pathetic'. Othello's jealousy throughout is his tragic downfall, 'Cuckold me!' shows how it has affected his pride and so readily assumes it is true. Othello cannot accept all the responsibility, certainly must be seen after considering the role of Iago who plays on his vanity and his trusty nature. Iago is the Machiavellian malcontent who believes 'the Moor is of a fee and open nature....he can be easily led by the ear as asses often are'. He plays on the flaws of Othello's character to bring about his downfall. there is still many different interpretations on the certainty of guilt in Othello's character but personally certainty is found in the idea of Aristotle's tragic hero that the tragic ending was the result of 'bad judgement'.

AO1/3 Useful debate on central critical issue

In conclusion there are many different strands of certainty running throughout the play that need to be decided. As an audience we search for certainty in Bianca's character, in Desdemona's reputation, in the character of Iago and in Othello. The greatest need for certainty is Othello's need to know if Desdemona is unfaithful. He accepts Iago's proof but in the final scene Iago says 'you know what you know' implying that Othello wanted to believe him and from the start was too ready to accept Desdemona was unfaithful. As soon as Iago planted the idea in Othello's head, Othello was then certain of her guilt.

WHOLE ANSWER
Band 6
29 marks
Assured and wide-ranging re social, personal uncertainty. There is depth of detail and its argument is tightly controlled. Terms are defined and well-developed. Unusually focused on Bianca initially, concluding strongly with the central figure, Othello.

9 'It is their weaknesses which make heroic characters interesting.'

In the light of this view, discuss ways in which writers present heroic characters. In your answer, compare one drama text and one poetry text.

A definition of weakness would be 'a negative aspect of one's character' yet as mortals these weaknesses are qualities we all possess. In Literature therefore the weaknesses of a heroic character are the most interesting as it humanises them and makes them identifiable to the audience. School for Scandal has clear moral characters and immoral characters, it is the moral characters though like Peter Teazle, Sir Oliver, and even Lady Teazle and Charles Surface who while are heroic characters also possess such weaknesses that make their character interesting. In Rape of the Lock it is more difficult to interpret any character as heroic but as a protagonist who fights for what she wants Belinda can be most neatly aligned to this label and also she possesses weaknesses of great magnitude.

Clear statement of argumentative position (AO1)

The most immoral characters of school for Scandal are Lady Sneerwell and the school. Their weaknesses are not even attempted to be concealed. Lady Sneerwell herself admits that nothing else brings her more joy than 'lowering someone to (her) own injured reputation'. They destroy reputations for entertainment and mock those they suppose to be friends. Their hypocrisy is intolerable with Mrs Candour saying 'how I hate to hear you talk so' as she herself continues to slander that particular friend. Their entertainment is to 'jest as stick a thorn in another's breast'. The word jest implies that no-one is harmed by this but this could not be further from the truth. This is highlighted by the actions of the heroic moral character of Sir Peter who condemns them and how they leave 'a character dead at every word'. Lady Teazle also condemns the school in the final scene following her catharsis moment of realisation of the motive of Joseph and her true feelings for her husband. As heroic characters though Peter Teazle and Lady Teazle have weaknesses, the greatest probably being their marriage. Peter Teazle condemns her extravagance and she condemns him for marrying a woman younger than him. These weaknesses though are interesting to the reader in particular their fights which demonstrate witty rhetoric on both sides providing the Georgian audience and ourselves with amusement. Lady Teazle satirises Peter Teazle with amusement 'Lady Teazle, Lady Teazle, I must protest...' 'Sir Peter, Sir Peter...' Marriages are not perfect and the weakness would have made the couple identifiable and interesting to an audience.

Clear and well illustrated discussion of central characters AO1/2

The Surface brothers and Sir Oliver are also interesting characters. It is the assumption of characters at the start of the play that Joseph is the heroic character, Peter Teazle claims 'he is a man of sentiment truly there is nothing more noble than a man of sentiment'. Joseph Surface is not the heroic character though instead it is his brother Charles. Sheridan has used anagrams of the name 'Surface' both brothers present a facade that is interpreted by the outside world. Joseph, a man of sentiment, Charles, a libertine. Charles is the heroic character as he is the one who shows the greatest morals, for instance when he pays for a relative's debts despite being in debt himself. It is uncommon that the most heroic character is presented as negative for the majority of the play but Charles is. It takes his uncle to adopt the motif of disguise and 'make a trial of their hearts' in order to establish the true heroic character. When he sees how Charles would not sell his picture he decides that it is Charles and so he 'will pay off his debts and his benevolence too'. Charles's weakness is his libertine

lifestyle, it is interesting as it shows a freedom in his character not often seen in a Georgian comedy of manners, while others obey social conventions he lives outside them and enjoys life. His weaknesses get him ostracised by society but he still gets Maria and the inheritance in the end. Leonard J Leff says that Sir Oliver is 'a master of masks and of unmasking as well'. Sir Oliver unmask the true Charles behind his weaknesses and unmasked the true Joseph behind his front of the sentimental **man**.

In Rape of the Lock it is hard to establish a truly heroic character. The Baron could be interpreted as heroic due to the idea that he went for and achieved his aim and in the most resembling a warrior in the story. The Baron can be juxtaposed to Clarissa who could also be considered heroic due to her speech on the morals of women turning her into a character with the most sincere morals who triumphs [over] reason. The Baron's weaknesses are obvious as he stole the lock of hair. He is seen by Belinda as a monster as he has damaged her reputation for her own ends. Clarissa's weaknesses however are much more interesting to the reader. Many critics have said Clarissa's speech is a moment in which Pope adopts a character and proclaims the morals of society. The speech invites greater importance to be put on good humour in women as this will outlive beauty. The message that you cannot rely on beauty is a powerful message that could still echo in today's society. Yet the fact that Clarissa makes this speech damages the weight of this message and makes it hypocritical. Clarissa was the one who first gave the Baron the scissors with which to cut the hair and so her weakness in betraying Belinda makes her more interesting than merely the moral voice of reason at the end of play.

The most heroic character is Belinda, she adopts the protagonist of the mock epic poem paralleling Aeneas and Odysseus. In the beginning of the play 'Awful beauty puts on all its arms'. She is the heroic character but instantly we see her weakness. The most obvious being vanity. The oxymoron of 'Awful beauty' hints to the reader that the vanity of Belinda is a significant weakness. **While Pope criticizes this stress on beauty and the superficiality and vanity it produces, he is not too harsh on Belinda though, many believe that Pope 'came to mock but stayed to adore' as he also describes how she is a 'Goddess'.** Belinda's other weaknesses include her relationship with religion which seems to be a front. Pope describes how 'on her white breast a sparkling cross she wore, that Jews might kiss and infidels adore'. The fact that this item has no religious value shows how religion for Belinda is just a front and deep down has little effect for her. Martin Price describes how Belinda is an example of 'mere ornamentation'. This weakness is interesting as it shows how Belinda goes against the expected view for women at that time but also how she is a woman of her time decorated with fruits of the country's empire – something that has been created. Belinda's other weakness is affectation, when she is upset and furious following the Rape of the Lock she is attended to by the handmaidens ill-nature and 'affectation' and this causes Umbriel to journey to the Cave of Spleen. It is suggested therefore that

placed on beauty. Without the weaknesses of Belinda providing an example of this the point of the satire would not have been so effective. School for Scandal is also a play written to highlight the flaws in society, it is a hybrid play that takes from the restoration comedy and sentimental comedy to create a comedy of manners. Without the weaknesses of the characters the characters would not have the witty banter they do, they would not have been identifiable with and the play would not have been the roaring success to the Georgian audience that it was.



WHOLE ANSWER
Band 5
25 marks
Text knowledge good but the script emerges as two effectively 'separate' essays thus failing to fulfil the terms – *compare* - comparison only takes place by implication, when many opportunities for explicit comparison are missed. It was placed in B5 in recognition of the literary qualities but owing to the constraints of the AOs, failed to make B6

Script 3

WINTER'S TALE/DR FAUSTUS/PARADISE LOST SCRIPT

Securely good thoughtful response, expressed with fluency, and in Section B, though abstract and thin on close reference, some originality
OVERALL SCRIPT
Band 5
47 Marks
Grade B

- 4 (b) 'A play dominated by the problems of beginnings and endings, of death and birth.'
Evaluate this view of The Winter's Tale by exploring the action and imagery of the play.

One of Shakespeare's later plays, The Winter's Tale is an integration between romance and tragicomedy, and it is linked to other Shakespeare plays such as The Tempest. The idea of birth and death is strongly portrayed as the action of sinning brings about redemption and forgiveness. It can be said that this play which is based on an Elizabethan folklore, dictates reality and the way we are today as it draws together the human curiosity to sin and our capacity to forgive and move on.

AO1 clear opening, sketching wider moral concerns of text

First of all, in the beginning of The Winter's Tale the theme of sinning dominates the play. Whilst Polixenes, the king of Bohemia, has been Leonte's (King of Sicilia) best friend since childhood, ('we were as twinned lambs that did frisk i'th sun....) his madness overwhelms him and convinces him that Hermione's 'pond' has been 'fished by his next neighbour'. Leontes throws aside all his reason and even when he sees their baby Perdita, it just gives him more reason to believe in Hermione and Polixenes' infidelity and betrayal. Furthermore, he also throws aside his only heir and son at the time and causes Mamillius to die of sickness as he has placed Hermione in prison while giving birth to Perdita prematurely. Through all this, it seems that the phrase 'a sad tale's best for winter, I have one of Goblins and Sprites' is most suitable. The fact that Leontes has destroyed his relationship with his family and friends is unforgivable to the reader, as he has no reason. The fact that he later tries to send Camillo (his most trusted friend) to poison Polixenes is pathetic and it almost highlights the reality of the real world. The length at which jealousy and ignorance can push us makes reference to Genesis, as Eve's ignorance is the root of our punishment.

AO1 though not entirely clear in its point, usefully establishes play's moral world, and possible audience response

secondly, the position of women is also dehumanized in the play as shown by Leontes' crude image of 'Hermione's 'barricade' which is being battered. Although death and sin are drawn closely, and it so strongly influences the first three acts of the play, there is a small light of hope. As always, pregnancy of Perdita refers to the changes in seasons and the idea of renewal and redemption, as her character was based on Proserpina, who in Greek mythology brought Spring from Hell. ('daffodils bring about peer and height!') In this scene, the position of woman and man have reversed as, Leontes has shown weakness through lack of trust, (playing with his toy dagger') lack of reason and responsibility. On the other hand, Hermione, Paulina and even Perdita have shown qualities of dignity, strength and courage as it is only after sixteen years Leontes asks for

forgiveness. The sacred nature of women is heavily depicted by the end of the last acts, as the reincarnation of Hermione ends the genre of a tragicomedy perfectly as she brings about forgiveness and redemption.

Useful sense of place of redemption in genre AO2/4

Thirdly, by the end of the last acts, hope is brought along and the redemption of Laertes starts with the Oracle at Delphi and more importantly portrayed by the changes in time and season. 'The sad tale' is finally over as 'winter' is past and 'daffodils that come before the swallow dares' has finally delivered hope beyond that of a silver lining. The language used in this song and act also highlights the joyous world that is coming and Florizel even refers to Zeus as the 'eagle' who 'descends' to make love (creation). By the fourth act, the strong atmosphere of death and sin has also been lifted through the clown and the shepherd who are looking after Perdita. It seems that madness of Leontes has failed after Hermione's death and the loneliness has struck Leontes.

AO2 Good support for idea of rebirth in details of language

The final theme is that of forgiveness, as it brings about the classic ending to a tragicomedy. After sixteen years of suffering and sinning, Leontes has realised his wrongdoing and the sight of a new pair of lovers helps to close the play and soothe Leontes' broken heart. By the last act, the reincarnation of Hermione by Paulina is almost inevitable as the evil inside Leontes' heart has locked him away from his beloved wife., but now that he has repented and suffered, she has returned to him. 'My life stands in the level of your dreams....', and Leontes' dream has not limited him to reality as his true love has now returned.

In conclusion the play is dominated by suffering and death in the beginning, but by the end redemption and birth follows as is shown by the contrast of Mamillius's death and Perdita's birth. The Winter's Tale follows a strict guideline of a tragicomedy, but it also highlights the principles of reality as one must be willing to accept sin before he/she can be forgiven. This may not lead to exactly what we want, but it will provide us with what we need.

AO1 Systematically and thoughtfully structured answer.

WHOLE ANSWER
Band 5
24 marks
Good, clear, quite systematically constructed argument
AO3/ good blend of reference and detail into discussion AO2

6 'Pride is inseparable from foolishness.'

In the light of this view, consider ways in which writers explore the nature of pride. In your answer, compare one drama text and one poetry text.

'The mind is its own place, and in itself can make a heav'n of hell, a hell of heav'n.' The human quality of pride is what has driven society to its place today, and more importantly, it is what has made us strive for greater knowledge. However, this does not mean that it is not foolish, because through our selfish nature we can either rise into greatness or fall from grace (Icarus). 'The mind is its own place', and we have the power to control it, just as Faustus and Satan had a choice, but risking everything to obtain greatness (pride), one risks losing everything and that is why it's foolish.

AO1 Tendency (also seen above) to wide ranging philosophical generalisations

First of all, the lust for knowledge is what drove Faustus into signing the contract with Mephistophilis, and in turn leading to his damnation. But he didn't do it without reason, by mastering philosophy, sciences, etc. Faustus wanted more, in fact he needed more, because it's his nature. 'Till swollen with cunning of self deceit his waxen wings did mount above his reach'. This makes reference to Icarus who attempted to fly nearer to the sun when he was warned, but like Faustus, his pride pushed him to reach for everything. This is what one calls foolishness, as in turn they both lose their lives. This is also closely associated with Satan in Milton's Paradise Lost as he tries to convince himself that it is better to 'rule in hell than serve in Heaven'. Even after all three of these people have lost everything there may be a hint of shame or failure, but not regret. Knowing what was at stake Satan continued to fight against God by building 'Pandemonium', and Faustus still stayed, even after the warning by Mephistopheles 'Homo Fuge' (Fly Man) The lust for knowledge and power has proven to be one of hell and Faustus experiences this at first hand ('this is hell, nor am I out of it'). It is human nature to strive, but one will do foolish arts in order to achieve this as we are unable to resist the rewards that we can get.

AO1 Quite fair and thoughtful discussion of over-reaching, thoughtfully (but not always accurately) illustrated eg Icarus's motivation was not ambition/pride

Secondly, Milton has proven that it is within human nature to sin as Adam and Eve did by eating from the Tree of knowledge. Although it is an attempt to reach the higher realms of God (pride), the idea of foolishness is not present at that moment, because all she can think about is the rewards ('the fruit of that forbidden tree whose mortal taste brought death into the world'). However is it so bad that Eve has given us the punishment of death? It is in human nature to sin, but it is also in human nature to only appreciate when it is gone. Death allows one to appreciate life and this is closely related to Marlowe's Dr. Faustus. He never learned to enjoy what he had until the last minutes and with Satan it 'cast him out of heaven'. When Faustus had what he thought was true power he began to distance himself from appreciation and this can be seen with his pranks and lust for Helen of Troy ('was this the face that launched a thousand ships and burned the topless tower of Ilium?") It is only when he reaches the end of his twenty four years he begins to enjoy the little things like gazing at the 'dazzling stars'. It is within human nature to sin, but through sinning we learn the foolish mistakes we have made and savor what we have.

AO1 Argument perhaps becoming rather too abstract: this section of essay is thinly linked to texts.

Finally, the human capacity for survival is extremely powerful when it comes to life and death. Charles Darwin once said that in this cycle of life it is down to the 'survival of the fittest' who remain. This means that one must adapt and improve in order to survive, meaning to do what is necessary. Faustus's human instinct

struck when he realised he had mastered all the materials a scholar can learn and in order to improve civilization he had to reach into higher realms. ('What a world of honor and delight, and height and power'). In order to improve, sometimes one must experiment and learn from failures. Although this can be foolish, our pride drives us to strongly, in from becoming the reason for Faustus's conversion into the dark arts ('a sound magician is a mighty god'). This links to Milton's Paradise Lost as after being chained in the river of fire, it becomes instinct for Satan to overthrow God as 'the mind is in its own place' and to become the alpha male is too strong to control as it drives one to fight in order to survive, although it may be foolish, our pride may be able to bring far reward.

Representation of Satan as 'alpha male' is perhaps a little surprising

'From out of the ground we were taken, the dust we are and unto dust shall we return.' Our existence according to Milton and Marlowe are mere creations of God from dust, and to survive we must improve, evolve and adapt. It may mean that god's orders are disobeyed, but it is the cycle of life and pride may be a sin, but it is a tool of survival.

WHOLE ANSWER
Band 5
23 marks
Enterprising and wide-ranging response: clear comparative discussion leading to quite organised and coherently articulated position. Wide ranging, somewhat over-abstract but interesting response: more attention to or focus on detail of texts would have raised quality (and mark) of the answer

Script 4

OTHELLO/PARDONER'S TALE/DR FAUSTUS SCRIPT

- 8 'The struggle with God is all-consuming and passionate.' In the light of this view, consider ways in which writers explore relationships with God. In your answer, compare one drama text and one poetry text.

Some quite fluent, clear comparisons in Section B
Competently argued
OVERALL SCRIPT
Band 5
42 Marks
Grade C

Both texts reflect in one way or another the difficult relationship with God. However they are written for different audiences and the true nature of the extent of belief within the main characters remains questionable. Marlowe wrote in a time of great uncertainty destiny of man was questioned by Marlowe himself and this destiny is widely reflected through Faustus, a renaissance man. On the other hand, the corrupt Pardoner not only highlights the corruption of the church at the time and the extent of the abuse of the institution but also the unquestionable blind faith that the society at the time had.

Useful and competent comparative discussion of context AO4/AO4

Throughout the play Faustus struggles with his intellect and ambition. His relationship with God is a struggle, which results in Faustus's eternal damnation. On the contrary, the Pardoner, also with great knowledge of the bible, abuses this knowledge and his oratorical skills to con an undereducated society who long for their sins to be forgiven. He shrewdly expresses, his work is for 'all but to wynne' and no correction of sin.

The difficult relationship that Faustus experiences with God, is a constant theme throughout the play. His lack of faith leads him to sell his soul to the devil, and Faustus longs to repent but ever does, 'Faustus soul longs to repent'.

The Sins that the Pardoner preaches for are embedded within his tale. The three young 'rioteurs' are everything men should not be. Three are described as drunks, committing sins which inevitably lead to their betrayal amongst 'brothers' and leads to their death.

Within both texts, the 'sinners' are offered chances to repent and turn to God. Faustus contemplates the ideal offer of 'heaven' however the 'rioteurs' reject repentance in every form. The appearance of the 'Old Man' is significant in both texts. In the Pardoner's Tale many have argued that the old man signifies death or might be death himself and with Faustus he can be interpreted as God's messenger. Either way, both of these characters offer repentance to the sinners and whilst Faustus contemplates 'I shall repent' the three rioteers abuse and strongly object to the idea. In this sense, it can be concluded that the rioteers reject every kind of belief and relationship with God as is shown by the response

Straightforwardly apt comparisons AO3

the old man gets when he suspiciously expresses words of God's absolution 'may Godde' be with you.

What is striking about the way in which these characters seem to hold a relationship with God is that it is mostly passive. God himself never appears, but his commands and wishes are expressed through symbolic characters within both texts. Therefore the belief and relationship in God is strongly dependent on faith. Something which the three roiteers and Faustus seem to lack.

← Perception interesting but undeveloped

Faustus certainly seems to have knowledge of God or Godlike being, so his failure to repent puts into question whether he does not believe in God, or the power of God to forgive him. He desperately claims that he is 'too late to repent'.

On the other hand, the Pardoner seems to have great knowledge of the bible, but again it is difficult to state whether he believes in God or not. However, for the reader and possibly God himself it would be easier to assume that he did not. In that way his sin of avarice and his hypocrisy may be excused.

Through sin of avarice, wrath, sloth, both the three rioteers and Faustus die a terrible death.

In effect they both highlight the power of God to forgive and punish.

All the while exploring the difficult decisions of life and free will.

The sins prove a point that 'root of all sin is death.'

← WHOLE ANSWER
Band 5
22 Marks
Sustained clear comparison – AO3
Clear use of context – AO4
Quite good treatment of question – AO1

3 (b) 'Othello is a play about the desperate need for certainty.'

By considering the action and effects of the play, evaluate this view.

The need for certainty is apparent throughout the play and it is by this certainty that a 'villainous' Iago achieves his means and we witness the fall of a tragic hero.

Religion is perhaps the only true certainty throughout the whole play. Othello and other characters cry out in desperation when uncertainty prevails "O Heavens! Religion was prominent at the time Shakespeare was writing and it is prominent throughout the play which in effect seems to offer salvation from evil and all that is unjust.

Slightly surprising assertion not really supported by detail
AO1/2

From the very beginning of the play the need for certainty is expressed, in a lawful manner through a civilised state. Brabantio needs and almost begs for certainty from Desdemona that it is true of her betrayal to her father and her marriage to Othello. Brabantio needs to be reassured that the black moor has not done any 'magic' to Desdemona, although he hopes this to be the case. However the expression and need for certainty deteriorates and becomes the very opposite of 'lawful.'

Fair, if slightly awkward, expression
AO1

There have been many criticisms on Othello's desperate need for certainty, some which have denounced the view of Othello being a hero, but merely a pathetic fool. Nevertheless, we must consider Othello's nature and try to understand why he seeks this certainty in such desperation when he is tricked into believing his wife 'unlawful' and a 'whore'.

Generalised AO3 support

Othello is presented to us as the 'valiant Moor' who has led a successful army career and gained much respect. The very fact of this type of background suggests that such a man – a general – needs certainty. This proves to be the case even in his personal affairs, when he pleads to Iago to 'prove her ill'.

This uncertainty has created a major flaw in Othello's character. Considering his background and the bold fact that he is a black man, an outsider, serving for a white patriarchal society all justify in a sense his need for certainty.

Fair comment which could benefit from AO2 detail of precisely how this is established

This need for certainty is further exemplified towards the end of the play. It is clear that in time of uncertainty, all goes wrong, and injustice prevails. Roderigo is killed and Cassio wounded.

Apart from God, and religious belief it is only Iago, 'the villain' of the play which seems to offer certainty to those who are vulnerable in one way or another. This certainty, however, is false and allows Iago to muster his devilish deeds and play on the other character vulnerability. For this reason, some critics have argued that Iago, such a master in offering false comfort and creating the downfall of the main character, could easily take the role as lead character. So the play Othello could easily be re-named Iago.

A good perception, which could benefit from closer illustration.
AO1/2

As human beings we all seek some level of certainty at one point in our lives. What seems extraordinary about this desperate need in Othello is the result of this certainty is offered by someone as corrupt and wretch-hearted as Iago. The result is the tragic fall of a respected hero, the death of an innocent maid Desdemona and the cowardice Roderigo.

WHOLE ANSWER
Band 4
20 Marks
Somewhat thin:
Generally developed,
though light on AO2/3
Securely argued as far
as it goes.
Fluent AO1



Script 5

WINTER'S TALE/DUCHESS OF MALFI/JOHN DONNE SCRIPT

- 4 (b) 'A play dominated by the problems of beginnings and endings, of death and birth.'
Evaluate this view of The Winter's Tale by exploring the action and imagery of the play.
-

"You re required to wake your faith".

This quotation is a prime example of the actions needed to be taken by one of the characters in the Winter's Tale, Leontes.

Leontes is the initiator of many of the problems which dominate the Winter's Tale, which starts calmly yet on a slightly competitive note with Camilo and Polixenes' servant introducing us to the setting and characters, of Leontes and Polixenes who were brought up like 'twin lambs'.

The play is dominated by Leontes' mad,

This comic part of the play is not without its problems. The stirically comic and corrupt Autolicus is a problem in itself, this mischievous character swindles the residents of Bohemia, steeling money from innocents and conning everyone he meets, making the play light hearted and funny to watch.

Very sketchy character appraisal, with some AO1 expression problems

Another problem encountered is the romantic relationship between Florizel a prince, son of Polixenes, and Perditer the adopted daughter of a shepherd. Due to social differences their relationship is condemned by Polixenes who in a moment of madness not dissimilar to Leontes errupts to forbid the relationship.

The relationship between Florizel and Perdita opens up a window for Camilo who wants to return to Sicilia which brings on the beginning of the end, by sending them to Leontes.

The supposed coming to life of Hermione's statue and rebirth of Leontes and her relationship is taken from a story told by Ovid of Pigmalion kissing a sculpture he had made and it coming to life. This transformation of Hermiones crowns the end of the fantastical nature of the play.

Some sense of literary context AO4

The Winter's Tale is a succession of problems brought on by the beginning of Leontes mad jealousy, jealousy is a main theme which underlines the whole play. The deaths and births play a large role in effecting the play especially in ending Leontes jealousy.

WHOLE ANSWER
Band 4
17 marks
Generally developed ideas. Highly narrative in its form, though the events described are relevant to the question. Competent use of text, some references in support – never discussed analytically – but limited awareness of different readings. Very limited view of 'problems' – seen simply as plot events and their consequences

6. 'For women, sex is a means to an end, for men, it is an end in itself.'

In the light of this view, consider ways in which writers explore differing attitudes to sex. In your answer, compare one drama text and one poetry text.

"It is a problem from those who are born great, we are forced to woo, as none dare woo us."

There is a definite air of gender reversal in this quotation from the Duchess of Malfi spoken by the Duchess. The idea of gender reversal is common in this play as in the end of Act IV Julia "woo's" Bosola.

The idea of women being more powerful is a popular view in this period due to the reign of Elizabeth. It is believed by some that the Duchess is based partly on Queen Elizabeth.

Some AO4 sense of context: comment undeveloped

Julia holds Bosola at gun point, typically a mans weapon, while she "woo's" him.

Slightly unexplained discussion of 'guns' in Malfi is in fact quite interesting, if somewhat oddly integrated as argument AO1/2

"Your pistol holds noting but perfume and kissing comforts." This notably misogynistic comment of Bosola's shows off an attitude towards women and their use of sex.

A pistol appears earlier in the play in Act III when Antonio appears, too late, to protect the Duchess, with a pistol. This is a remark on Antonio's character. He has a weapon but is unable to wield it appropriately. The fact that Julia appears with a pistol later in the play renforces the view of Antonio being a weak character. She with this falic symbol, indicates her lust for sex.

Literal-minded but not entirely unhelpful point AO2:

Donne in 'Womans Constancy' shows himself not to be a fan of woman's inconstancy's. It appears that he has slept with a woman who then appears to want to have nothing to do with him, "for having purposed change and falsehood, you have no way but falsehood to be true." He condemns women, in this poem, for their use of sex.

Awkward AO1 – somewhat surprisingly put. This paragraph not explicitly linked to the one preceding – AO3

Brisk but very limited discussion AO1/2

This "falsehood" is also echoed in The Duchess of Malfi by Julia but voiced by the Cardinal, "thou art a witty false one." Julia most certainly uses sex as a means to an end, using it for personal gain, as the Cardinal say "I bore you on my fist, showed you game, and let you fly at it." This shows how she uses sex to get things.

AO3 link made

Oddly unsatisfactory handling of quotation AO2

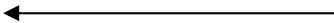
That quotation is loaded with sexual overtones, which is common place in writing during this period.

Sex played a large part in Donne's youth and occupies much of his writing this is probably most clearly demonstrated in 'The Flea' where his skills as a lawyer come into action. he is trying to take this girl's "maidenhead" through means of argument, trying to persuade her "how little it is which thou deniest me."

Very vague AO4 assertion

Some view Donnes attitude towards women in this poem to be as misogynistic, seeing girls as sexual objects to be tricked into doing what he wants. Others see it as flattering towards women as he is putting so much effort into wooing this one girl, making her seem special and worth the effort put in.

Generalised assertion of critical discussion
AO3



There are many different attitudes towards sex in *The Duchess of Malfi* one of which being the secret relationship between the Duchess and Antonio, whose relationship is brought to air through procreation, "The Duchess is a great breeder of pedagrees." Webster uses much animal imagery in his play not least for the Duchess's children being referred to as "cubs" by Ferdinand. For the Duchess sex can be seen as a means to an end to produce children, not just enjoyment.

Some AO3 detail, but not linked to argument

The Duchess seems highly respectable not giving herself to Antonio whenever he wants her, not allowing him to sleep with her in Act III. Antonio tries to apply some of Donne's arguing skills being firm telling the Duchess "I must stay here tonight."

Sees potential for comparison AO3

Ferdinand has an unhealthy incestual sexual attraction to his sister the Duchess. This attraction is 'an end in itself', leading to the Duchess's death and his lunatic state.

Sex is used to show the two brothers corruption especially the Cardinals who preaches selabusy but yet has sex himself. His sexual relationship with Castruchio's wife Julia leads to her death. Webster uses dramatic irony with Julia's death by poisoning her with a Bible. Poison was a common form of death in Jacobean tragedy.

Donne similarly uses dramatic irony in his poem 'Elegy: the Perfume'. In his quest for what can be assumed as sexual contact with one of his young loves he has to sneak around at night so as not to be caught by the girl's father. Ironically it is his perfume which gets him caught, for if he hadn't smelt the father might have mistaken it "for his feet or bad breath." 'The Perfume' shares a similar plot to *The Duchess of Malfi*.

In both texts we are presented with different attitudes towards sex from both a male and a female point of view. I would have to agree with the view presented to me "for women, sex is a means to an end, for men, it is an end in itself" Julia seems to use sex as a means of gain, as the Cardinal's mistress she receives Antonio's property.

WHOLE ANSWER
Band 4
18 marks
Competent
comparative discussion
and competent
references to contexts

Script 6

OTHELLO/PARADISE LOST/DUCHESS OF MALFI SCRIPT

Generally appropriate level of fluency: competent writing on Shakespeare: some comparison attempted in Section B
OVERALL SCRIPT
Band 4
32 marks
Grade E

- 3 (a) 'Iago demands the audience's complicity: we cannot help being fascinated by him.'
Evaluate this view by exploring the dramatic impact of Iago in *Othello*.

Shakespeare shows Iago to 'demand the audience's complicity' as Iago is left alone on stage many times talking to the audience, 'I'll pour pestilence in his ear' shows the dramatic impact of Iago as he reveals his inner sinister thoughts to the audience'

key issue, not, unfortunately, developed

Iago being left alone on stage engages him with the audience more than any other character in the play and allows Iago to 'demand' the audience's attention and complicity more, Iago takes advantage of his time alone with the audience and reveals his plans to destroy other characters 'til I am evened with him wife'.

as above, AO2 observation is accurate, but despite quotation, idea of stage address and relationship is undeveloped

Finton OTool comments that 'after Othello and Desdemona, Iago is the most important character in the play' to an extent this comment is true as it is Iago who plants the idea of infidelity in Othello's mind. However Shakespeare named the play 'Othello' therefore Othello should be the most important character in the play and not Iago.

Fair AO3 quotation, followed by a fair but undeveloped comment.

Iago has a 'dramatic impact' in the play as he cleverly manipulates Othello and takes away Desdemona's purity and innocence by convincing Othello of her affair with Cassio. Iago has the ability to manipulate Othello's mind and thoughts 'I see you are moved my lord', 'no not much moved', here Iago is shown to be tapping into Othello's insecurities to make others doubt his own thoughts, the phrase 'not much' emphasises the fact that Othello is starting to be moved by what Iago is telling him. The audience cannot help 'being fascinated' as Iago has power over Othello to change his thoughts and to convert a strong Venetian character into a weak and vulnerable insecure character. Iago taps into Othello's weaknesses and insecurities to break Othello and convince him of his wife's infidelity.

AO1/3 comment is essentially statement of narrative: 'cleverly' needs developing

AO2 some useful comment

Fair observations couched in general terms.

Needs examples (some are given later) of Iago's use of racial taunts/language AO2/3

Shakespeare presents one notion that Othello is conscious of his race 'Haply for I am black and do not have thee soft parts of conversation', Othello presents to the audience that he is of different race to Desdemona and is not as highly educated. Iago taps into these insecurities and weaknesses and uses them to destroy Othello when he strikes Desdemona and has an 'epileptic fit', this shows Iago's 'medicine' to of won.

Comment not really focused on AO2 quotation: address to question seems to be becoming less secure

Iago uses the notion of Othello being of a different race to Desdemona to make Othello feel insecure, Shakespeare uses vivid imagery to present this 'an old black ram is tupping your white ewe', this shows Iago's racism and sexual mind.

AO2 covered in general way

Shakespeare presents the audience with a character who is unhappy with his own social status 'we cannot all be masters', this shows Iago to disagree with his social ranking and presents the idea of Iago being jealous of Roderigo because he was promoted and not Iago 'in personal suit to make me his lieutenant, off copped to him', this shows Iago to be jealous of Cassio the 'Florentine' and therefore Iago is angry with Othello for not promoting him. A critic comments that 'Othello doesn't trust Iago enough to promote him and yet he believes Iago about his wife's infidelity', this is because Iago is so strong at manipulating Othello that in the end Othello believes everything Iago says without taking into consideration the lack of trust why he didn't promote Iago in the first place. This shows Iago to have a dramatic impact on the play as he is such a skilled manipulator he manages to eventually destroy Othello.

Fairly inexact analysis: need closer attention to detail AO2 – seems to be confusion/slip towards end of

Answer appears to have lost sight of idea of complicity and any focus on Iago's relationship with the audience: this has become a general essay on Iago

'Iago demands the audience's complicity' and 'fascinates' the audience by being such a strong and forceful character.

WHOLE ANSWER
Band 4
17 marks
Mainly straightforward response at a generally competent level.

9 'It is their weaknesses which make heroic characters interesting.'

In the light of this view, discuss ways in which writers present heroic characters. In your answer, compare one drama text and one poetry text.

Milton and Webster both present heroic characters. Milton presents the strong 'Archangel' Satan to be heroic as he plans to fight the 'tyranny of heaven'. Similarly Webster presents the Duchess to be heroic as she isn't afraid of death 'Peace it affrights me not'.

AO2 comment linked to idea of heroism
AO1 paragraphing style is inconsistent
individual sentences are often lineated separately.

Milton presents the heroic character of Satan in the location of hell as this is where Satan rallies his fallen angels and orders them to 'Awake, arise, or be forever fall'n', the list of three presents a strong command from Satan and shows him to be heroic as he commands his fallen angels and they obey him.

Milton wrote his epic poem at the time of the civil war, 1624, and this is reflected in his poem as there is a strong tone of war in his poem as Satan is at war with God.

Straightforward AO4 material contextualises each text, though links not made

Similarly Webster presents the heroic character 'the Duchess' in the corrupt location of 'Malfi'. Webster was actually writing about the English courts but could not publish it because of censorship reasons, therefore the dramatic drama had to be located at 'Malfi'.

Some generalised AO4 comment, developed to consider some of the effects of location

Webster presents the court of Malfi to be a corrupt place to be for a heroic character, 'is like a common fountain whence should flow pure silver drops in general', here Webster is comparing the corrupt court of Malfi to the 'pure' french court, emphasising the corruptness of Malfi. This could be why the court of Malfi is so corrupt because it is the Duchess's weakness to why the court has become the dark sinister place it is.

some AO2 development of effects associated with place

relevant AO4 links

Milton presents the heroic character 'Satan' to be interesting as it is his weakness not to rebel which sent him 'hurled headlong' into hell from heaven. This presents Satan's tyrannical mode which reflects Cromwell's tyrannical mode at the time when Milton was writing. The rebel angel 'Lucifer' is shown to be heroic as he builds 'Pandaemonium' in which 'a thousand demy gods on golden seats' arrive for Satan's grand council, this presents the sheer size and luxury of 'Pandaemonium', Cromwell also established a grand council, this emphasises the tyranny of Cromwell and Satan.

AO1 reference to question, though v limited attention to what constitutes 'heroic'

AO3 Comparison sustained at very direct level

Similarly Webster presents the heroic character the 'Duchess' to be a strong willed determined character, like Satan. It is the Duchess's love for Antonio which shows to be her weakness as she knows her brothers show disapprove of her second marriage and now it would affect her reputation as 'Duchess of Malfi'. Webster presents the Duchess to be heroic in life and when she dies she remains noble like an 'english Bullmastiff'.

Reference to heroism, but undeveloped, though useful AO2 reference in support

AO2 paragraph runs through literary techniques used in each text at fairly basic level – comment on drama v limited

Milton uses epic similes to add impact to his heroic character 'broad circumference on his shoulders like the moon', the comparison of Satan and the

moon sets a heroic tone as Satan is being compared to something huge and grand.

Milton's use of antithesis 'better to reign in hell than serve in heaven' shows the opposing pair to create a heroic and leadership quality in Satan as he would rather 'reign in hell'.

Similarly Webster uses Rhyming couplets to create a heroic tone 'head....spread', this also makes the drama more memorable to the audience. Webster also uses vivid imagery such as presenting the Duchess with a 'dead man's hand' on stage, this was to please Webster's Jacobean audience as they enjoyed gruesome drama's.

In general Milton presents the heroic Satan to be determined as they will be 'more successful in war' which implies Satan is not going to give up fighting god and shall use 'fraud or guile' to be successful. It is Satan's weakness for winning God which makes Satan the heroic interesting character as he shall beat God by being deceitful and cunning.

AO1 breaking up in sentence which touches on, but does not clearly explain, key issue of 'weakness': similar problems in next sentence looking at play

Similarly Webster shows the Duchess to be deceitful towards her brothers as she has to keep her marriage to Antonio a secret 'Tis the greatest secret I shall hide'.

Webster shows the heroic character to be strangled to death which sets a moral in the drama that if he go against conventions, such as the Duchess marrying below her social status it only ends up with death and tragedy.

Both Milton and Webster leave the ending of the epic poems and dramatic dramas open to more deceit and heroic characters, as Satan's 'great consult began' leaving room for more 'guile' from Satan, and Webster brings in the Duchess's son at the end of the drama, who could be heroic and change the court of Malfi, or carry on in a corrupt court.

WHOLE ANSWER
Band 3
15 marks
Makes some attempts to compare texts
Some understanding of AO4 context.
Some attempt to deal with central terms of question
Some incoherence of expression makes argument cryptic, especially towards end

Both Webster and Milton present heroic characters who are interesting because of their weaknesses.