

CONTENTS

CANDIDATE 1 (PRACTICE 1)	3
SECTION A	3
SECTION B	5
CANDIDATE 2 (PRACTICE 7)	7
SECTION A	7
SECTION B	9
CANDIDATE 3 (PRACTICE 3)	11
SECTION A	11
SECTION B	13
CANDIDATE 4 (PRACTICE 4)	15
SECTION A	15
SECTION B	17
CANDIDATE 5 (PRACTICE 6)	19
SECTION A	19
SECTION B	21
CANDIDATE 6 (PRACTICE 5)	23
SECTION A	23
SECTION B	25
CANDIDATE 7 (PRACTICE 2)	27
SECTION A	27
SECTION B	29

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CANDIDATE 1 (PRACTICE 1)

- This Candidate received an A grade
- This script was placed high in Band 6

SECTION A

3(b) By considering the dramatic effects of *King Lear*, evaluate the view that ‘despite the appalling suffering, the world of the play is not without hope.’

D.J. Enright said of *Lear* that ‘the principal characters are not those who act, but those who suffer’, and the extent to which suffering pervades the play of ‘*King Lear*’ is evident through the physical suffering of Gloucester, mental suffering of Lear during his descent into madness, and the apocalyptic finale during which Cordelia is hanged. However despite the unremitting bleakness of the play, there are some redeeming features, notably the survival and stoicism of Edgar, and the heroic loyalty of Kent, in addition to the purging of the evil characters of the play, Goneril, Regan and Edmund, in a seemingly cathartic action, by the end of the play. However despite the hope for the future that these characters offer, this is nonetheless overwhelmed by the entirely unjustified death of Cordelia, the embodiment of purity and virtue that led Dr Johnson not to read the play again until he resolved to edit it 20 years later, and Nahum Tate to adapt the play into a far more satisfactory conclusion in which Cordelia survives.

The catalyst for the appalling suffering of the play is Lear’s unnatural division of the Kingdom, reflecting contemporary fears due to the Elizabethan crisis of succession that led to the Jacobean era, in which Lear feeds the desire and greed of Goneril and Regan through asking “which of thee doth love us most”. The sycophantic replies of Goneril and Regan, “I love you more than word can wield the matter” and Cordelia’s characteristic honesty, “I love your Majesty according to my bond, no more, no less” thereby facilitate the suffering that follows, as Cordelia departs, “say farewell Cordelia, to thou unkind” and Goneril and Regan receive half of the kingdom and thus the means to enact their ambitious and vicious desires.

This is encapsulated in their beating down of Lear and his retinue of Knights, “What need one”, echoing Abraham’s demands to God in Genesis 18 and the number of righteous required to save Sodom. This humiliation strips Lear of his last vestiges of power, and when they encourage Lear to go into the wilderness, despite the storm, their responsibility for his subsequent descent into madness and mental anguish becomes evident.

The extent to which Lear’s madness contributes to the play’s bleak nature Harold Bloom felt was clear, as he believed that “the descent from Monarch to ‘unaccommodated man’ thus conveys most potently man’s fragility, fallibility and fatality”. Furthermore the phrase ‘unaccommodated man’ of which this was its first recorded use in the English language, is also evidence of Lear’s madness, for he speaks in prose of “the unaccommodated man like a bare, forked animal that thou art”, and therefore a contrast to his earlier speech in blank verse and iambic pentameter, as would befit a character of his status. Lear thus, is no longer “every inch a King”.

The undoubted suffering of Lear at this time however does help to provide some hope for the play, as Lear belatedly finds wisdom, “They told me I was everything: ‘tis a lie, I am not ague-proof”, in addition to an awareness for the “poor, naked, wretches” whom justice does not serve, “Plate sin with gold”. Just as Gloucester finds that “Distribution should undo excess”, Lear discovers an awareness of the plight of the poor that he never previously had. However the hope that Gloucester finding “insight through blindness” and Lear “wisdom through madness in the play’s twinned key moral provocations”, as Cunningham states, provides, is snatched away by the lack of power that Lear and Gloucester hold and thus their impotence to act upon their newfound knowledge, which their deaths at the end of the play confirms.

Gloucester's blindness, as just mentioned, further supports the idea of 'appalling suffering' in King Lear, for despite Gloucester's words that "I am your host, do me no foul play, friends", he is later blinded upon Goneril's instruction to 'pluck out his eyes'. Therefore when the additional betrayal of his bastard son Edmund is considered, the importance of the subplot in magnifying the suffering of the play is glimpsed.

However, if this suffering was deserved, perhaps there would be some hope for the future in the form of poetic justice, for as Edgar states "The Gods are just... the dark and secret place where he thee got/ Cost him his eyes". However Lear is correct in pointing out the disproportionate nature of this punishment, 'Die for adultery? No', and therefore lends weight to Gloucester's belief that "As flies to wanton boys are we to th' Gods, they kill us for their sport". Despite Albany's belief that "Friends will taste the wages of their virtue, and foes/ will taste the cup of their deservings," the thoroughly unwarranted death of Cordelia surely negates this statement.

It is Cordelia's death that most profoundly affected Dr Johnson, and when removed in Nahum Tate's 1638 edit, led Edgar to proclaim that "Truth and virtue shall at last succeed", for Cordelia is the embodiment of these values. It is Cordelia's death more than anything that gives the idea of divine ambivalence credibility, and led Elton to say that her death and Gloucester's blindness "are the actions of an upside-down providence in an apparently deranged universe". Despite the death of the "monsters of the deep" Goneril and Regan, the lack of poetic and divine justice is exemplified in Cordelia's death. As the revenger Vindice remarks in Middleton's 'The Revenger's Tragedy', "when the bad bleed then is the tragedy good", but despite the abundance of blood offered by Oswald, Edmund, Goneril and Regan, the good bleed too, and for this reason Lear is a profoundly bleak play.

However Schlegel viewed Kent as 'the closest thing to perfect goodness in one of Shakespeare's characters', and his survival despite his fundamentally kind and loyal values offers a vestige of hope for the play. His unerring loyalty to Lear, "I must go/ My master calls me", is evident throughout the play, even when banished by Lear, "Out of thy sight, Kent!", when combined with his survival, shows that the good can survive in this play, and consequently does offer some hope for the future.

Similarly, the survival of Edgar, despite the almost insurmountable difficulties he faced, offers some hope for the future, as he is another character of fundamentally good values, and his stoicism, "Ripeness is all" is a memorable facet of the play, in contrast to the other memorable aspects of the play which revolve around appalling suffering. Edgar's reunion with Gloucester near the end of the play offers further hope, especially of repairing "the bond crack'd 'twixt father and son", however in characteristic fashion Gloucester dies, and a potential glimmer of hope is extinguished.

Therefore, Lear's "tigers, not daughters" help to create a world of unremitting and shocking suffering, evinced through the mental anguish of Lear, physical torture of Gloucester, and most importantly and appallingly of all, the death of Cordelia. Although "the Biblical Grand narrative of redemption is alluded to", "it is not wholeheartedly performed" (Cunningham) and consequently despite the everlasting goodness of Kent and the stoicism of Edgar that offer some hope for the future, this is extinguished by the blood of the good characters of 'Lear', for the tragedy may "be good when the bad bleed", but in 'King Lear' the good and bad all bleed in the "most potent realisation of Shakespeare's power" (Bradley).

COMMENTARY

The script makes a clear address to the problem of suffering, and is well supported by textual and critical reference. There is a clear focus on the question. The case is well set out in preparation, evaluating the effect of the play on critics with a neat touch of irony - "a more satisfactory conclusion". There is a sense of context and clear establishment of tone "Lear feeds the desire and greed of Goneril and Regan". The answer is fluently expressed and alert to literary and religious context. There is sustained focus on the question. Use of critical comment is well made in support. There is close AO2 attention to "unaccommodated man". There is also a sense of verse form and rhythm. The essay explores the way in which the play expresses human vulnerability - a sense of hope snatched away. This sense of human impotence is well expressed, as is the effect of subplot which is put succinctly. The essay is pulled together at its conclusion very carefully and it is very well critically supported.

SECTION B

8 'Power is inevitably a source of corruption.'

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

In Chaucer's "The Wife of Bath's Prologue", the conflict between 'auctoritee' and 'experience' is established, and with those with 'auctoritee' holding power and the Wife continually attempting to subvert their arguments through 'experience', the connection between power and corruption is evidently one felt by Alisoun. Similarly, in 'Tis Pity She's a Whore', those in power, in particular the Cardinal, are shown to commit unjust and corrupt acts. The rape of the maiden by the Knight in the "Wife of Bath's Tale" demonstrates that it is not only those in positions of religious power that can engage in corrupt behaviour that is unbecoming of their position. However despite the multiplicity of examples depicting the connection between power and corruption, there are some redeeming characters who challenge this premise, such as the Parson and Florio. Nonetheless Ford and Chaucer both explore power in a way that suggests its unnerving ability to corrupt.

In "The Wife of Bath's Prologue", the subjectivity of those in positions of religious power is made clear by the Wife, who continually attempts to argue against the religious 'auctoritee' in favour of her own experience. As Chaucer himself states, the Bible "is a text wherein we find that woman is the ruin of mankind", due to the original sin that Eve is held responsible for. Furthermore in 'The Book of Wicked Wives' that Jankyn possesses, and the Wife later burns the pages of, we learn of "the wo that is woman", and all of these misogynistic 'auctorte'es' are written by those with power, the power either to write and print books, or religious power, as Jankyn the clerk has. Furthermore, a 13th century work, translated into English in the 14th century is of the opinion that "women are more laughing, and loving, and envious, and the malice of the soul is greater in a woman than in a man". Whether these undoubtedly patriarchal texts, written by those in power, are corrupt though, is less clear. Jankyn was a clerk, and thus in a position of religious authority and power, and Chaucer (who himself did not go to university, thereby explaining his healthy scepticism of scholarship) believed that "the best clerks do not make the wisest men", and thereby hinting at the corruption he may have seen in these men.

Certainly his creation, the Wife of Bath, did, for in her prologue she consistently attempts to undermine the position of 'auctoritee' to suit and justify her own experiences, and through this demonstrate the corruption of those in power. She attempts to justify her five marriages through referring to Solomon, who had "seven hundred wives and three hundred concubines", Jacob and the "shrewd bigamy of Lameth". Furthermore she attempts to subvert the arguments of St. Jerome, who wrote a 'Letter against Jovinian', who himself believed that virtue and virginity were not necessarily intertwined, the Wife saying that "Tell me where/God commanded virginitee", thereby demonstrating the inherent patriarchy of the texts she is referring to. However the Wife undermines herself when she attempts to quote the Bible saying that "the wife have control over her husbands body, and not her own" without mentioning the subsequent reverse that "the husband have control over his wife's body, and not his own", an absence that Chaucer's courtly audience would have certainly have noticed, and thereby subjecting the wife's arguments to ridicule. Therefore the Wife's attempts to demonstrate the corruption of religious texts and the value of 'experience' over 'auctoritee' is undermined not only through this but also through her decision to argue by using these patriarchal materials. The Wife's reference to two of Aesop's Fables, of the lion who found a man painting a man killing a lion, and thereby highlighting the innate subjectivity of the author (and therefore replicated in religious texts), "Who peyntede the lion?", is a far more potent argument of the hypocrisy and corruption of those in power.

"A morally compromised man in a morally compromised society" was how Jones viewed the Cardinal of 'Tis Pity She's a Whore' and the corruption of this figure of religious power is evident throughout the play. His decision to protect 'noble Grimaldi' from justice, despite his murder of the innocent Bergetto, on the grounds of his birth, 'a Roman gentlemen', in addition to referring to Florio and Donado as 'saucy mates' on account of their birth is evidently unjust

and corrupt, 'Dwells a churchman here? Justice comes no nearer'. The view that 'Justice is fled to heaven' is evidence of the corruption of Parma and the Cardinal, and the license that his power gives him is evident in Donado's belief that "Great men may do their wills, we must obey". This thereby allows the Cardinal to pursue his corrupt agenda, further exemplified when he orders the jewels to be 'confiscated for the canons of the Pope'. The view that the Cardinal is the 'embodiment of venality' is therefore justified.

The corruption of the religious figures of the Pardoner and the Summoner in 'The Wife of Bath's Prologue' is also indicative of the corrupting influence of power. The Pardoner, despite his religious morals was 'well known in every tavern of the town' and the Summoner embodies the values of avarice and greed for he 'earned in a day' what other men would 'earn in three'. Despite the redeeming figure of the Parson, who 'would teach his parishners well', the overall image of religious authorities in 'The Wife of Bath', especially when Jankyn is considered, is one of corrupt men, intent of perpetuating patriarchy.

The idea that those in power do not behave with the responsibilities of those in power is also seen in 'Tis Pity...', for Hippolyta disdainfully refers to Annabella as 'Madame Merchant' on account of her lower class, yet fails to behave in a manner befitting her class herself, for she deceitfully offers to wake Vasques 'lord of me and mine estate' and to murder Soranzo. Therefore the words of the Loathly Lady in the 'Wife of Bath's Tale' that those who 'doth gentil deeds are gentil' is seen to be true. However it is certainly not acted upon by the Knight, who abuses his position of power when he "raffe her of her maidenhood" and therefore is a symbol of the corruption of all power, and not just those with religious power.

Therefore it is not those of high birth or in power that behave nobly in the Wife of Bath's Tale and Prologue or 'Tis Pity', as the Knight, the Cardinal, the Pardoner, Hippolyta and the Summoner represent. Furthermore in order to preserve their own patriarchy and positions of power, the religious authorities behave misogynistically and corruptly, as the Wife (albeit sometimes unsuccessfully) argues. The examples of these in power not behaving corruptly are far too few for power to be considered anything but corrupting.

COMMENTARY

The essay opens by directly focusing on the question and a clear link is made between the texts. But it also challenges the propositions' statement by reference to 'redeeming characters' - this is a balanced introduction. Discussing the antifeminist advice of scripture and Jankin's 'book of wicked wives' the candidate looks at both academic and religious power, showing very good AO2 understanding. A distinction is neatly drawn between patriarchal power and corruption. The focus is maintained in discussing the Wife's self-justification: apt, detailed illustration is given in support. There are some deft observations on the limitations of the Wife's arguments, but also the strengths "who painted the lion?" Strong critical quotation introduces confident discussion of corruption in the second text. Good supporting critical views are offered related well to Chaucer's central figures. This is a very pleasing essay.

CANDIDATE 2 (PRACTICE 7)

- This Candidate received an A grade
- This script was placed high in Band 6

SECTION A

3(b) By considering the dramatic effects of *King Lear*, evaluate the view that 'despite the appalling suffering, the world of the play is not without hope.'

In his book 'Sweet violence', the critic Terry Eagleton states that, 'the only shared robust definition of tragedy is very sad and, sometimes, very, very sad'. This certainly appears to be the case with Shakespeare's play, 'King Lear', a play which Emma Smith referred to as, 'a play too horrible and too comfortless to be enjoyable.' Without a doubt, 'King Lear' is a play that is filled with suffering as, according to Dr S. Johnson, 'the wicked prosper and the virtuous miscarry'. It could be thought of as incredibly difficult to disprove the suggestion that 'despite the appalling suffering, the world of the play is not without hope'. Whereas good and loyal characters such as Cordelia are punished and killed, the evil characters experience a rise in power and instead prosper as a result of the fact that 'the virtuous miscarry'.

There are many examples of appalling suffering that are experienced throughout the play such as the death of Lear's loyal daughter, Cordelia. Whereas Lear was able to be flattered by the evil characters, he punished his youngest daughter for being loyal and honest, 'I love your majesty according to my bond, no more, no less.' If morality is a cause for being punished in the world of 'King Lear', then there does not appear to be any presence of hope at all. Indeed, the eventual death of Cordelia prompts Lear to exclaim, 'O, howl, howl, howl, you are men of stones'. The fact that Lear states 'men of stones' implies that the characters of 'King Lear' are incapable of feeling any compassion for their fellow man. This distinct lack of emotion would have been incredibly troubling for a Christian Jacobean audience, especially as the critic Emma Smith states that 'King Lear' is 'a Christian play about a pagan world'. The lack of a Christian god would have also worried a contemporary audience, their god had instead been replaced by 'wanton' gods whom 'of our pleasant vices make instruments to plague us'. Men are punished for traits that they are born and are incapable of preventing this punishment. This implies also that there is a lack of justice in the play as the good suffer and 'the wicked prosper'. For example, Lear is a character who has been 'born into this great stage of fools' with folly. He is therefore compelled to make foolish decisions on account of his nature. Lear's downfall is described by A.W. Schlegel as 'fall from the highest elevation into the deepest abyss of misery'. Indeed, the possibility of such a downfall demonstrates that there is continuous suffering without any hope of preventing it as Lear states, 'I tax not you, you elements with unkindness. I never gave you kingdom, call'd you children.' Lear has done nothing to offend the gods as he does not 'tax' them with 'unkindness', yet is still punished for his folly, which shows how that despite the appalling suffering, there is no hope in the play.

However, one could consider there to be elements of hope in the play as, although the wicked characters do initially prosper, they are soon punished for their evils. For example, the character Cornwall who puts out Gloucester's eyes is immediately punished as he is wounded by his servant. Shakespeare uses irony when Cornwall states 'Regan, I bleed apace, untimely comes this hurt' as although Cornwall may think that his death is 'untimely', it is in fact very just as he is punished for his attack on Gloucester. Indeed, as Albany states, 'this shows you are above, you justicers' due to the fact that Cornwall is promptly punished for his evil behaviour. This glimpse of justice creates the sense that there is indeed hope in the play as the wicked are shown to be punished for their sins. The Machiavellian character of Edmund too is punished for his ruthless rise to power as he states, 'the wheel is come in full circle, I am here.' Despite his meteoric rise to power, Edmund is soon plunged back down into the depths of society due to his bastardy. Yet the quotation, 'the wheel is come in full circle, I am here' is an echo of Sophocles' 'Ajax' when upon the death of Ajax Teucer states,

'that wheel comes surely round'. The wheel of fortune is a motif of the tragic genre and is associated with the idea that events and fates are random and that there is no divine justice. Indeed, this idea would explain the untimely death of Cordelia and the punishments of Edgar and Kent. This would imply that there is no method to 'justice'; in fact, the gods are 'wanton' and goodness is punished as freely as evil. This demonstrates that there is appalling suffering in the play, and that there is no hope in the world of 'King Lear'.

The critic Samuel Coleridge stated that 'Shakespeare had read nature too needfully not to know that courage, intellect and strength of characters are the most impressive forms of power and that power is without reference to any moral end.' Indeed, this quotation is proved by the very concept that the evil characters rise to positions of power in the first place. Albany's statement that 'all friends shall taste the wages of their riches and all foes the cups of their deservings' is proved wrong as 'power' is without reference to any moral end. Virtuous characters are not rewarded for their good natures, but are treated in a similar fashion to the wicked. The idea that there is no hope in 'King Lear' is further highlighted by the idea that Kent states 'is this the promis'd end?' in the final scene of the play. This is a reference to Matthew 13 where the apocalypse is described as involving conflicts between brothers and fathers and their children. These very events occur in 'King Lear' as Edgar fights with Edmund and Goneril and Regan attack Lear. If the play echoes the description of the apocalypse in Matthew, then, in the eyes of a Christian Jacobean audience, there can be no hope in the world of King Lear, only appalling suffering.

In conclusion, the idea that 'despite the appalling suffering, the world of the play is not without hope' is proved to be false. If audiences throughout the centuries thought there to be hope in 'King Lear', Nahum Tate would not have re-written the play in 1681 to create a happy ending, and Dr Samuel Johnson would not have stated, 'I was many years ago, so shocked by the death of Cordelia that I know not whether I ever endured to read again the final scenes of the play.' The very idea that the wicked prosper at all from the events in the play shows that there is no hope in the play. Even the punishments of the wicked occur along with the punishments of good characters, thus showing that the play of 'King Lear' is one filled with appalling suffering and without any hope.

COMMENTARY

The essay establishes a clear position confidently using critical definitions of tragedy to place the play within the Canon. It considers the idea of disproving the suggestion that 'the world of the play is not without hope'. The answer looks at the ways in which suffering is inflicted upon characters in the play, including the death of Cordelia. In showing a clear understanding of the kind of critical reception the play may have had at the hands of a Jacobean audience. The candidate looks hard at the emotional effects of the play and at the justice of Lear's treatment by the gods. It considers that while there is indeed no hope in the play there are elements of hope because 'although the wicked characters do initially prosper, they are soon punished for their evils'. The essay widens to look at the treatment of Cornwall, and in discussing Edmund makes a useful link with Sophocles' 'Ajax', and usefully discusses the idea of the Wheel of Fortune. Continuing its clear focus on the question the candidate quotes Coleridge in a very apt discussion of whether the play offers any kind of moral justice: and whether a Jacobean audience would have seen the play as in any way affirmative. The candidate uses Tate and Johnson to underpin a firm, well-established conclusion. Strongly textual, strongly critically supported.

SECTION B

8 'Power is inevitably a source of corruption.'

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

As Lord Acton states, 'Power corrupts', and it is this idea that is dealt with both by Geoffrey Chaucer's 'The Wife of Bath's Tale' and John Ford's, 'Tis Pity She's a Whore'. In both the medieval and Carolinian eras, society was both ruled and dominated by an aristocracy. Those in control were corrupted by their power and their desire for even more power in turn; and the wealth that goes hand in hand with such a concept. For example, in the Carolinian era, Charles I's corruption caused the English Civil War where the Parliamentarians fought for that power to be shared. The Feudal System, too, depended on serfs and the peasantry being controlled and dominated by Lords. These pieces of literature too explore the idea that 'power is inevitably a source of corruption.'

In Ford's play 'Tis Pity She's a Whore', the aristocracy protect the interests of their own as shown by the Cardinal's protection of Grimaldi following the murder of Bergetto. Instead of behaving with grace, as would have usually been expected of clergymen, let alone the aristocracy, the Cardinal refers to the middle-class characters of Florio and Donado as, 'saucy mates'. This particular phrase is a derogatory term and shows how the Cardinal's power has corrupted his morality and sense of right and wrong. He criticises others without any fear of recompense as he is in a position of great power, particularly as the position of Cardinal is a highly respected rank in both the Catholic Church and in Catholic Italy where the play is set. Indeed, the idea that the Cardinal believes that he can behave in a disgusting fashion is highlighted by Florio's statement, 'great man may do their wills, we must obey, but Heaven'll judge them for it another day'. The fact that Ford uses heroic couplets in Florio's statement implies that he agrees with Florio's belief; that men in positions of power, no matter how high or holy will be punished for their actions in heaven. However, one could consider it to be an attack on the Catholic Church by Ford as, judging by his portrayal of the Cardinal, he appears to view the Catholic Church as a corrupt institution. Similarly, the aristocracy portrayed in Chaucer's 'The wife of Bath's Tale' appears to be equally corrupt as shown by the Knight's rape of the young maiden 'By verray force he rafte hir maydenheed'. Not only does this show that the Knight believes that he can sexually abuse the maiden without fear of recompense, but Chaucer's use of the word 'rafte' is derived from the word 'reeve'. This particular phrase meant 'to plunder' or 'to spoil' property which shows how the Knight views this maiden as a piece of his property. He sees it as his right to abuse the maiden, due to his position in society which demonstrates how power has corrupted and warped his view of morality and the rest of society. According to the 'loathly lady', the Knight also believes that 'gentillesse' is directly related to 'richesse'. Again this is further a sign that power corrupts. Just as the Knight believes that he is automatically entitled to 'gentillesse', due to his position in society, the Cardinal in 'Tis Pity She's a Whore' also shares this sentiment.

However, both writers portray desire for power as equally corrupting as power. For example, the Machiavellian character of Vasques in 'Tis Pity She's a Whore' is shown to be desiring for power after he is told by Hippolita, 'I make thee lord of me and mine estate' in exchange for aiding Hippolita to kill his master Soranzo. Yet in his lust for power, Vasques is shown to demonstrate a warped sense of morality as he turns his back on Hippolita and murders her, 'Know now, mistress she-devil, your mischievous treachery hath killed you. I will not marry you.' Vasques does not keep to his oath to Hippolita and is therefore shown to be immoral, corrupted by his desire for power. In comparison, the Wife of Bath too is corrupted by a desire for power, as she marries 'olde' and 'riche' men in order to gain wealth, power and status. She marries three times in the hope of gaining power and only twice for love, as shown by her description of Jankyn, 'me thoughte he hadde a paire of feete and of legges so clene and faire that al myn herte I yaf unto his hoolde'. In marrying five times, the Wife of Bath is shown to have a distorted sense of morality, corrupted by her desire for power. To a medieval, Christian audience, the Wife would be seen as a morally-lacking figure as she had broken the rules of the Catholic Church by marrying more than once. Although she attempts to defend her actions by manipulating and corrupting the messages of the Bible in stating, 'I woot well Abraham was an hooly man, and Jacob eek, as ferforth

as I can, and ech of hem had wyves mo than two', she is shown to have misinterpreted the teachings of the Bible, teachings which would have been familiar with a Christian audience. Unlike a character lacking in power such as is Florio from 'Tis Pity She's a Whore' who is not corrupted by lust for wealth and power, 'I would not for my wealth that my daughters love should cause the spilling of one drop of blood', the Wife of Bath is intent on gaining power and wealth as shown when she states, 'with empty hands men may no hawkes lure' which shows how she believes that women ought not to marry for love, but for power, thus demonstrating her corrupted nature.

Thus, it is evident that both characters in power and characters in search of power, are corrupted by such an idea. They are lured too by the wealth and status that come with a powerful position in society. Indeed, as Paul Allen states of 'Tis Pity She's a Whore', 'they (the middle and working classes) absolutely believe in a strict moral code.' The same cannot be said however for the ruling-classes and members of the aristocracy in both 'Tis Pity She's a Whore' and 'The Wife of Bath's Tale'. They abandon their morality in their quest for power and maintaining their positions of power. Therefore, one may believe that 'Power is a source of corruption'; it corrupts mankind's moral instinct and their relationships with those surrounding them in society.

COMMENTARY

In a confidently comparative opening, the answer considers the corrupting nature of power in both texts. The answer begins by looking at the self-protective instincts of the aristocracy and senior churchmen in Ford, and the abuse of status by the rapist Knight in Chaucer. Good, detailed consideration of AO2 is a particular strength. The comparative discussion of the arrogance of Knight and Cardinal is especially well supported. The essay develops to consider ambition for power: it explores the gradually corrupting effect of desire, whether for status or for Jankyn's 'legges'. Both characters are deftly shown to be corrupted by their desires or ambitions, and in a neat conclusion, the candidate establishes that their corruption poisons their relationships. This is a confident and very well supported response.

CANDIDATE 3 (PRACTICE 3)

- This Candidate received a B grade
- This script was placed lower in Band 6

SECTION A

4 (b) Undoubtedly brutal, yet oddly sensitive.

By considering the role and dramatic presentation of Caliban in *The Tempest*, evaluate this view.

The perpetual bondsman, the island's savage and a being "untouched by human kindness", Caliban is certainly a character who has evoked much interpretation and pure critical perception since *The Tempest*'s release. At the time of writing, the Shakespearean audience had an enormous fascination with the 'noble savages' of the outer world and no doubt the attitude regarding his character in the early seventeenth century would differ greatly from a modern perspective. Thus, do we simply regard Caliban as solely a "freckled whelp", or do we look beyond his physical flaws and see a profound and sensitive denizen of the island.

Firstly, many critics have argued that Caliban is a character who needs to be controlled and enslaved, lest he continue to persecute Prospero and Miranda. When Prospero states that Caliban "dost seek to violate the honour of my child", the slave responds with an immoral and animalistic reply, asserting that given the chance he would have "peopled the isle with Calibans" following the rape of Miranda. In an essay titled "Les Cannibales" (The Cannibals) by Michell de Montaigne, the author describes these island savages as 'unadorned and unfettered,' essentially 'the most natural form of life.' This interpretation thus presents Caliban in a positive light, connoting that his animalistic and brutal nature is not an adverse quality.

Critic Anne Barton states that 'whilst he (Caliban) is initially perceived as solely a swarthy and base monster, he is poetic in his own way'. In light of this interpretation we must first reference Caliban's poignant and somewhat cathartic soliloquy, prior to meeting Trinculo and Stefano. Here, he includes poetic phrases and language such as "cloven tongues" and "kiss me to sleep", supporting the words in the question in hand that he is in fact 'oddly sensitive'. We must also take into account that, as a result of Prospero's imperialism and shamanic power, Caliban represents the voice of the conquered islander, disillusioned by fake promises. A post-colonial perspective on this notion would argue that Caliban feels no remorse and acts in a brutal way because of his master's deception. In another emotional speech, directed at Prospero, Caliban states that "then, I loved thee" which supports the idea that Caliban is not an immoral and emotionally empty being: Rather, he is now the result of imperial dominance, bound in enslavement and shows no cathartic restraint in expressing his anger.

Caliban's appearance and presentation would have undoubtedly been the key theatrical device in portraying the slave as a brutal and unrefined savage throughout the sphere of early seventeenth century theatre. Not only this, but his cursing and coarse language would have evoked much contempt and disgust within Shakespeare's intended audience. An interesting interpretation regarding Caliban's presentation can be seen in the RSC's 2012 production of 'the Tempest'. Throughout, Caliban's clothing resembles that of Prospero, only the slave's attire is more ragged and filthy. This is particularly significant as it reveals not only Caliban's brutal and foul appearance, but also the fact that in wearing the same clothes as his master, he is bound in duty for his heinous sins.

His cursing is another reason why many would interpret Caliban as a savage who warrants punishment. His words of

"a south-west wind blow on ye" presents the bondslave as a creature who holds no verbal refinement and reverence towards his master. Frank Kermode argues that Caliban is "nature, without benefit of nurture". This is certainly true as Caliban represents the basest of human instincts, embodying the adverse side of man's character. He is described as a "strange fish" by Trinculo and also a "moon calf", giving the slave animalistic qualities in both appearance and disposition.

In conclusion, whilst it is easy to classify Caliban as solely a monster and a barbaric demon, "got by the devil himself", we cannot overlook the fact that there is indeed a profound and sensitive backdrop to his nature. It is important to understand that Caliban is brutal in his ways, yet there are reasons behind his seemingly immoral and vile behaviour, one of which can be attributed to his disillusionment with Prospero. Thus, Caliban, in spite of his physical, mental and characteristical flaws, does display true emotion and sentiment at times throughout 'The Tempest'.

COMMENTARY

This is a strongly focused, well argued essay, though much more interested in the 'brutal' than in the 'sensitive' aspect of Caliban. It has some useful textual support: there is some useful interweaving of references, though AO2 focus on the range of Caliban's expression could be stronger. There is also some useful AO4 mention of philosophy and colonialism. While Caliban's lyricism is mentioned, it is treated surprisingly cursorily, and this unbalances it as an evaluation of the question's view. The answer is written with some fluency, with lots of references to critical perspective, and some helpful comments on theatrical practice.

SECTION B

5 'To embrace love is to embrace danger'

In the light of this view, discuss writers' treatment of love. In your answer, compare one drama text and one poetry text.

In reference to the common literary theme of love, it is hard to imagine two texts which differ greater than Sheridan's 'The Rivals' and Chaucer's 'Wife of Bath's Prologue and Tale'. When writing 'The Rivals' as a comedy of manners, Sheridan sought to attack and overshadow the 'Sentimentalism' genre of comedy, popular in the early eighteenth century; often mawkish and melodramatic stories of young, Georgian love. Chaucer, however, may have taken inspiration from Boccaccio's 'The Decameron', written in the same era, as much of the latter's erotic and satirical portrayals of love is mirrored in not only the Wife's prologue, but also her 'fablieau-esque' tale.

In reference to 'The Wife of Bath', we must first question whether there is actually an exploration of true, romantic love or whether the Wife solely focuses on the sexual and lusty aspect of marriage. Jack Gaskell argues that 'The Wife obtains financial control and 'maistrie' with her first three husbands, yet took no pleasure in the sexual means to getting it'. This interpretation is undoubtedly true as the Wife admits that she showed "no deyntee of her love", despite the fact that "they loved me so wel". This presents the Wife as a woman who exchanges her "belle chose" for 'maistrie' and control, devoid of romantic affection.

In the fourteenth century, sex was considered a marital "dette" which the husband should pay to his wife. However, Christine Tucker argues strongly that the 'Wife transforms sex into a debt which her husbands should give into a device which she uses to manipulate and benefit from her husbands'. In spite of the fact that this statement relates strongly to her first three husbands, to whom she "doon no reverence", we can see a sense of affection in her marriage with a poor clerk, Jankin. In this relationship, many feminist critics have argued that the true romantic love that she displays towards Jankin, momentarily weakens her power and thus she must hand over her fortune and land to her husband.

The tale, with its exploration of rape and forced marriage through the Knight's "troothe", does little to change the view that both the prologue and tale are similar to those by the Reeve and the Pardoner: smutty and prurient tales with no treatment of romantic love. It is evident that although the Knight's, following the transformation of the Loathly Lady into a "fair" maiden, heart was left in a "bathe of blisse", the true reason behind his happiness was not the new love, but in fact the maiden's beautiful appearance.

The Rivals, alternately, is a play which explores romantic love in great detail, particularly amongst characters as Captain Absolute (Beverley) and Lydia Languish. This relationship albeit a light satire on the fickle and fantastical nature of young Georgian lovers, is perhaps the finest example of love throughout the play. Jack Absolute states that love is "the only dower your poor Beverly can pay", hereby signifying that the love between the two lovers is genuine and true.

The relationship between Faulkland and Julia, despite its complicated and awkward presentation is again a display of true affection, contrasting heavily with the Wife's complete disregard for romantic behaviour. Tony Slade comments that 'in Sheridan's laughing comedy, the sentimental and melodramatic romance between Faulkland and Julia appears absurd'. As this may be the case, it's important to realise that the characters in themselves are not stock romantic caricatures. Julia states that Faulkland "is unused to the happiness of love", hereby casting doubt on the supposed true and unfettered romance between the two lovers.

Love is in fact satirised in 'The Rivals', despite its exploration of sentimental affection and melodrama. It is made into a comic device also, as displayed through the exvenergence of Sir Lucius O'Trigger in meeting 'Delia': "You, Delia! Foh, Foh be easy' in which Mrs Malaprop (Delia) is left unloved and unwanted. Furthermore, Mark Bentley argues that 'amongst its genteel presentation of love, there is an underlying sense of lust and sexual desire'. This is principally displayed through Sir Anthony Absolute's language concerning Lydia Languish, somewhat inappropriately. He asks Jack "what

do you think of love blooming seventeen?" and mentions that Jack does not take advantage of her beauty; "I'll marry the girl myself". Here, he's presented as a lascivious old man who inappropriately looks to benefit from his son's lack of action in his proposal.

In conclusion, throughout this analysis of the two texts in hand, it is evident that both 'The Rivals' and 'The Wife of Bath' explore and occasionally neglect the theme of love. Whilst many would perceive Chaucer's tale as more of a lustful fable than an exploration of romantic love and Sheridan's play as a play enriched with the theme of love, there are many examples within these texts which ultimately serve to cast doubt upon these initial interpretations.

COMMENTARY

This essay, on *The Rivals* and *The Wife of Bath* works hard to construct a comparative discussion: it is not, however, entirely in focus, especially on the idea of 'danger'. There is some useful comment on sentiment in *The Rivals* and on Chaucer's sources. There is also some very useful critical support (AO3). The answer pursues a sensible but restricted course, since it omits a key aspect of the question's terms: it is a fluent and thoughtful discussion, but does not take full advantage of the question's prompting.

CANDIDATE 4 (PRACTICE 4)

- This Candidate received a C grade
- This script was placed in Band 5

SECTION A

4 (b) Undoubtedly brutal, yet oddly sensitive.

By considering the role and dramatic presentation of Caliban in *The Tempest*, evaluate this view.

Caliban is described within the casting list as a 'defomed slave', and within 'The Tempest' he plays a much greater role than simply a 'slave'. Caliban comes under much scrutiny and controversy as a character, switching from a character to expose the nature of cannibals from the newly discovered New World or as more modern interpretations have suggested he represents a post-colonial character to show the suffering of these natives. In this essay I will discuss whether the idea that Caliban is 'brutal, yet...sensitive' and how this is shown within the play.

Firstly, the way in which Shakespeare has presented the character to the audience is one of a brutal nature. This is shown, mostly through the way in which Caliban is spoken to by Prospero 'thou mosts lying slave', 'hag-seed' and the description of him as part of a 'lister' dehumanises the character of Caliban as Wilson states 'it is easier for humans to hurt another when they are dehumanised'. Prospero does this as by referring to Caliban as an animal he will not feel as much guilt for filling his 'bones with pintches'. Although this could be seen by a modern audience as horrific behaviour Prospero in Act two Scene one shows why he acts this way as Caliban "didst thou seek to violate the honour of my child", this justifies Prospero's actions to the audience. The fact that Caliban attempted to rape Miranda, would horrify the audience, causing Caliban to become within their eyes the "monster" he is described as, showing him as an incredusouly brutal being.

However the brutal side of Caliban could be debated with the question of Miranda's attempted rape. It has been argued that the reason Caliban did seek to violate Miranda was not because he 'was an untamed savage' as Juno attempts to name him but because had not been taught or brought up within a western society like Miranda and Prospero and therefore did not know that it was an unforgivable thing to do. This highlights the innocence of Caliban as a native of the island and shows how it Prospero has attempted to force his western standard upon Caliban.

The sensitivity of Caliban is also explored by his relationship with Stephano and Trinculo. Again Trinculo and Stephano both dehumanise Caliban by calling him "monster" and "fish", similarly to Prospero this shows the mal-treatment of Caliban because of the way he looks, as of course Stephano and Trinculo do not know of Calibans attempted rape. Post-colonial critics have stated that Stephano and Trinculo highlight the sensitivity of Caliban as they wish to exploit him for financial gain 'where they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead indian' this shows how people within england were ready to exploit the people of the New World as people returned with stories of cannibals and savages. This can be seen as 'Caliban' is an anagram for 'cannabils', showing how Shakespeare wished to highlight the savagery of Caliban.

Although the sensitivity of Caliban can be seen through the exploitation. Within Caliban's time with Stephano and Trinculo he convinces him to kill Prospero in order to take revenge, 'Monster, I will kill this man'. Caliban manages to convince them as he has a sensitivity to people's admirations. he has seen that they want power so therefore he exploits them to his own ends. The Brutality of the murder of Prospero cold also stand as evidence of Caliban being

'undoubtedly brutal' Caliban although inebrated states that he wants to 'smash' Prospero's skull. The language with Act two scene one is incredibly brutal towards Prospero showing his more 'savage' side.

Caliban's language towards Prospero could also be seen to show the brutal side of Caliban. 'You taught me thou language with the bless'd that I can now curse' shows how Caliban is not happy with his imprisonment by Prospero, this also shows how he has been exploited by Prospero, the viscous language highlights brutality to the audience as he spits the brutal words.

On the other hand however, it is through Caliban's language that we discover that he is the only person who truly understands the island. Prior to Caliban speech in scene one of Act three he has claimed that 'this island is mine by Sycorax my mother' but we did not comprehend his sensitivity to the island 'the isle is full of noises/sweet sounds in the air'; showing he has a real connection with nature as if at one with it rather than attempting to control it like Prospero. This why perhaps romantic poet S.T. Coleridge described Caliban as 'an undescrivable man' as he shows the same essence of nature as would have been said by the Romantics.

In conclusion, it is easy to see how Caliban can be said to be 'undoubtedly brutal' it is clear from his actions that he is so but I believe that it is because of the actions of others that he is so brutal towards them. On the other hand we can also see how as an audience he can be seen as 'oddly sensitive' he is able to manipulate others as well as being at one with the island unlike no other.

COMMENTARY

There is a clear sense of critical debate, and a clear focus on Caliban. There is some straightforward use of critics, and discussion of audience response, though this tends to be rather generalised. There is some clear comment on 'brutality', with AO2 detail cited. References are apt: the argument develops steadily. The essay effectively discusses Prospero, and Caliban's relationship with Stephano and Trinculo. Relatively little time is spent on 'sensitivity', or on Caliban's lyrical evocation of the island from his point of view - in this area, in particular, the answer would have gained from closer AO2 textual reference.

SECTION B

9 'The fascination of innocence lies in its fragility.'

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

The presentation of Innocence is prevalent in both 'The Rivals' by Richard Brinsley Sheridan and 'Song of Innocence and experience' By William Blake. Within this essay I am going to discuss the fragility of innocence and the fascination with it by examining these two texts.

One of Blake's main issues concerning innocence is the innocent imagination of children and the way in which children need innocence in order to be happy. Blake does not want for children to be exploited by the innocence around them. Blake highlights the innocence of children through the use of imagery such as the lamb, in the Chimney Sweeper (innocence) Tom Dacre's back is described as 'curled like a lamb', the idea that his blond hair has been shaved like the lamb shows a removal of innocence to the reader. The focus on lambs also shows religious connotation as Jesus is often described as 'the lamb of god', the idea that god had to return to innocence to come to earth should show how it should be maintained.

The idea that innocence should be maintained as it is as fragile as the lamb in which Blake uses is not shown by Sheridan. The children who are shown within the play are all eager to remove their innocence. For example Lydia, to stop her getting caught by her visitors she hides her sentimental novels 'put this innocent adultery into the whole duty of man'. The fact that she is reading these novels shows that she is desperate to no longer remain innocent yet wishes to maintain this façade to others.

Another way in which Blake presents Innocence is that due to our society it is taken away far too young. For example in the poem 'London' there is a discussion of how the streets are 'charter'd' the repetition of this shows how everything is controlled within the cities due to the industrial revolution "the youthful harlot blasts the new born babies tears" this is an example of people being thrown into innocence, as the girl is 'youthful' she is young yet she has a baby which refuses to let her work allowing destruction to occur. This shows how innocence is fragile to Blake yet it is crushed by people and institutions.

However, with 'the rivals' Sheridan presents Innocence something less willing to preserve. Mrs Malaprop wishes to marry Lydia off in order to almost regain her own innocence. Lydia states that 'since she has discovered her own frailty she has become more suspicious of mine' meaning that due to her correspondences with Sir Lucius O'Trigger she is less innocent to Lydia's own. This shows less how innocence is fragile but more how it can cause you to be blind which is not necessarily seen as a good thing.

Blake, however, also shows innocence as something that we should return to after gaining experience. We should as humans learn from our experience a return to a childlike state of innocence where we 'laughing and leaping run'. This is highlighted by the use of simple form and structure, with most of his poetry conforming to a simple ABAB rhyming structure giving an almost nursery rhyme tone to the poems which show a state of innocence to the deep thought provoking topics that he discusses for example in the poem 'The Garden of Love' the church 'binds with braids my joys and desires' the rhyming of these lines gives it this nursery rhyme quality yet Blake is discussing how the church removes innocence and therefore joys and desires.

Sheridan however within 'The Rivals' uses innocence to create comedy within the play. For example Mrs Malaprop's innocence who consistently mispronounces words causes a great sense of comedy as she is a character created so that we can laugh at her and her supposed social status. Bob Acres also achieves this through lines such as 'my hair has been in training sometime' when talking of how he has changed since the country. His innocence in believing his hair will change his status within society causes a great deal of humour.

Blake uses nature to show the fragility of innocence. Blake was a Romantic poet and believed that nature was not to be conquered but to live as one within. He often represents nature within his poetry it is all to do with happy innocence 'The echoing green' for example 'laughing and leaping they run to wash in the river and shine in the sun shows how Blake believed that to be truly innocent you had to be at one with nature and therefore he also believed that cities which conquered nature such as the 'chartered streets' in the poem London show destruction and forced into experience

In conclusion I believe that Blake did infact believe that the fragility of innocence used in it's fragility it could be easily taken away and we need to preserve it for as long as possible within our lives. However Sheridan I believes whilst innocence is fragile he saw it as a way to create humour and aid the story rather than evaluate it's importance.

COMMENTARY

The answer works hard to establish a comparative discussion of *The Rivals* and Blake. The essay is good and secure in its views of innocence in Blake, though less substantial - brisk, almost cursory - on *The Rivals*. On this text the identification of 'innocence seems to cause some difficulties: it might have been useful to look at 'affected' innocence - such as that of the manipulative Lucy - to make the comparison more substantial. Some of the comment on *The Rivals* seems to equate innocence with simple-mindedness, though the observations are worthwhile. The essay manages to maintain comparison throughout and is reasonably well supported textually. The texts are consistently linked: but context (AO4) is rather generalised and unspecific.

CANDIDATE 5 (PRACTICE 6)

- This Candidate received a D grade
- This script was placed in Band 4

SECTION B

6 'Forbidden pleasures are the best.'

In the light of this view, discuss ways in which writers portray the pursuit and the consequences of pleasure. In your answer, compare one drama text and one poetry text.

In 'Tis Pity She's a Whore' John Ford explores the concept of forbidden incestuous love. Giovanni falls in love with his sister Annabella but is warned by the Friar there will be consequences if he pursues her. Blake also explores a liberated attitude towards sexuality & focusses on how following instinct can also have consequences.

In the play 'Tis Pity' John Ford displays Giovanni & Annabella as if they were in a typical 'Romeo & Juliette' love story. He uses romantic language to entice the reader & lull them into feeling the true romance between this brother & sister. Giovanni says to Annabella 'A pair of stars were no more as beautiful as thine eyes.' The language Ford uses is just like that of any other love story as he engages in describing Annabella's beauty. He compares her eyes to stars which seduces Annabella into this forbidden love. To explore this relationship further however brings with it grave consequences. The Friar warns both Giovanni & Annabella. He attempts to dissuade them by promising them an eternity in hell. The Friar says to Annabella that Hell is 'a flaming horror of consuming flames' Ford uses hell fire imagery to describe their fate. Not only does the fire represent hell but it also represents their lust & passion toward one another. The Friar also describes it as a 'black hollow vault' the essence of darkness presented by Ford shows that the relationship is impure as well as unholy. Similarly in the poem 'The Sick Rose' by William Blake the rose is to start with pure however it is invaded by an invisible worm & the result is a 'dark secret love.' The worm is a fallic symbol used by Blake as a metaphor to represent the church's view that natural actions such as sex are unholy. This idea is represented by the dark secret love, again the darkness represents impurity linked with this sexual relationship & like in 'Tis Pity' the love must be secret. The consequences for both Annabella & the rose are negative.

The concept of purity is also found in 'The Lily' by William Blake. The Lily is described by Blake as 'The Lily white of pure love delights'. The lily is represented as being pure white which suggests that its pursuit of pleasure has no consequences. I believe this links to a woman being married as symbolised by the whiteness of the lily in link to a white wedding dress. So therefore the reason the love is pure is due to the belief that once you are married sex is no longer forbidden. *

This ties in with Annabella in 'Tis Pity'. Giovanni impregnates his sister Annabella so in order for them to avoid humiliation she must marry a man so she can remain pure. The consequences of the birth of Giovanni & Annabella's baby would be catastrophic for not only them but their father & their social status. Ford has been criticised for glamorising incestuous love. Many critics have described his views as immoral. In spite of this I believe differently. I feel Ford simply wanted to shock & confuse his audience by making Giovanni & Annabella seem like a typical love story, even though it is not! When people find out about the impure child the consequences are drastic & it ends in Annabella's death by her brother's hand. There are blood & guts galore but one of the most striking images is when Giovanni holds Annabella's heart in his hand. This will have shocked the audience which is what I believe the sole purpose was, not to promote incest.

Giovanni & Annabella's love is certainly forbidden but Annabella does come to her senses. She proclaims 'mercy forbid it' as she rejects her brother. However at the end of the play the Cardinal says 'Tis pity she's a whore'. Ford displays elements of a patriarchal society & shows how the consequences are much greater for women when they engage in forbidden pleasures than men. This is also the case in 'London' by William Blake. A woman is forced to become a prostitute due to industrialisation as she struggles to survive. She is labelled a 'youthful Harlott' she is slandered by society however to stay in business men must participate yet they are not singled out or left to suffer the repercussions.

I would have to disagree with the statement 'Forbidden pleasures are the best' as all they seem to bring is pain & ridicule. Annabella is shunned & mocked due to pursuing pleasure & meets her death as a result of it. The rose also in 'The sick rose' is darkened & impure however the Lily links to society's standards of marriage & remains pure white as it's pleasure was not forbidden.

Additional Objects

*In context, society at the time Blakes poetry was written believed in no sex before marriage. This why the Lily being white like that of a wedding dress explains why the love is pure & holy.

COMMENTARY

The answer is on Blake and Ford. There is a tendency to narrate events in a somewhat general way while discussing the texts. The answer starts well, and the comments on Ford are relevant, if descriptive. Moral issues, such as Eighteenth century views of marriage, are somewhat simplistically described. Again, discussion of Blake is largely descriptive, and lacks detail. The answer's focus is sustained, but it is sometimes rather superficial. The approach to and understanding of AO4 is limited for both texts.

SECTION A

2 (b) By exploring the dramatic presentation of Antony in *Antony and Cleopatra*, evaluate the view that 'it is hard for an audience to know Antony – because he does not know himself'.

Antony is a great Roman Warrior and leader. He belongs to the triumvirate & has the clear calling of a true Roman. Yet when he enters Egypt & meets the emperess Cleopatra his reputation is shattered. Antony is a complex character & is very changeable throughout the play. He has moments of nobility & glory but these are easily met by moments of weakness & foolishness.

Cleopatra is a huge influence on Antony especially when the huge battle at sea arises. Antony is adamant to fight by sea due to Cleopatra assuring him that she has '60 sails, caesar none better.' Antony who would normally listen to the voice of reason rejects all advice even from some of his closest soldiers. During battle Cleopatra turns her ships away & so Antony foolishly follows her & concedes defeat. He is so overwhelmed by his love for Cleopatra that his mind is clouded. Shakespeare uses a metaphor to express Antony's connection to Cleopatra. Antony states 'My heart was tied to thy rudder by th' strings' this symbolism shows just how much influence Cleopatra has on him *. He is not his own person. This is supported by one of his soldiers who shortly after defeat says 'If he were himself he would have won.' this shows that Antony has lost sight of who he truly is & what he is capable of.

Another instance in which Cleopatra controls Antony is when she says 'I wore his sword.' Shakespeare uses a fallic symbol in the form of Antony's sword & by making Cleopatra wear it he subsequently immasculates Antony but also rids him of his power in the form of his warrior image. Antony is made to look weak & vulnerable.

After the war at sea we see Antony cling on to a part of his former self. He only blames himself for the defeat as he says 'The land bid me tread no more upon't' he takes all the responsibility which is very noble of him. Also he says 'Take this ship with all its treasure.' Here he gives his soldiers promise of a way out from defeat. Dr Samuel Johnson a critic of Shakespeare stated that 'no character is strongly discriminated' However I strongly disagree with this critical view. Antony has moments of greatness in the play such as when he accepts all responsibility for defeat against Caesar he displays nobility. However he is foolish for ever fighting by sea.

Shakespeare praises Antony but also strips him of everything he has.

Antony may be controlled by his love for Cleopatra but he does have moments where he shows power & dominance over her. One instance is where the messenger kisses Cleopatra's hand after she offers it to him. He shouts to guards 'Whip him!' & they do so with no hesitation. Then he proceeds to insult Cleopatra. He describes her as a 'boggler' & a 'morsel cold' but the most striking imagery is when he compares her to food. Antony calls Cleopatra 'leftovers' Shakespeare presents a very animalistic image here which is quite primitive as Cleopatra is nothing but food to Antony. He belittles her to the point where she is not human but a meal, this really gives Antony a sense of power & dominance.

Shakespeare wrote 'Antony & Cleopatra' in the Jacobean Era around 1606 just 3 years after the death of Elizabeth I. At this time in history Britain was very institutionalised & a dominant force in the world. Britain went to America where they found Native American tribes who were much less Institutionalised than Britain. This is like when Antony went from Rome to Egypt. Antony had a wife in Rome however also had a relationship with Cleopatra. The Audience will have found this shocking as the sanctity of marriage was very important in Britain. However like Egypt marriage did not matter in America. The Audience will have been able to relate to some of the issues in the play due to what was going on in the early 17th century.

Antony is a strong & dominant character in the play. He shows signs of a true warrior through acts of nobility & acts of dominance. Yet his love for Cleopatra clouds him & agree with the title that Antony does not know himself & that it is

hard for the audience. We see who Antony is but we also see who he becomes when he falls in love. Cleopatra is such a controlling force over Antony that he loses sight of who he is which does make it hard to see what the true identity of Antony is whether he is a lover or a fighter.

*Antony's heart is physically attached to the ship. He has no choice but to follow her. She controls part of him...his heart. He is so in love with her that he makes stupid decisions & loses all his senses.

COMMENTARY

It is quite forcefully argued. The answer contains some accurate quotation. - it uses some unusual specifics like the line 'tied to th'rudder by th'strings' rather well. There is a tendency for the answer to come close to narrative at times, though episodes are chosen with some acuity. It is less confident dealing with context - there is a sudden burst of 'potted history' near the essay's end, though its relevance to the question is not made very clear. A sudden focus on the actual question near the end comes rather late. Though the answer is competent, in many places it is undeveloped. Its grasp of, and use of, critical views is limited.

CANDIDATE 6 (PRACTICE 5)

- This Candidate received an E grade
- This script was placed in lower Band 4

SECTION A

3 (b) By considering the dramatic effects of *King Lear*, evaluate the view that 'despite the appalling suffering, the world of the play is not without hope.'

Considering the dramatic effects of *King Lear*, it is clear to see that hope is not an obvious theme of the play. It is believed that all hope is gone once Cordelia has been banished by answering Lear's question of love with "Nothing, my lord", whereas Goneril and Regan express their false love to their father, which boosts his ego and strengthens his pride.

Dollimore claims that the play is about "power, property and inheritance" which is easy to understand as Goneril and Regan lie to gain land, it seems that honesty and Cordelia's statement that "I love my father as a daughter should, no more, no less" was not seen as alright respect and love for her father. More hopes is lost when Kent is banished, and from the beginning it is not difficult to separate the good and bad characters.

The suffering can only be seen as "appalling" if it is not deserved, in Cordelia and Kent's case, as a reader we believe it is not deserved, although on closer historical reading, the King should be given the upmost respect, and it could be said that Kent disagreeing with Lear's banishment of Cordelia shown a lack of respect, especially as Lear asked him to "Hold Kent". From beginning to end Lear suffers most, his reaction to Cordelia's "Nothing" was blown out of proportion and the gods demand justice, thus the reason behind why Goneril and Regan became evil and devious. Also, in the 2007 film of *King Lear*, acted by Ian McKellen, Lear wears two rings, indicating he had two wives, it is said that the sisters are of different mothers, thus exploring the difference in personalities between the two evil sisters and Cordelia. This could be another reason for Lear's suffering as he should only wed once, thus indicated by his "diseased blood" which Goneril and Regan both behold.

Critics claim that "Cordelia's punishment would not be moderated these days" as many would have stood up to Lear, and such a "harsh punishment" would not be tolerated by those with great respect for the King. The same could be said for Gloucester's punishment to Edgar in the sub-plot as he was out to kill his son after Edmund, "The bastard" who he normally would "blush to acknowledge" creates a lie so simple, but powerful which runs "the legitimate" Edgar from the Kingdom: so that Edmund may "claim his land". Edgar therefore suffered through his fathers ignorance, and ironically his blindness, and hope for the truth and normality to be restored was "bleak". Fortunately the sentence "time will unfold what plighted cunning hides" mentioned by Edgar, offers a glimmer of hope for both the sub and main plot.

Lear suffers mentally, claiming no physical injury other than that of maybe a broken heart, and Lear therefore suffers the most as the entire play consists of Lear's suffering. Goneril and Regan "locked the doors" on him, and left him to survive in conditions which "wolves would not be left ignored" in, and here sympathy is created as Lear's power has been taken, and here we begin to wish for there to be some sense of hope, gratefully provided by the Fool, who many critics claim to be a figment of Lear's imagination which continuously reminds him of his "beloved Cordelia" as Cordelia and the fool would have been played by the same man in early versions of the play as women were not allowed on stage. Stage productions held the incredible ability to change the play. Niamh Tate believed that the play was "Too bleak" and "far too harsh" to which he created his own version which ended in Lear, Gloucester, Kent, Edgar and Cordelia surviving and Edgar and Cordelia would marry, a version full of hope, but a story line far less striking.

Unfortunately, Gloucester suffers greatly as his "loyal" son Edmund, Goneril and Regan decide that a fitting punishment for his loyalty to Lear, and being traitorous for themselves was too "pluck out ye eyes", which was the punishment for adultery in the Elizabethan era, and somewhat deserved through justice as he often belittled Edmund, calling him a "bastard son" and the gods "stand up for bastards", leaving Gloucester to "smell his way to Dover", seemingly the most horrific part of play, rarely shown onstage due to its horror, until one director decided it was needed, and therefore allowed to take place on stage.

The hope in 'King Lear' is minimal, as a reader we would like to see Cordelia again, and hope the mistake would be rectified, and this hope is given by the Fool, his constant reminders towards Lear allow Lear to keep Cordelia of mind, although she is not directly mentioned for a large chunk of the play. Edgar also offers hope in his sentence "The wheel has come full circle" explaining that we are where we should be, not where Lear's "pelican daughters" led the play.

A Freudian reading of 'King Lear' would explain that suffering is necessary to allow the play to reach its rightful conclusion with Edgar on the throne. Although, the suffering in the play, if read with a Marxist interpretation, would imply that 'King Lear' is written as an indirect warning to James the first, by Shakespeare as a foresight as to what may take place. Therefore through this interpretation, I believe that the suffering with little hope is needed to address the circumstances of that time, and many critics believe this to be true.

COMMENTARY

This is a broadly focused answer, but the question seems not to have been fully absorbed. It spends some time discussing the love-test, and Lear's time with the Fool on the heath, but the interesting observation that the Fool offers some hope is not developed. Hope is not identified with any certainty: but arguments are couched straightforwardly if a little cryptically. There seems to be some kind of quite intriguing philosophical position behind the view that 'suffering is necessary to allow the play to reach its rightful conclusion, with Edmund on the throne' but it is not really developed. Some attempt is made to frame critical references.

SECTION B

10 Verbal wit is women's strongest weapon.'

In the light of this view, discuss ways in which writers portray women's use of language. In your answer, compare one drama text and one poetry text.

Women are the main characters in 'The Wife of Bath' and 'The Rivals', and without their contribution both would be bland and without satire. Both texts vary the ways in which women are portrayed. "The Wife" is to the point and brash, once her point is heard she is happy, although her close reading of the Bible is extraordinary, it offers her a drive and a direction in which we must admire. Whereas in 'The Rivals' women's wit is not forced, but accidental, and here is where we notice that this is used as a weapon.

Similarly, Lucy and The Wife are both street smart, Lucy uses her intelligence and deceptiveness to obtain money from Mrs Malaprop by delivering her letters to and from Lucious O'Trigger. And The Wife has made the most of the fact that society was rather mixed at this time as the black death had made its way through Europe killing millions and allowing lower classes to rise, and her the Wife uses her "experience" and "auctoritee" to gain listeners, and thus providing her with a stable platform to enhance her point that respect for women is key, as her tale explains.

Mrs Malaprop may well be a less educated preacher, by this I mean that her point is less thought out and her lack of education is clear through her obvious mistakes within many sentences, "Pineapple of politeness", "Illiterate him", which is Sheridan's attempt to mock the establishment, and this woman is of a higher class, but cannot hold an audience or string a sentence together unlike the totally self taught Wife, whose rhymes and honesty allows her to work the crowd to her advantage, talking of her "privee place" so openly was unheard of for a woman. As a reader we like to laughing at Mrs Malaprop as her mistakes are laughable. And the same goes for The Wife, but we laugh with her, allowing her humour to situate the reader outside of the proverbial box, thus creating a new thought of the 'ideal' and as we see from 'The Rivals' the courtly love to idea is mocked in 'the Wife of Bath' as she does not "envy their virginitee" and could not remain "chaste" as "god made us to wexe and multiplie", which disrupts the courtly love tradition, and makes the reader consider the good hierarchy of virgins being top, and so on downwards, but to place these women who are able to "wexe and multiplie" on top as they are most use to the planet.

The Wife is of stark contrast to Julia and Lydia in the fact they have this courtly love idea, Lydia would go without her inheritance to love with Ensign Beverly, but realistically she cannot live off love alone. And Julie and Faulkland present satire as he provides womanly feelings, in comparison with the Friar in 'Wife of Bath' who critics claim to hold homosexual [unknown word], which is why the Wifes story is of relief to him as he has reason to think about going into a marriage of his own.

Verbal wit is most certainly the Wife's strongest weapon, but used for good not evil, used to gain "maistree" over her husbands and using them for the inheritance they will have left for her as their wife, she goes about Aratan, Jacob and the Apostle, who all had "no wives their own", which out make the audience feel more affection towards her as her knowledge is clearly vast. Chaucer could be seen as a feminist writer, being avant garde as feminism was not around in his era, although this statement may seem true, he portrays a common female stereotype, circumlocutio and digressio which leads her story to its possibly unrightful ending as she may have become lost along the way. Similarly, Mrs. Malaprop often misunderstands her point and thus leads to an alternative ending, leading us as readers to believe that we are unaware of what topic she may lead into. Although Mrs. Malaprop's wit is unintentional, it is clear that Sheridan used her as a point of mockery and to make a statement towards the establishment. And Captain Absolute makes the point that "women are not deservant of the tree of knowledge" he is hypercritical as he mocks her "words" which are "ingeniously misplaced.

Chaucer and Sheridan have used their characters from 'The Rivals' and 'The Wife of Bath' to make a statement. Sheridan

openly mocks the establishment, exploiting their difficulties, flaws, dress, through creating this comedy of manners, mainly through Acres swearing as an attempt to fit in with what those of the hierarchy say. Whereas Chaucer erected a possible role model, of sorts, in *The Wife*, and critics claim the *Wife*, albeit not to Chaucer's knowledge, still stands as a positive stereotype to this day, and that the image will be a correct one for the remainder of human kind.

COMMENTARY

Some attempt is made here to develop comparisons. There is not much direct AO2 attention paid to 'verbal wit' - there is more on Chaucer than on Sheridan - it tends to be evoked by generalised statements. AO4 is very broad, restricted to the Black Death and a reference to courtly love. The essay is lacking close focus on the terms of the question. In its arguments (AO1) there is some lack of clarity. This is clearly not as confident as the first response.

CANDIDATE 7 (PRACTICE 2)

- This Candidate received an E grade
- This script was placed in Band 3

SECTION A

3 (b) By considering the dramatic effects of King Lear, evaluate the view that 'despite the appalling suffering, the world of the play is not without hope.'

Shakespeare 'King Lear' was published in 1603 in an Elizabethan era. This play would of been seen by a lot of the Elizabethan audience at the time. 'King Lear' is a tragedy which foreshadows many events throughout the play. The dramatic effects which are used in 'King Lear' suggest that despite the appalling suffering, the world of the play is not without any hope to some extend.

'King Lear' consist of a main plot and a sub plot where two fathers are tricked and fooled by their own children and in a result of this they are left suffering throughout the play. The play also shows how siblings also have silbling reveral against each other and all over power and greed.

The start of the play is very dramatic as the audience learns that Lear wants to 'shake all cares' which means he wants to get rid of his kingdom because he is getting to old and he wants to give it to younger strenghts, which are his daughters and their husband. Lear wants his daughters to confess their 'loath' for him. Goneril then goes to say she 'loves him more than eyesight' which foreshadow blindness to come later in the play. Then Lear ask his youngest daughter Cordelia to speak and she say 'nothing, my lord' Lear is not happy with this and gives her another chance and she say 'According to our bond, I love you no more no less' this shows that Cordelia loves her father as daughter should love their father. But Lear is not pleased and banishes her from the kingdom.

Many of the characters throughout the play tell Lear to 'see better' about what he is doing but because Lear is very stubborn and doesn't listen he learns the hard way. Critic Aristotle says that a character who is argent and doesn't realise learns the hard way and this is what King Lear is like.

Dramatic effect is shown when Edmund the bastard son of Gloucester is getting a plan together to get his brother hated by their father. Throughout this scene Edmund is also plotting and discussing to himself about getting his 'ligelmette', brother banished by his father.

It also shown by the way that Goneril and Regan treat Gloucester when they find out he been helping their father – Goneril states to 'pluck out his eyes' this to the audience would be a very graphic imagery to see on stage. It also shows us how Goneril wants Gloucester to suffer for what he has done. Whereas as Regan says to 'hang him instantly' this use of language shows that Regan just want Gloucester to be out of the picture. She doesnt want to cause him pain like her sister wants.

The structure, language and form which is used throughout the play help create the dramatic effects of King Lear. The form of the play is that it's so a tragedy as we see because of greed, power, blindness and foolishness the main characters end up dying throughout the end scene. The structure creates dramatic effect as the play is ran by a sub plot and main plot which are parallel and link together, by having this two plot it gives the audience an insight and more dramatic egde to the play. Many of the character use asides which is when the character is on stage but are directly speaking to the audience and their are the only ones that know what they are saying.

This give a very dramatic outcome to it audience as we know what going to happen before the audience know. Even with the suffering which King Lear goes through with his foolish behaviour he starts to realise what he has done 'I'll knell and ask thee forgiveness' this shows hope as Lear has started to realise what he has done and he knows it was wrong and is now asking god to forgive him. Even with Edmund we see how he was a bastard son and all he thought about was power changes and realise what he has done and tries to save Cordelia but it to late.

COMMENTARY

AO4 statements about historical context are very general. Throughout the essay AO1 expression is rather limited and sometimes unclear: there is a tendency to incomplete statements. While there is some question focus the answer has a strong narrative tendency. Reference to other readings or criticism is limited: there is some simplified AO3 (Aristotle), but little else. Statements are sometimes very bland 'the structure language and form which are used throughout the play help create the dramatic effects of King Lear'. The answer concludes by losing focus on the question in a list of narrative details.

SECTION B

6 'Forbidden pleasures are the best.'

In the light of this view, discuss ways in which writers portray the pursuit and the consequences of pleasure. In your answer, compare one drama text and one poetry text.

Both Ford and Chaucer portray their characters to pursuit and the consequences of pleasure in similar and unsimilar ways. Ford famous play 'Tis Pity She's a Whore' was published in 1633 when Charles was in reign this is why the play is also represented under the Carolinian era and was watched by the Carolinian audience. It is a revenge tragedy which stars of an incestuous relationship between a sister and brother. Whereas Chaucer poetry text The Wife of bath was published in the medieval society and tackles the relationship between man and women. It consist of a prologue where the narrator herself the Wife of bath discusses her experience of her 5 marriages and the Tale which is a fairy tale of how man and women were treated. They both have parallel links throughout.

Ford pursuit the pleasure of incest love between Giovanni and his sister Annabella. The first act of the play Giovanni talks to the Friar about how he can stop these feeling from processing, 'burend in my soul', Giovanni is asking the Friar of what shall he say to god so that he can stop this feeling and the Friar tells Giovanni to 'repentents, son'. The Friar doesn't see eye to eye with what Giovanni is saying about his sister and he believes that the best thing that Giovanni can do is pray to God. Giovanni uses logic to back up his reason to why him and Annabella should be together 'we share the same father, and womb' suggest that they share the same father and mother so he doesn't understand why they cannot be together.

On the other in 'The Wife of Bath', 'the wife herself start of the prologue with the experience of her 5 husbands, she also uses religion to back up what she is trying to say 'God bade us and wax us to multiply' suggest that god made her to get married and have children so she doesnt understand why their is a problem with her getting married 5 time as she been made to do this. She also uses names from the bible to back up her points. As it wasnt wrong for the men in the bible to be married as much times so she doesnt see why there is a problem with her been married 5 times.

Ford uses of imagery also portrays the pursuit and the consequences of pleasure between many of the characters with the heart. The heart is very symbolic throughout the play as the heart, and lust and two of the things which lead to the tragedy which is to come. The heart fair circle many events as Giovanni tells Annabella that 'my heart belongs to you' which is seen to be true as at the end of the play we see that because of his and Annabella love for one another and pleasure as caused many drama he stabs Annabella and carries her heart at the end of his dagger which could also symbolies that even though Annabella is now dead he always have her heart like he promised. The heart also symbolise the fact that Lord Soranzo loved Annabella and would of gave her anything but she lied to him and this portrayal could suggest that Soranzo is left heart broken.

On the other hand 'The Wife Of Bath presents the audience with the fact she been married 5 times by saying 'housband at Chirche dore, I hadde fyve' which shows the audience that she been married 5 times which would of been wrong for a women in medieval society as they had three classes for women in the society and these were virgin, married and widows. It was suggest that if the women husband had die that they wouldn't get married again but the Wife of bath challenge this propestive which many of the medieveil audince would of just laughed at and this is the same with the modern audience reading The Wife of Bath. She also presents to us that her first three husbands were 'goodde' and her fourth was a 'badde'. The first three were only good because they were rich and old and she was able to get pleasure from them. In her first three marriage the wife of bath was in control where as in her fourth marriage which she says calls a 'badde' is because he already had a mistress and she wants in control in theis relationship.

In Tis pity she's a whore because of this incest relationship between Annabella and Giovanni it present many consequences with the other characters in the play. As Soranzo finds out about the Annabella being pregnant and

working out he is not the father of the baby he goes and seek revenge which end up with puntana being trick into confessing and end up dying. It show how lust can cause many drama and consequences on other characters.

The structure of Tis Pity She's A Whore is consist of 5 act which a break in the middle of Act 3 which ford was very creative about when creating it. The first part consist of an inocent man being killed Begetto and then the second half consisting of all the character being killed and the part of Begetto being murder the play went from an tragedy comedy to an tragedy. At the end of the play the Cardinal say 'But who would of thought; tis pity she's a whore' blaming what happened on the women as it was seen in society what happen was always the women fault.

Where as The Wife of Bath (WOB consist of being present as an lambic prementre with rhyiming couplets. Both the prologue and tale consist of a narrator and plimgires reading to it's audeince with this it gave a sense of humour to both the prologue and the tale. It was wroten in Old English but many times the Wife Of Bath used Rhectical question to get the audience to think to themselfe of what she is saying and it allowed her to also get her message across too.

In tis pity she's a whore Annabella was centred around it all and she could be the cause of all the deaths that took place. This is presented through the term Courtney leck as Annabella was presented as the 'beautiful lady of Italy' this presents how many of the male characters wanted Annabella, even her own brother. And by trying to woo her and pursuit her it lead to many of the characters having reveange against one another, which resulted in the character dying. Also at the end of the WOB tale and prologue, they both present the same message of the fact that they both lived happily ever after where as at the end of tis pity She's a Whore this wasn't a different story as the character ending up dead.

COMMENTARY

Again in this answer AO1 is under strain. The answer offers some simplified but not always coherent AO4. While reasonably descriptive of each text, comparison tends to be implicit - 'on one hand ...on the other' or 'Ford uses imagery also'. Increasingly, the answer depends on listing of facts or opinions, and the essay has a simplified end which offers little address to the question.



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