# Contents

**Question 7 responses**

- Script 1: Ibsen and Rossetti – Level 5
- Script 2: Goldsmith and Chaucer – Level 5
- Script 3: Ibsen and Rossetti – Level 4

**Question 8 responses**

- Script 4: Goldsmith and Chaucer – Level 6
- Script 5: Goldsmith and Chaucer – Level 5

**Question 9 responses**

- Script 6: Ibsen and Rossetti – Level 6
- Script 7: Goldsmith and Chaucer – Level 6
- Script 8: Wilde and Chaucer – Level 6
- Script 9: Ibsen and Rossetti – Level 5
- Script 10: Wilde and Chaucer – Level 5
- Script 11: Wilde and Chaucer – Level 5
- Script 12: Wilde and Chaucer – Level 4
- Script 13: Ibsen and Rossetti – Level 4

**Question 11 responses**

- Script 14: Goldsmith and Chaucer - Level 6

**Question 12 responses**

- Script 15: Ibsen and Rossetti – Level 6
- Script 16: Goldsmith and Chaucer - Level 6
- Script 17: Wilde and Chaucer – Level 5
QUESTION 7
‘Love is invariably possessive.’

Script 1: Ibsen and Rossetti – Level 5

7. "A Doll’s House" by Henrik Ibsen and Goblin Market by Christina Rossetti both reveal the true nature of female love and ideology of possession. Nora’s ability to rebel against the societal conception of what she must desire shows a complexity of female love that has not been perceived to exist, a love for materialism and consumption. The maccaroni that she possessed and the ciete in Act one was an example of possession, and her determination to acquire the fruits of and an imperialist culture.

This materialistic conception that would be an innovation at the time, Goblin Market takes a similar perspective. Rossetti portrays the sensuous advertising of exotic fruits in a way that encourages the feminine desire for desire for status power. The way their Nora processes to take our loan for Torcuato without telling him, and how Laura and Lizzie are seen to wish to consume more it provides an idea of a femininity that challenges the conception of what was thought of women at the time. Before this, there was usually only one figure that could be considered to transgress the boundaries of male and female love. The prostitute. Ibsen and Rossetti present a lust for sexual sensuality, consumption and possession that challenges the idea that males and females should have separate spheres of conformity. A type of love that the female "second class citizens", a concept very well understood by Rossetti through her work with fallen women.
Goblin Master is often considered to be an allegory of Rossetti's own self-doubt. Yet approaching the poem as if it were a conflict of a writer's inner avarice and sensual characteristics draws away from the purpose of why it was written. Rossetti contrasts the evils of self-indulgence with the preulence of sensuous beauty in order to deliver a commentary on the possessive attitude of Male love. The narrator, being the usually hidden, The unmanaging character of the Goblins depicts the attitude of men in the society that surrounds Rossetti. Their possessive, commanding nature allows them to "suck the juice" of their fruits. Nora is consumed by the condescending, possessive love toward her Torval, begging upon her. She is expected to do what he tells her, wherever he wants. He certainly seems to share this idea with his increasingly sexual advances towards her throughout the play. Pett's Ixion and Rossetti both provide a solution by showing the contrast in male lust and female love by presenting each creating an image of female salvation. Lizzie and Laura find Laura finds salvation in lizzie, depicted often as Unit, when she says "Eat me, drink me, love me." and before saving her from the pain that the male juice has caused her. Nora finds her salvation in Mrs. Lind's who shows her the cruelty of her relationship with Torval: "All this secrecy and deception, it can't go on!" Developing narrative structure presents a complexity of love for women, that can tear them from their consciousness by the phallic and precluded possessive love of men. This has been easily seen recognized to have inspired the feminist feminist movements, with FCT or Grace. Atkinson appears to be a quote to say
Feminism is the theory, lesbianism is the practice." Effectively making the point clear by lesbian women writing, they continue to find a freedom from the selfish love of men. While Mrs Hince herself seems to enjoy working for men and does go back to Horatia in the end, there is a remarkable prevent homocentric system between Nora and Mrs Linde. This developing female autonomy has a complexity in female love that her ability to save them from the selfish love of men. This has been described into the rivalry or Mellen radical feminism, with Ti-Grace Atkison, but is quoted to say "Feminism is the theory, lesbianism is the practice." Aligning effectively their through a loving love in women, they are able to be free of the selfish male conception of them.

Both works present the illusory nature of a possessive love. Nora is the possessive nature of the supercilious or the relationships between characters in A Doll's House becomes one the more prevalent when Nora asks for the right to hold her own child. She claims with her dolls children convinced their own lies, in the same way their House claims with A doll's wife. The children become symbols of femininity. Nora is born to the nuclear family by the society encouragement of the nuclear family to believe their Bur. This suffers in Act Three: "I've been your doll wife just as I was people's doll child!" They are the possess, they are her possessions in the same way poor are flowers. The motif of the old Christmas tree becomes a metaphor for Nora's possession. A possession of fear. A living
EXAMINER COMMENTARY

Some good points are made via a somewhat unusual approach in this response. The candidate sustains some good, clear comparative analysis of the relationship between the set texts but it is notable that discussion of Rossetti’s poetry focuses largely on ‘Goblin Market’ alone. Nonetheless there are some good contextual points made (for example, about the history of feminism and including a reference to Philip Larkin) with the overall effect that the evaluation of contextual material is both ‘good’ and ‘clear’. AO1 is not dominant in this section of the paper but some minor issues with the structure and presentation of the essay have an effect on the final mark.

This is a good – rather than excellent - response to the texts and the question (although it is certainly more than merely competent). Level 5: 22/30.
‘Love is invariably possessive.’

Script 2: Goldsmith and Chaucer – Level 5

Chaucer's 'The Merchant's Tale' has two distinct theories on the relative success and blissfulness of love. The Merchant voices how a few months of marriage have been torture, yet the "worthy knight" Januarie believes that love will be "so easy and so clear... it is a paradise." It is however evident that this "blissful lyf" is the result of having a submissive wife. The events of the Tale show the effect of Januarie's choice of wife. Similarly, she stoops to conquer whilst the title, demonstrating female dominance, shows characters' power and subjecting men to the ladies within the hardcastle house.

Within the Merchant's Tale opens with the description of the "wys" knight Januarie, who lives a "lusty lyf." The reader learns of Januarie's intention to find a wyf, who can "love and serve." The physical description of his ideal wife shows a superficial attention to physical appearance, implying that there will be consequences if he does choose such a wife. Throughout Januarie's description and the Merchant's Prologue, women are
described as "shrewes" and the misogynistic Merchant goes on to state how his wife could "overmacche the feard". This shows early on in the tale, how the power doesn't this support her power? favoured towards men

The same is true within She Stoops to Conquer where the submissive trait of women is commented on with "pretty innocent" by Mr Hardcastle's choice of dressing up for his daughter. Whilst January says May should "love and serve", Mr Hardcastle states that she wears her "housewife's dress to please [Mr Hardcastle]". The love between father and daughter is therefore introduced as possessive. Likewise, Mrs Hardcastle refers to Constance and Tony as "my little pretties", a term that underlines their position of authority.

The main character within She Stoops to Conquer who demonstrates both a timid and powerful nature is Marlow. Kate's Miss Hardcastle's potential suitor. Miss Hardcastle states that "his timidity struck me at first sight", yet her father is introduced to "the modest, most modest man alive". The Marlow who behaves differently around women of another stamp shows his unnecessary power when speaking to Kate; Miss Hardcastle dressed as a parmaid. Here we see Marlow "seizing her hand" and "attempting to kiss her" whilst Kate "struggles". This behaviour of men to see women as their
possession rather than finding love or a mutual affair, is also explored within The Merchant Tale where Januarie shows his "apatit" for "bodily delight" when having sexual pleasures with "fresshe May" for a long period of time.

"She praised his playng not worth a bene", yet Januarie clearly found great pleasure as the Merchant-teller states "But who was glad but he? He kissteth hire and chippeth hire full ofte". This pleasure that Januarie receives is parallel to the appetite of Marlow who chooses to "hauie [kale] aound like a milkmaid". It is evident that this uncourteous love, is pass based on desires and the objection and lust for women rather than loving, mutual passion. Anne Laskaya comments that "masculine competitiveness dominates "within love and bath" with Januarie wishing to have the youngest, prettiest wife "on which he might engender him an heir", and Marlow, a wife he can be alike other men in "society."

The awkward phrasing of Januarie's lust shows the way in which he sees his wife. "To han some plesaunce on" and "on which" are display Marly as an inanimate object. Likewise, Marlow also says about Wh he must "honestly pay for" his wife and exclaims "She's mine! She's mine!". These two behaviours show a dominating male figure who sees a wife as property. The behaviour of the eldest character's in She Stoops, Mrs and Mr Hardcastle,
are very different in speak to each other in very opposing manners. Mr Hardcastle mocks his wife and says how he loves an "old wife", constantly referring to her by her first name. Mrs Hardcastle is much more formal in her address with the use of "Mr. Hardcastle" rather than his first name. The possession of a wife is elaborated on within "She's the Merchant's Tale", with "Wyf is Goddes yffe verrail" showing a view of women being gifted to men as an aid. Likewise, the use of "my" with "Solomon's "rise up my wyf, my love, my lady free", whilst initially sounding romantic, has undertones of possession and ownership. The imagery of a mirror is developed within both texts in "The Merchant's Tale", with "setka..." and "sett it in a commune..." and "benefit of a girl...". A market has connotations with trade and purchase or exchange, sale, and so infers the woman is an object that can be purchased, just as an object. In contrast to viewing the drama and poetry as displaying possessive love, the female characters' possessive characters show domineering edges that both undercut the works to twist the series of events. Within "She Stoops to Conquer", the title immediately shows as a female protagonist, and within "The Merchant's Tale" May goes on to initiate a
At the announcement of a potential suitor for Kate, she elaborates that "he must have more striking features to catch me", showing a superficial, yet self-assured demeanour. Likewise the disguise of Kate as a barmaid is used to conquer Marlow, with martian imagery such as "little victory, . . . champion. giant's force . . . to combat", being used. John Frank Batehard-Smith states that Donneghue states that she stoops place the 'high-low' opposition, alongside familiar opposites - 'country-city', 'modest-impudent'." With this in mind Marlow shows two distinct personas that alter his position as either pass objectifying women, or showing complete respect. The arrogant, "Mr Brazen" certainly shows lust for low-class women, yet the timid "cold-lover", "trembling" is deceived by a more forceful high-class Kate. This conflict as to whether men are possessive or ultimately overruled by women, is also true in The Merchant's Tale. A similar high-low theme is observed as the courtly figure of Damyan who "langwiseth for love" is introduced. May acts more forceful with Damyan, as seen through "harde him twissit", and so goes on to commit adultery. As John Batehard-Smith states, "deceit is the life-blood of courtly love", whilst also liberating women, so that they are no
EXAMINER COMMENTARY

There are some ‘good’ aspects to this response: there is evidence of secure understanding of the texts and the answer demonstrates a clear line of development. The candidate’s approach to the dominant AOs (3 and 4) is clearly more than merely ‘competent’. The comparative analysis of the texts in question is clear throughout. Context is handled appropriately – although this is often conveyed implicitly rather than being assessed explicitly. AO1 is not a dominant objective in this part of the paper but it is notable that some lapses in the expression of ideas at times hold the answer back from gaining a mark higher up the scale (and clearly one in the top Level would be inappropriate) – “…the events of the tale shows the effect of Januarie’s choice of wife.”

The good qualities in the script mean that it should be recognised in Level 5: 22/30.
In the Victorian era it was the social norm for women to marry and dedicate their domestic work into raising a family. This in itself shows possession of women’s lives and the expectations they are faced with. Henrik Ibsen in A Doll’s House presents love in various different ways, with each character portraying it conversely. Christina Rossetti’s signature poems give a similar atmosphere of love and the suffrage into women’s life of love.

In Rossetti’s poem, Maud Clare she writes about a tragic love between two separated partners. The poem presents themes of unrequited love and unacceptance. When Maud turns up at St. Thomas’ wedding this ultimately shows her desperation and instinctive lust for him, as in society’s eyes & wrecking somebody’s wedding would be deemed morally wrong, and the unjust thing to do. Possession is presented in the poem Maud Clare as the speaker has never quite been able to separate herself from the reality that her previous lover is no longer her possession. Even at Thomas’ own wedding he still cannot escape the attachment from his affair partner. The possession and hold Maud has onto him is the consequence of her love for him, and the thoughts in her mind that she will never be able to call him hers anymore. Rossetti has shown a direct link between love and possession in this poem as Maud wants to be able to own Thomas and gain his persona all to herself, however, there is an inability for this to happen, yet Maud will still not leave.
his side, which shows that she’s holding onto lost memories. Typically in the Victorian 19th Century it would be most common for a man to be utterly fascinated with a woman and the unrequited love would be swayed more towards a man looking over a woman, instead of the reverse action. However Rossetti has challenged social expectations as her poetry commonly does and written against what is to be expected. She has explored the notions of love and possession through a different viewpoint and perspective, and demonstrates that females do not have to comply to a formal, familial family.

Additionally Ibsen presents the exploration of love and possession between through Torvald’s undying love for his wife Nora. Throughout the main embodiment of the play it is clear that Torvald is completely infatuated and deeply in love with Nora. However Nora’s character initially shows deception and deceit, which can only imply that she is unhappy and fed up. In A Doll’s House we are lead to believe that Nora’s love for her husband is real, yet but it could also be implied that this is not the case. We never get a valid picture if Nora’s love was true. However we can be certain that Torvald’s commitment is sincere. Torvald represents the stereotypical man for the Victorian period. He carries a high bourgeois status and respectability. Ibsen Ibsen presents him to be very possessive towards Nora. He calls her “my little skylark” and “my spendthrift”, which shows that he thinks of her as the ownership of himself, and then when she leaves that she belongs to him. This implies that he has to control and power over what she can do. In A Doll’s house Nora never really leaves her home without Torvald until the end. When they both attend a dance, Torvald refers to Nora as something that is a gift, and wants to show her off to the world. He thinks of her as an object...
by which he can show off to the world and claim as his own. Terwald in his mind he believes that his love for her is so deep and real that it is acceptable to be coercive with his control, and run Nora's life. He only ever speaks of her in terms of beauty, and how she is his. Feminists would Critique this as they would argue that Nora's intellect and feelings are completely ignored and suppressed, and that she is presented as an object to Terwald rather than an actual human being. It was normal for males to be possessive for their wives in societal life whilst A Doll's House was being written, and men's love would furtherly show possession and dictatorship over his wife.

On the other hand, Rossetti writes about love and possession to be a negative aspect in No, Thank you, John. In the poem the speaker writes generally towards an imagination conversation, however we only see the narrator's side of it. The feelings of love in the poem are unwanted and unwelcoming. The male speaker explains how he is not interested in this relationship, and that she is not fully attached into devoting her life to him. The poem continues as a conversational conversation by which we only see the female's side. It can be implied that the person she refers to as 'John', will not let her go, and does not accept the substance of what she is saying. Also, the significance of the comma after "No," shows the boudnass and restraint into the speaker, on the male in not getting her message and will not listen. The character 'John' explores love in relation to possession as his love for the speaker will not fade out, and he is still following her around. This is possessive as he will not allow her to continue to carry on with her life, and cannot accept the fact that it will be without him. As Rossetti never denied her love to any one but God, and never fully took any commitment into her life, as she never married or had kids.
This influences her work massively, as even though she never
framed herself as a feminist, she still recognised the repression
of women in society. "Love is invariably possessive", (Ibsen)
portrayed negative and phòngitive females in the 19th
century would follow the domestic housewife role and many
quite young, however Rossetti explores the opposing end of this
spectrum, and questions whether a possessive love is one
worth having.

Similarly in A Doll's House towards the end of the play it becomes
clear to Nora that Torvald's possessive hold over her in not
one she wants to be living. She finally leaves her husband
and family to set out to live and follow a new life. She is tired
and fed up of being owned, once by her father and now by
her husband, and she finally realises that there is more to
life than being a housewife. Nora's iconic character presented
outrage in when it was first brought out in Germany, and
took years before it eventually reached the stages.
People despised the fact that Ibsen created Nora's character
to question authority and what was expected. Ibsen diversely
presents possession and love in the ending of A Doll's House
as Torvald still does not want Nora to leave even after he
has found out about her fraud and bought acts. He asks her
to stay and she says "I don't believe in miracles anymore."
This shows that Torvald still wants ownership and control
over Nora despite her actions, his love for her can never rule
it - He does not like the fact that he can no longer
dictate her or show her off anymore. In this respect Ibsen's
prevents. Their whole marriage was based on Torvald
being able to control and manipulate Nora. Even in the title
it refers to a Doll, which is owned and controlled by
somebody else. The significance of the "Doll's house" and
apostrophe shows that the Doll, i.e. Nora, is belonging to
somebody, and it is clear from the start that she is never
her own person, or follows her own thoughts.
Both writers also explore love and possession with a inverse relationship. In Goblin Market, the sisterly love initially pushes each other away, as Laura’s wish for the fruit is too much to handle, even though her sister is telling her not to comply to the sound of “come buy, come buy.” Love is presented differently as it’s a more phillia love compared to eros love, however Little’s love for her sister inevitably causes her to be protective and possessive over her sister, however this is for the interest of her sister and not herself. In A Doll’s House possession can be shown to ruin a type of love, as sometimes it can be unworthy and better things are to occur. Towards possessive love ultimately drives Nora further and further away into realising the potential there is out there for her in society.

Some critics would argue that A Doll’s House is less to do with individual feminism and more linked with teaching women to live in an patriarchal households. This is true in many respects as it does show the male dominated society is apparent, but in retrospect it gives off the image that you do not have to put up with it and accept it. In Ibsen’s ending he presents possession and control to be the reason why the love has died and ruined. The possessiveness is the inevitable cause for the loss of emotion and love.

Overall, both writers present love to be invariably possessive. All types of love can explore ways in which the lover in possessive and controlling of another, yet it is elucidated down to the partner to dictate whether it is good or bad.

EXAMINER COMMENTARY

This is an answer of competence (overall). The candidate attempts to make profitable links between the two texts under consideration throughout the response and an attempt is generally made to address the specific demands of the question. The matter of how well the dominant Assessment Objective (AO3 – context) is addressed is a concern at times. Some major errors are made: for example, there is more than one reference to both texts being written in the eighteenth century (“the Victorian 18th century”). Even though AO1 is not dominant in this section of the paper, it is notable that frequent errors of expression occur throughout the answer (“…cannot escape the attachement from his affaird partner”) and these have a significant effect on the overall Quality of Written Communication.

Overall this is an answer of some competence: Level 4: 18/30.
'Good writing about sexual relationships is invariably moral.'

Script 4: Goldsmith and Chaucer – Level 6

In 'The Steps to Conquer' Oliver Goldsmith explores the moral nature of sexual relationships and how they are depicted in literature. He uses examples from 18th-century England to illustrate his points.

Chaucer's 'The Merchant's Tale' is a good example of how moral and immoral themes can be explored in literature. The tale uses a woman to evoke laughter in a 14th-century context, even though Goldsmith himself lived a hard life of gambling and vice. Is his morality questionable, or perhaps is he drawing on a tradition of creating humour? Chaucer uses a woman to maintain a sexual morality.

Marlowe and Kate's relationship is the main example of sexual immorality in the tale. Marlow claims he will never marry above the class of a woman. He claims he will only ever be able to connect himself with prostitutes. Goldsmith creates humour here by mocking his sexual double standards.

Mortar cries out against women of reputation. He can't say five things to them. He knows they are 'whores'. This is similar to Goldsmith's own stance. He holds a similar opinion to those of the time. Goldsmith, like Marlow, finds it hard to get on with women.

Jeeves - James Odeon - says that he has got on much better with lower-class ladies. In the tale, Jeeves tries to satisfy his sexual appetite by connecting with women of his own class. He finds that he has to choose wisely in order to satisfy his sexual desires. Despite being of a similar social class to Marlowe, Jeeves chooses a woman of lower class in order to satisfy his true nature.
A woman of lower social class, Chaucer also reveals the true nature of January: he is not after a meaningful, loving marriage, just a woman that will allow him to use her for his pleasure. Jon Suterson suggests that "all good feelings [Chaucer] and we might have about love and marriage" are "destroyed". We see both January and Marlowe use sexually explicit euphemisms to express their sexual hunger and, in their case, honour Marlowe demands that Kate: "You must see your embroidery" and January similarly demands sexual licence from women by stating a woman must "geld her brother" to see that it is done. As we hear the voice of the Merchant in the word "deft" to create layered laughter. The difference is, while Kate desires Marlow in order to secure his love interest, May desires January by controlling her: in this it is plain to see that the latter is infinitely more immoral. Both writers encourage the audience by giving them the ability to see how the use of the structure and the ace being discovered, it implies that comedy has remained much the same between the 15th and 16th centuries.

Both writers use language to express social desire and the lack of reading. That comes with it. Chaucer uses a word "quange" as a pun for "aunt", whereas Goldsmith uses the term "acquainted". This shows that while language has developed, writers still use similar means to evoke laughter. It is not just language comedy, however, and neither is it just the man who takes off his coat. A woman of sexual outrage, Goldsmith and Chaucer also use physical comedy: Marlow says: when encountering women, does "how down very low": January too does "straight" down - these men, arguably, the protagonists of "Treats", hold do this and in doing so remain oblivious to the deceitful nature of women. Alchim Blamires argues it's "tempting to credit May with autonomy, since she causes sexual satisfaction" and that she must die.
or else “han him as hit reste”. When yon consider
This along with her initiative to counterfeit a key to
the love garden Mary begins to arise as an immoral sexual
figure rebelling against the normative patriarchal society -
an innovative form of loved and one with categories
audience would find amuse. Kate too is dismissive of
normative patriarchal views: to Hadcastle “I find such
a pleaser, sir, is obeying your commands.” This irony
creates layered laughter though marking her father’s
traditional patriarchal views. Chance also explores irony
in a sexual manner through Mary’s alliance with Danny
who is ironically a tool of January’s economy: the thing
which attracted her to January is the first place.

The writers use nuanced nomenclature to add a
sharp comic edge to the identity of characters. January
is “haw out oble” and is of course a writer much -
compare this with young “freshie” Mary, a
spring maid, and we have two juxtaposing seasons in
terms of fertility and by extension sexual hunger and
vivacity. Tony Lumpkin’s romantic interest “Bettie
Bouncer” - here Goldsmith uses phallic alliteration and a
pun in her name to express her voluptuous wolves, an
attraction and to allude to Tony’s gambling habits.
Furthermore, we don’t see Bouncer make an appearance in
the play, thus leaving her a figure of pure sexual desire -
Lumpkin even offers her “into the bargain” with Monday,
thus devaluing her into a bargaining chip - sexist
gender humour clearly remains popular.

Both writers use wealth to add to another layer
to sexual morality. Goldsmith uses it in a positive
way through Constance and Hastings - Constance wants to find
her jewels before she elopes with Hastings, sending
Poleses
for tea -
Constance's desire.

Mary suggests that he
EXAMINER COMMENTARY

This is a highly impressive response to the question. The candidate demonstrates profound knowledge of both the texts – and of their contexts. Comparison is sustained with fluency throughout the response and the overall effect is that of a sophisticated and perceptive analysis. The coherent, detailed nature of the answer is reinforced by its reference to named critics. It is in the concentrated focus on context (the dominant Assessment Objective) that the answer really triumphs. The significance and influence of context (for both writer and reader – implicitly conveyed even when not always explicitly stated) is handled impressively throughout.

The answer merits a mark towards the very top of the range. Level 6: 29/30.
QUESTION 8

‘Good writing about sexual relationships is invariably moral.’

Script 5: Goldsmith and Chaucer – Level 5

“All is not gold that glitters” presents the moral set up for Oliver Goldsmith’s She Stoops to Conquer (1773) but is also applicable to Chaucer’s The Canterbury Tales. While both follow a plot line of complicated relationships, each is driven by a moral compass. Their tales are therefore didactic, wishing their audience to learn from their character’s mistakes.

Goldsmith sets up the themes and pitfalls by his characters in the prologue before we even meet his characters. “Virtue is not virtue if she tremble,” presents an image of how the women, specifically Kate, will “strove” in order to achieve a goal but will fall as a result. Additionally, Goldsmith presents the idea of a conflict between sentimental “Bastard comedy” and the drier “laughing comedy.

In his comparative essay, which he released before the play first shows on March 15th 1773, he highlights a preference for “comedies of wit and humour” instead of those created on gossip and private lives. In the 18th Century theatres were becoming more popular and critics emerged such as the Tickell. As Richard Sheridan put it in School for Scandal (1777), people would “crave what you will – there’s quantum sufficient”. Thus Goldsmith made clear that his aim was to
uncover the “joibles” in his audience and present a moral conclusion through comedy. Similarly, Chaucer presents his tale through the voice of the Merchant, The Merchant.

believes that his wife is a “shrew” and a “passing cruelty, who is worse than the devil” who “the virtues else would be like your idea, a silent and serving wife alluding to another tale. Yet, when the Merchant reveals that he’s been ensnared just “these three months time”, Chaucer’s satire is revealed. Person calls Chaucer “bitterly ironical”, because he presents a double narrative that undercuts the Merchant.

In the general prologue, the Merchant is presented “in matelle” and “bye on horse” we cannot trust him as “there wise as wise he was in battle.” The Chaucer makes moral judgements and lessons using the pilgrim tellers so they “are all conceived as functions of what they do” (A New Introduction to Chaucer) as plot devices. “deceit” is the “lie, bred of a courteious relationship” suggests Jane Bethard-Smith, implying a falseness in all sexual and matrimonial “contracts”, in Chaucer’s Merchant. The Merchant’s tale this is presented through an Edenic downfall. There are images of the garden and tree bearing fruit which May is tempted to eat, as in Genesis, May is originally “fresh” and as “stille as staw” but becomes mischievous, stealing “fresh not” and manipulating. In January, the image of “warm wax” is used by to test both, originally showing January’s control but the “imprint” of the key and wax is May’s device to betray him. Damon acts as the “lesher” or
snake in the tree who also deceived January
who thinks him "wys, discreet and secrete." Kate
Hardcastle in She Stoops to Conquer is also
manipulative as she takes on the appearance of
a barmaid so that she can win the battle for Marlow
as an "invisible champion" by romance lexical fields
of combat and disguised appearance are used to
show the falsehoods in this narrative. As Goldsmith
presents it, "the world is a masquerade," Kate
becomes changed from a "pretty darling dressed in
"French frilly" to a low class servant. As Mr.
Hardcastle warns us, she has become "injected"
by appearance. Marlow is so guilty because of
both Kate and May wrongly deceive their husbands and therefore their marriages are doom set for unhappy endings.

The male figures do nothing to aid their
fates and are equally accountable. Chaucer
presents January as a "worthy knight" which is
ironically used as the knight on the pilgrimage
is the proper sentimental gentleman and called
"worthy." the opposite of the "how and odd" January.

In his encomium to marriage, January presents
a way as "God's gift," his paradise terrestrial
and his dispose. Though acting on the surface,
January reveals himself as misogynistic. As a
man's earthly treasure and his to use,
he has a false sense of ownership as though this
"young fish" and "behemoth real" is his commodity.
The flaxen and Justinus warn him that he should
be wary of taking a young wife as he'll become a "urivald" but he disregards them ("Straw go
your Senhe"). A hubris emerges as a result there,
when he is "woven blind" there is no sympathy.
Instead Chaucer teaches the moral lesson that
"he that misconceiveth, he misconstrueth" when Puine

excluds him to reveal Maje's "hardtimes". January
deserves to have to "stope down and on his
back she stood", aiding her betrayed. Mallows
"alternately a mouse and a shee" (Frank Denogrove)
and sometimes is satirised by Goldsmith.

He is both a timid gentelman stuttering "a-a-a-
" at Kate and the "bottle", seen by Mr Hardcastle
as "impudent", who "seizes" Kate's hand despite
her "struggling". Though Kate is wrong to continue
to use him, Mallow deserves the gate
"worse than death" and as they "retire, she
harmining him."

Story topic: These literary pieces provide the author's mechanisms for moral teaching.

Both Chaucer and Goldsmith use prologues to set up themes and ironies within their narratives as well as moral ideas. Goldsmith uses his characters to depict, not to depict the vulgar but rather "the pretension to refined taste itself" (Frank Denogrove) through both Kate's double appearance and Mallows, setting a punning bason to tumble. Chaucer uses narrative voices to undercut his teller with ironies and present the faults in human behavior through a sexual relationship. May chooses to change her happiness by being "secret", penning notes and putting them in "the private". Yet, in the long run, she follows a path of sin mirroring Eve's. January, declused that ("Do that he sayed
"All red-sins") and disregarding all attention

uttering a warning, him. Thus love proves blind
admay. Ultimately, Chaucer and Goldsmith speak
to their audience, teaching them morals through narrative.
EXAMINER COMMENTARY

This answer is a solidly 'good', 'clear' response to the question and to the chosen set texts. The essay is substantially removed from the qualities expected of a Level 6 answer. A tendency to resort to plot narration (at times) is a significant indicator of this: “There are images of the garden and tree bearing fruit which May is so tempted to eat”. The answer is well-structured and coherent in spite of the presence of a substantial number of small lapses in the quality of written expression throughout (“dieing”; “comparitive”; “Tattler”; “foibbles” – all in one section). Context is addressed effectively throughout the answer: this is generally evaluated clearly and appropriately (rather than with the consistent excellence required for a Level 6 answer).

The answer is better than merely ‘competent’ but does not meet the requirements of the ‘excellent’ Level 6. Level 5: 23/30.
QUESTION 9

‘Men may seem to be more powerful than women, but the reality is very different.’

Script 6: Ibsen and Rossetti – Level 6

Both Henrik Ibsen’s ‘A Doll’s House’ and Christina Rossetti’s poems were written in the context of patriarchal 19th century Europe. Thus both seem to explore the different expectations applied to men and women yet both seem to carry an inherent belief in gender equality.

In 1879, the first wave of feminism came in Norway and it was in this climate Ibsen penned ‘A Doll’s House’. Michael Billington decided it as a play about “domestic revolution” which is an argument supported by how Torvald oppresses Nora – belittling and dehumanising her with cruel pet names such as “squirrel” and “spoonful of sugar”. Alternatively Torvald can be seen as a victim of Nora’s manipulation, his expected dominant gender role within the institution of marriage as he is left broken when left by Nora at the end of the play. Either interpretation seems to exhibit Ibsen critiquing marriage – something Rossetti seems to do in her poem ‘Maudie Clare’. She boldly subverts the marital form to criticise marriage and not praise it (as would be expected) by showing how Sir Thomas hasn’t always been faithful and then implying marriage is imperfect – something she seemed to believe strongly having been engaged three times but never married. The poem also demonstrates Rossetti defying the idea men were more powerful as Sir Thomas appears weak and afraid when stuttering in reply to the strong character of ‘Maudie Clare’, whose power is emphasised by her titular role.

In this way, feminist critics such as Sandra Gilbert and Susan Gubar view Rossetti as a “singer of renunciation” against the belief of her time that men and women should have separate spheres. This argument is supported by the many strong women who feature in her work – such as ‘Maudie Clare and the Speaker’ of ‘No Thank You, John’. Thus it seems clear Rossetti wanted to promote women as equal or perhaps even
more powerful than men however an alternative argument is that she was compliant with the patriarchal society of Victorian England as she made it clear she wasn’t a feminist - believing women shouldn’t go to university. Ibsen also refused to call himself a feminist and, as Joan Templeton describes, he “did not stop to ‘issues’. However, in spite of this, he clearly held a belief in the strength and independence of woman by giving Nora the ability to go against her husband, seek freedom and become the household at the end of the play.

Although Nora appears stronger than Torvald in the later stages of ’A Doll’s House’ Ibsen implies a clear belief that men and women are equal. This belief was demonstrated in his commitment to an equal marriage relationship with his wife Susan as Thesmen, something he previously made public and seemed to mirror in ’A Doll’s House’ through the relationship of Krogstad and Mrs Linde at the end of the play, who are honest and open with each other. Thus he may convey that equality is a necessity in true love which seems to be a belief Christina Rossetti also espoused. Although her poetry about love such as ‘A Birthday’, is largely very personal and internally focused she exhibited a belief in selfless love in her poetry (for example within ’In the Round Tower at Jona’, where she longs wish to live together) that seems to put true love and gender equality hand in hand.

Although Christina Rossetti perhaps shows a lack of understanding about men – supposedly never receiving the love of her latter at a young age – she perhaps also through her work seems to believe in gender equality. Ibsen seems to explore male and female power dynamics more explicitly - with power shifting from Torvald to Nora. Ibsen believed that neither gender is more powerful also shines through - something clearly evidenced by his personal life. Thus it could be said Ibsen didn’t make boundaries between men and women and, as Joan Templeton claimed, was in fact a “port of the truth of the human soul” - which is a title that can apply aptly, in the theme of equality, be applied to Christina Rossetti as well.
EXAMINER COMMENTARY

This is a succinct answer which demonstrates signs of substantial 'excellence' in its focused, intensive approach to the texts and to the task. The candidate is notably impressive in the way in which he concentrates both on the requirements of the question and on the demands of the dominant Assessment Objective (AO3 – contexts). The material presented is "consistently developed" and "consistently detailed" and the very opening sentence establishes the tone effectively with mention of "patriarchal 19th century Europe". Comparative analysis of the two texts is sustained, excellent and consistently detailed throughout.

This excellent response demands recognition in the highest mark band. Level 6: 28/30.
‘Men may seem to be more powerful than women, but the reality is very different.’

Script 7: Goldsmith and Chaucer – Level 6

Chaucer’s The Merchant’s Prologue and Tale is a text so famed for its irony and and subsequent levels of narrative that it can be read to be one of the most amazing instances of sustained irony (Kilbride) in English literature. A core part of the Merchant’s Tale is the role of women in the text and their presentation of deceit, the power dynamic within relationships and the begging question of for what extent can this text be considered ‘feminist’ in its deeper sense. These themes are mirrored in Oliver Goldsmith’s She Stoops to Conquer written in the context of late 1700s England where the culture of sentiment and a new acceptance of the expression of emotion has been found. She Stoops to Conquer does equally highlight the role of women within the text using a technique that Chaucer equally utilises: each female lead is cast against a male lead with a contrasting awful presentation from the author in the eyes of the audience.

During the late 1300s when Chaucer was writing, it was almost engrained in every aspect of society that the masculine figure dominated: this excessively patriarchal society allowed almost any form of writing centred around a woman to be controversial in a time where the majority of writing was either Biblical or Church related. From the offset, both “fresh’ Maye” and “my pretty daring Kate” are personified by their beauty: something they use for their advantages later in the tale. In the exploration of gender within these two texts it is important to note that Mariner has asserted that in Chaucer “women are constantly the victims of sexual prejudice” and within She Stoops to Conquer, Marlow’s “sexually offensive” (Shaw) nature are no large aspects to understand. Both texts are almost famed for excessive sexualisation and an emphasis on the male lust. A gendered reading of the texts therefore would lean towards how it is the patriarchy that consistently strives for sex whilst it is essentially the...
Exemplar Candidate Work

The theme of gender within *She Stoops to Conquer* is vital as it forms the basis for not only the plot but equally the societal irony that becomes part of it. The "petty caddy Kate", "petty nonsense", "petty simplicity" of ways to describe Miss Hardcastle instants sexualise her to the extent that she becomes one of her core identifiable features so that later in the text when both Marlowe and Hastings seek for the family, Kate is defined as "well bred and beautiful". This sexualisation of Kate results in her being able to be little else, she is identified as an attractive woman making her other character traits far less impactful. This trend is equally seen within *The Merchant’s Tale* where Maye is constantly presented in carnal adjective such as "flasse", "yong", or "tender vele" - again overly sexualising her to the extent that she appears not given the capacity to serve as much else other than a "yong cayt", that "shall not pass twenty yeares". However the striking feature of both these texts is that the women are able to use their over sexualisation to their advantage in the end. Someone as "rashmous" as Maye as in *Daunyan*, that Maye is able to easily deceive the "harc and owd" husband on his "pittel, brink" in order to capitulate with Daunyan who was so "like... in Verun faer".

The ideas of gender within the text essentially follow the same pattern - the overly sexualised female is able to use her sexuality to deceive the patriarchal figure in their text. Marlowe is left dumbfounded by the nature of how the "mammal" is "rashly handled" following Kate’s archery whilst Maye is granted the ability to walk her way out of her predicament through the paws given to her by "Prosopina". Niddel speaks of how following *The Merchant’s Tale* we are "both entertained and disfracated" - something that the female heals...
The essence of the issue here is how these aforementioned depictions of gender affect the power dynamics within relationships in both the Merchant’s Tale and The Wife’s Tale. The way that I feel the story is written is to give Kate’s hand and hand [her] about love as a millenary is testament to the perceived power that men have over women in these texts - in reality, whilst Marlowe is being “sexually offensive” (Jackson), he is actually being totally deceived by Kate’s guise. Simultaneously, Maye’s bribery of “Romulus” or actually being pregnant is a distraction away from how she had just been “thrown” in the tree within Januarie’s own secret “garden”. Maye herself is being as “wise, discreet and secret” as Damyan is revered to be in this case showing the power that women can use to command. Damyan’s actions lead him into being a servant to Januarie whereas when Maye applies these “male” techniques in to say she is able to totally destroy her husband, this idea of power allocation is equally seen between Kate and Marlowe within. She stops to conquer whilst Kate asserts how Marlowe “Scarcely looked in my face the whole time;” and Marlow’s inability to say no things to them, they please, they petry, one. Marlowe’s previous masculine and powerful image before is then shattered by his horrific ways of conversing with women, truly legitimising Goldsmith’s reputation as a “womanizer” (Ferguson). This idea of the male initially dominating but then being dealt at the last moment not only coincides with the broad choices of “conquest”, “championing” and “the battle” throughout the story to conquer but also in The Merchant’s Tale, the instance where Pluto states that he will remove Semele’s state of being “woman blind” if Maye wrongs him is then reversed by Proserpina’s actions of giving Maye the words or “tongue” to...
Talk her way out of her predicament. It is the case that the 'laddying' nature of the 'showe' is what actually allows Mabey to get out of her wrongdoings again supporting Kittredges assertion that the 'Tale is so exprest with savage satire.' The allocation of power is both Text seems to follow an interesting pattern - they feature strong masculine or patriarchal leads only to be beaten or wounded by the more intelligent, more innovative female characters later in the text. The power dynamics of these texts' relationships are undoubtedly fraught - the true allocation of power in these relationships can be read through a contextual lens for always reside in the male figure - not because I the way the texts are formulated but surely by the (pand) context and time that these authors were writing in.

Godsmith is writing in a time where "politeness because the new currency" (Freeman) and due to this, he explicitly subverts the abilities of these new types of sentimental gentlemen against the "rehearse" figure of Tony Lumpkin. Chaucer equally is unable to escape the restraint set on him by his time period. It fully explores the equal power relationship between man and woman. What can be dream however is how both texts view marriage to be a "mechanical transaction" (Marrey) whereby a "bargain" is struck in the context of "sent and tend", a "sly and yrs barte" act finally the Chaucerian idea of marriage being a "covenant". These lexical choices by both authors hint to how the relationship is furthered. In a transaction the imagery of the sign of property whereby the property in question is the wife figures. Therefore if this tends to the case that on the outside of a relationship, the male figure is more dominant in their teach. In reality, they act as a patsipost if one scrutinize beneath the surface to the true human to human relationship under the guise of a "mechanical transaction" one may actually see that the women are often the one who are able to "subtract" distinct and lead the men into their true aims. The overall assertion is that yes, the reality of the little statement is very different if one is able to go beneath the veil of contextual reasoning.
EXAMINER COMMENTARY

This is an erudite and fluent response to the texts and to the question. Aspects of the answer demonstrate clear excellence. The essay is coherent and detailed – and a number of named critics (Kittredge, etc.) are cited to inform different interpretations of the texts. Comparative analysis is sustained throughout the answer and this is often consistently detailed. The candidate is notably proficient at meeting the requirements of the dominant AO(3): consistently developed and detailed understanding of contextual factors is apparent and this is expressed effectively ("During the late 1300s when Chaucer was writing…").

The answer clearly deserves to be rewarded in Level 6: 27/30.
QUESTION 9

‘Men may seem to be more powerful than women, but the reality is very different.’

Script 8: Wilde and Chaucer – Level 6

Oscar Wilde and Geoffrey Chaucer both focus on the issues of male and female authority in their literature, however despite providing a case for underlying female power, female enterprise is oppressed in both ‘The Merchant’s Tale’ and ‘An Ideal Husband’.

‘The Merchant’s Tale’ was written at a time when marriage between a man and a woman was often a binding financial transaction, and Chaucer immediately focuses on this economic nexus by describing January as a knave living in ‘great prosperity’, looking for a wife ‘at (not with) whom we can produce a child to inherit his property and thus keep it in the family. We immediately notice that, for the woman, this process is entirely passive; as the critic David Aers aptly described the situation, her parents essentially (although they are not referenced in the text) act as ‘coercive but respectable pimps’. This was true to most medieval marriages, and suggests that the initial power lies with the man as the instigator of the marriage and the bearer of the financial advantage.

‘An Ideal Husband’ addresses the theme of financial power very differently; Robert Chiltern’s hunger for economic gain causes him to release a cabinet secret, and once the information of his scandal surfaces it soils his reputation. His wife, at one point proclaiming ‘I feel as if you have soiled me, hard truths against Ninas

© OCR 2017
He has ruined her pristine ideal of what a husband should be. Where Januarie holds his financial status against way in forcing her into marriage, Gertrude holds her husband’s financial status against him once they are married. Parallels can be drawn in this sense; power lies where the money is and characters, male or female, manipulate it as they will.

In terms of manipulation, Mrs Cheveley epitomises the concept to provide a rather striking image of female authority. Victorian England, similarly to Medieval England, promoted stereotypical gender roles for women (although not to the same extent). The domestic and moral image was one that was idealised; The Queen Victoria herself was nicknamed ‘mother of the nation’, and twice as queenly figurehead for domestic ideology even the most powerful woman in the country was unconjously promoting female submissiveness and obedience. Mrs Cheveley counters this image entirely; described as ‘Iphigenia-like’, Iphigenia being a beautiful goddess who was half snake and seduced then destroyed various victims, she demonstrates an aggressive form of female dominance. Any background information Wilde gives us about her suggests

an independent, stylish independence; having come from Vienna she is portrayed as wild and exotic, and this in confirmed by her unorthodox (for women, anyway) methods of manipulation. These are mainly focused on blackmail, however in the most popular film adaptation of ‘An Ideal Husband’ her manipulation is also nonsexual: She dresses provocatively, obviously to draw attention to herself, wears red lipstick, and practically turns herself at Lord Goring. John Sloan, who wrote a biography of Wilde, speaks of one production where she even exposes her breasts.
Despite this, these images of sexual manipulation are all interpretative, and in the text itself she is more than a player; her power lies in her intellect, which ultimately fails her as Boeving exposes her as a foil. In contrast, Chaucer provides us with some very explicit sexual imagery, that we ironically apologise for, claiming he must tell the story exactly as it happened regardless of profanity. This is where the power between the genders in 'The Merchant's Tale' is more confused and ambiguous. January claims he 'feels no other hoor but on my hee', yet at the time of his marriage to May she 'thinks his playing nor worth a hole'; despite his proclaimed sexual prowess, May is clearly not impressed and lots of critics express the view that it is doubtful whether the marriage is consummated at all. Damian, who 'garn pulled up the swock and in his turang', is May's own choice of man, and because she has sex with him and deceives January further by claiming she did such a thing to help cure him of his blindness (although theoretically she reinforces his delusion), she essentially wins. However, Damian is just as bad as January but exists for her as the only auxiliary for sexual rebellion. Her situation does not allow her to have any other kind of power over the men of the poem: she is property of January, and due to her experiences she now craves is basically anything that she can choose for herself. She shares no mutual wish for intellectual companionship or genuine companionship with Damian. He is simply there and that will do. On these grounds, she loses. Five men - in her company corrupt her ideals of love and force her to be content without the only thing available: quick sex up a tree with her husband's squire.
The penumbra of this is enhanced by the fact that the consummation takes place up a tree that January has his arms round. This masterful imagery illustrates the grotesque and sinful nature of the situation.

Where May challenges male authority sexually, and Mrs Cheveley challenges it intellectually, Gertrude Chiltern chooses to threaten male dominance by sexual rigid morality. Although her reaction to her husband’s scandal is beyond melodramatic (a popular but superficial genre common to plays in Wilde’s time) she still forces him to reconsider his job, status, and image. This indicates power, however, like May, her philosophy of love is warped. She idealises Robert (e.g., for example, he is ‘not like other men’ and ‘above reproach’ in her view, not so he is in her, not so humble opinion), and as a result of her worshipping him before the fall from his pedestal is blown out of proportion. Eventually, Lord Goring convinces Gertrude that her role is to love her husband regardless of his flaws. He also sports some sexist rubbish: ‘A man’s life is of more importance than a woman’s. It has wider scope, greater ambition...’

This particular quotation has angered many feminist critics and, I think, is disappointing from a liberal and androgynous character such as Goring, however it summarises a general view towards women that is also reflected in The Merchant’s Tale. Gertrude’s acceptance of this is quite shocking, and she parrots the same rubbish back to her husband thus concluding her submission and saving their marriage. Like Mrs Cheveley, she provides a tune at the sphere of male authority, shakes it, and then succumbs to it. Although her moral rigid morals are eventually broken, she still manages to radiate purity, especially
EXAMINER COMMENTARY

This is a very strong answer with many ‘excellent’ qualities. The answer is notably well-structured and is expressed with clear sophistication (‘economic nexus’). The candidate clearly has a strong grasp of the plot of both texts and – rather than simply recount these – she uses this to address the specific requirements of the question (and the demands of the relevant AOs) and embellishes her response with points of original interpretation (AO5), with fascinating contextual details (AO3 – such as those relating to historical staged performances), and with evidence from named critics. At all times the comparative analysis presented is consistently detailed and characterised by undoubted excellence.

Clearly this is an impressive Level 6 script which meets all the requirements of the assessment criteria in the middle of that mark range. Level 6: 28/30.
QUESTION 9

‘Men may seem to be more powerful than women, but the reality is very different.’

Script 9: Ibsen and Rossetti – Level 5

The portrayal of men and women in literature normally depicts men as dominating and powerful. However, sometimes, women can challenge and objectify the male dominance, leaving readers questioning where the power falls.

Within A Doll’s House, Ibsen presents Nora and Torvald’s relationship as a direct yet refection of the 19th century society the play is set in. Torvald’s dominance over Nora is reflected in the way he treats her, referring her to as ‘a child and a pet’. This emphasises Nora, making her appear insubordinate to him and also allows him to assert ownership over her. Within the 1900s, this was the normal way of life, and women were dominated by their husbands. Ibsen uses the relationship of two main characters to help portray the way marriages were in the 19th century. Modern day audiences would be shocked by the controlling nature of Torvald, due to the fact it is an alien concept to today’s society. However, for a 1900’s audience, this would have been socially accepted due to the normality of it in society.

This could be to be a direct reference to Christina Rossetti’s poem, ‘From thee antique throne’ within the poem the speaker is making a point about the difference between men and women’s place within the family.
Stanza: “I wish and I wish I were a man”

guilty, one reader to understand the concept
of gender roles in society.

Rossetti could be seen to be writing this
poem as a direct reflection of the Victorian era.
Women had very little status, which Rossetti
always believed to be wrong. Her poems could
ever be seen to be linked to her feminist beliefs.
When the poem was first released, Rossetti faced
lots of criticism, as men’s perception of women’s
poetry made it hard to publish. It could also
have been seen to be viewed negatively in a
feminist light, due to the fact it could be seen
to make women seem in one of men, and
therefore weaker.

Ishii’s marriage with Suzanna Tessean gave
him an insight into the importance of equality
between men and women. He believed that
each brought different aspects to the marriage
which could only be understood through equal
rights. Thus could be seen to be one reasoning
behind Nora’s rejection at the end of the play.

The note: “It is your fault. I never made anything
at home.” is one she directs at Torvald.
Before she chooses to leave him, this is seen to
be Nora rebelling against gender roles in 19th C
society. Ishii received much criticism for this
aspect of A Doll’s House. Some believed believed
it went against the 19th century values of
marriage. A critic named Etiene Vauven said
“It isn’t within one female nature, this could
be seen to be suggesting that one female
nature is to name her husband more than
herself, which Ishii disagreed with.

The meme of rejection is present within
Exemplar Candidate Work

In Rossetti’s poetry, Rossetti had a close friendship with a man named John Brett, who was believed to have proposed to her and been rejected. This could be seen to be the universe behind the poem ‘No Thank You John,’ it demonstrates the speaker rejecting someone, which could be seen through the line ‘Why do you tease me day by day?’ Chords were scored by the poem due to the fact that it showed a woman rejecting a man in the 18th century, something supposed by one gender swap around the poem, and move across especially said that Rossetti was creating a portrayal of gender inequality.

Susan Templeton said that a noisy house was more usual a woman tending to her rights. She focused on the idea that she played is being considered a feminist in the play. Henrik’s feminist beliefs were seen to drive one play due to the fact one protagonist is a strong, rebellious woman. Nora’s rebellious nature is shown through the line ‘It was me who raised all the money.’ The word ‘raised’ seems to be suggesting Nora is in doubt about one way she got the money. The aspect of one play shocked the 19th century audiences. Within the 1890s, women were in charge of house work, and looking after children and men were in charge of financial matters. This even means Nora is seen to be rebelling against gender roles again, by leaving her husband. The poem ‘Whiter, my secret’, is shown to tell Rossetti’s poetry. Rossetti had a close friendship with a man named John Brett, who was believed to have proposed to her and been rejected. This
could be seen to be the influence behind the poem 'No Thank You Joan.' It demonstrates the speaker rejecting someone, which could be shown through the line 'Why do you tease me day by day?' Inns were spoiled by the poem, due to the fact is spoiled a women rejecting the society of the man. Eighteenth century were surprised by the gender swap within the poem, and more poems especially said that possession was creating a portrayal of gender inequality.

Joc Templeton said that a mans house was more man a womans home for her rights! She focused article around the idea that one play explored individualism, rather than a feminist driven play. Ibsen's feminist beliefs were seen to drive the play, given the fact the protagonist is a strong, rebellious women. Nora's rebellious nature is shown through the line 'It was me who raised all the money.' The word 'raised' seems to be suggesting Nora is shocked about the way she got the money. The aspect of the play shocked the 19th century audiences. Within the 1800s, women were in charge of house work, and looking after children and men were in charge of financial matters. This mean meant Nora is seen to be rebelling against gender roles again by lying to her husband. The poem 'Winter: my secret' is shown to tell a true about a women with a secret. The speaker refuses one person she's talking to about her secret, constantly referring to it as my secret! This could be seen to be reclaiming power, and that knowledge is one greater type. The poem is made up of complete and
EXAMINER COMMENTARY

This is – to some extent – a ‘good’ response which offers a wide-ranging, adequately focused response to both the question and the chosen texts. The presentation of ideas is sometimes merely ‘competent’ but the focus on contextual material (the dominant Assessment Objective – AO3) ensures a mark just into Band 5: “Ibsen’s marriage with Suzanna Thoreson”; “Rossetti had a close friendship with a man name [sic] John Brette”. There are some comparatively minor issues with the Quality of Written Communication in the answer but the comparative analysis of the relationship between the texts is sometimes “good” and at times “clear”. The answer is substantial and always highly competent in its approach.

The essay clearly satisfies all the requirements of the Band 4 criteria and – at times – presents ‘good’ qualities so that it merits a final ‘borderline’ mark in Level 5: 21/30.
QUESTION 9

‘Men may seem to be more powerful than women, but the reality is very different.’

Script 10: Wilde and Chaucer – Level 5

I personally believe that in both ‘An Ideal Husband’ and ‘The Merchant’s Prologue and Tale’, the concept of power and gender is identical to the historical and social context of that time. Therefore, by portraying two so-called male-dominant society in both Medieval England and Victorian England, both writers manage to use female characters as their mouthpiece to create dramatic effects.

In ‘An Ideal Husband’, it seems all the female characters are from the same class – higher class, which leads to rather unrealistic storyline especially when Wilde uses the word ‘evil’ to describe this blackmailing incident.Lady Chittern, the ‘ideal’ wife, is far away from becoming a feminist as her ‘high morals’ are rather backward in comparison with Chaucer’s May. However, she has a voice and she takes some degree of control over her husband, but it is based on her high social position, whereas May, the lower class woman, represents a much more worldly women in general at the time. Interestingly enough that Lady Chittern is a member of ‘Women’s Liberal Association’ and Oscar Wilde himself has the editorship of ‘Women’s World’ magazine. Therefore, to interpret Wilde’s attitude towards women is a complex topic for further discussion. In some ways, Wilde puts women in
a position of pardoner as Lord George said to
lady Chiltern.

"To pardon, not punishment, is [women’s] mission."

In this sense, the women under Wilde’s hands are made to pardon in the way of accepting and forgiving their husbands. According to the social context at the turn of 1890s, there were many women who were demanding for improved education and parliamentary vote etc. There are many contemporary playwrights used this concept and mocked on their demand by ending their plays as the feminist character gives up her feminist perspective when a prospective man turns up and takes her eventually. This was rather common as at that time, only the higher class people could afford the tickets. Therefore, in some senses, the gender hierarchy in ‘An Ideal Husband’ can only be interpreted in terms of discussing the higher class marriage and their definitions of ideal women.

On the other hand, Chaucer’s May is a rather ‘brave’ female character who takes control at the end of the poem.

2

"Ye sire ... ye may more yerelest.
... And it is at another may it seemeth.
Hath misconseweth, he misdemeneth."

At this point, May has finally has a voice and in her long speech, January is depicted as the helpless and powerless one. However, Chaucer transfers our sympathy from May to January as he reinforces the concept of sin on May and Damian as the according to the Ten Command
"Thou shalt not commit adultery", May is sinful under any circumstance.

This is worth arguing that if Chaucer really wants to declare a Medieval woman to be punished by God, or in her garden, the garden of Eden, January seems is the Good but is blindered at this point, and therefore cannot see the adultery, wrongness and let the adultery, love and courtly love grow in this garden. In this sense, Chaucer seems to know about women as he knows for May, love is a luxury and he seems to have pity on her but to a certain degree.

In comparison with Wilde's female character, idealistic Lady Chiltern, May is not a 'perfect' wife, but an ordinary woman who longs for satisfaction for her pleasure, both physically and mentally. When they are having sex, May is bullied by the "cold and hard" January.

Good woot what May thought in her heart,

Hire wembe and stroketh hire ful softe..." due to January's poor performance in bed, no wonder why May would go with Damian as it is normal for a woman to have no alternative choice in

3 Medieval England and men can always take indulgence and advantage from women. At the end of this tale, January...
as a tradition of maintaining blood lineage, but not necessarily the social position. Therefore, we might feel the modern reader might interpret having this reduce the importance of (an heir for the male character) at the Medieval time, as this could be the symbol of power, and this can only be achieved through January's gender. There is no denying that in both 14th and 19th century, men were more powerful than women. In terms of choice, they what they desire the most and make them achievable. However, somehow in the Victorian England, men were expected to be more responsible for their clothes. Even if Wilde's character are all higher-class people, there is a sense of power, as money equals power in this society. As Robert Chiltem, the "ideal husband", said once to Lord Goring:

"Whatever this century worships is wealth, to make the century be weakened, to succeed one must have wealth",

"I have fought this century with its own weapons, and won."

This quotation indicates the reality is not always in favour with men as they are expected to have wealth in order to take care of their families, and the women at that time can fully rely on the men. This is somehow, not relevant to the modern view and might also alienate his modern reader as become nowadays.

As what Mrs Marchmont said to lady Chiltem, that "you have married a pattern husband", indicating that Robert Chiltem is not just freed her wife's "ideal husband", but the whole society's "ideal husband." This makes him seems powerless under the influence of
the entire society at that time. In this case, his gender makes him to be powerful in pursuing his career, but at the same time, leaves him to have no choice and powerless on the burden from all the expectation.

In this case, January is in a much more comfortable position of using his power to get what he desires. Before the wedding, he draws he is fantasising now in a rather nasty manner:

- He contrayned hire in hire herte and in hire think.
- Hir freshe beautee and hire ago tender.
- Hir middle smal, hire armes longe and skilende.
- Hir wise govenaunce, hire gentilelesse.
- Hire warmanly benigne and hire seadowness.

By putting at repetitive every sound at the beginning of the segment of the sentence, we understand that May’s physical beauty and the capability of generating an heir lead her into January’s “fatasye.” In some ways, women are here to support men, to make them look good. Women were a tool of reproduction and men’s pride. In ‘An Ideal Husband’, Wilde describes Lady Chiltern as “a woman with grave Greek beauty”, indicating physical appearance and sexual capability are important in marrying to a powerful man. In order to gain power from the men at that time, both lady Chiltern and May have to be physically attractive in order to have a voice in the society at that time. For May, she has to marry January first in order to meet a commit courtly love with Damian. Once Mrs Chekhov also mention that “a woman’s first duty is her dressmaker”. This is implying that it is her firstttence and physical appearance make her
A Level English Literature

Exemplar Candidate Work

Exemplar Candidate Work

50

A Level English Literature

Exemplar Candidate Work

50

A Level English Literature

Exemplar Candidate Work

This indicates the modern reader that there is a shift regarding women's ethical standards and high expectations toward men. However, Chaucer's characters are more worldly as there are involvements of sexual desire, which is a part of nature and cannot be eliminated entirely, this is identical to the relationship between gender and power. In this case, Chaucer's characters, both male and female, are more human and realistic to the modern reader. Maybe this is why melodrama, is deceiving nowadays as the dramatic effects is well-received due to its over-exaggeration.
EXAMINER COMMENTARY

This is a notably lengthy, extended response to the question. The answer is lively and suggests that the candidate has engaged positively with both texts (and their critical concerns) and considered them in relation to each other with some originality. The answer is therefore ‘good’ at times – notably in its approach to AO4 (comparison) and AO5 (interpretations). Others aspects of the answer fail to live up to this promise. The expression of ideas (AO1) is straightforward and clear rather than coherent and accurate. Contextual material (AO3 – the dominant Assessment Objective in this part of the paper) is not always handled astutely – “many contemporary playwrights used this concept”.

There are therefore borderline qualities to this answer (Levels 5/4). The overall effect is of a highly competent – but not solidly ‘good’ - response and a mark at the very bottom end of the Level 5 range would therefore be appropriate. Level 5: 21/30.
QUESTION 9

'Men may seem to be more powerful than women, but the reality is very different.'

Script 11: Wilde and Chaucer – Level 5

9. In “An Ideal Husband” the central, seemingly most important character within the play, is that of Robert Chiltern. He has a well-respected job in parliament, and is highly thought of by many people throughout the play, especially his wife, Mrs Chiltern. Despite this, the reader later discovers that he came to his power by writing a letter selling government secrets and from there, managed to work his way up the ranks. One of the most manipulative characters within the play, Mrs Cheveley retrieves this letter from Robert Chiltern and uses it to her advantage to blackmail Robert into helping her with her investment in a canal scheme. Therefore, although the character who seems the most important and powerful, and is a male, is actually under the control of a woman.

Likewise, in “The Merchant’s Tale”, January a sixty-year-old knight living in Lombardy, seems very knowledgeable and highly thought of at first within the poem, yet later the reader discovers, that is far from reality. January informs us that he has fought many brave and courageous battles and that now he is on the search for the most beautiful woman he can find to marry and produce an heir with. As January was scouting for possible wives, he happens to come across one and as Chaucer describes:

"He banished all the others from his heart/ He chose her on his own authority/ For love is always blind and cannot see."

Later, after only two months of marriage, January tells the tale about how he knows all about marriage, exactly how it works and how wonderful it is. Yet, despite this, towards the end of the poem, January goes blind, potentially metaphorically blind with love, and his young, beautiful wife has an affair with another man in a pair tree, with her husband stood at the base. Inevitably, although it seems as though January holds power over May, the reality is very different.

Despite Mrs Cheveley seeming to be the most powerful character throughout the play, the tables are constantly being turned with Robert Chiltern. At the beginning of the play, as mentioned before, Mrs Cheveley has the power over Robert to destroy his career and potentially lose his wife and home, along with his status. Mrs. Cheveley announces to Sir Robert that he is in his current powerful position because he cheated early in life:

“And now you have got to pay for it. Sooner or later we all have to pay for what we do.”

Acting as Sir Robert’s worst nightmare, she announces he is not going to get away with his crime. He ends up agreeing to give her what she wants to avoid a scandal. He will have to commit a second crime to cover up the first one and to me, I see this as a foolish act, yet it is an awkward situation to be put into and it is understandable as to why Sir Robert Chilton would act foolishly, as by admitting the truth, it would not just make him look like a fool, but
also his wife. Nonetheless, I feel that the reader can provide some sympathy towards Robert Chilton, as Wilde portrays his character as not having bad intentions.

The power switch occurs when Robert finally has the letter back in his possession, thanks to the help of his dear friend, Lord Goring and once again, it seems as though it is peace restored and crisis diverted once more. Despite this, there is another shift in power, when Mrs Cheveley manages to intercept a letter from Mrs Chiltern to Lord Goring claiming:

“I need you, I want you, I need your help, I need to see you”.

Once again, she has the power in the situation, and aims to try and destroy the couple’s marriage and happiness, which is in my opinion due to the fact that she is jealous of Robert Chiltern and Mrs Chiltern being happily married, despite the deceit that is somewhat hidden under the carpet.

In Geoffrey Chaucer’s “The Merchant’s Tale” Damien has power and control over May, essentially. He manages to persuade and pursue May into having an affair with him, right in front of him. Damien has power over January too as he somewhat manipulates him and takes his wife away from him. January is completed blinded by love and thinks that what he has with May is completely wonderful. He believes that he is great in bed, yet from what we can attempt to see from May’s point of view is exactly the opposite. He is “an old man with white hair like snow”, yet she is young and beautiful, she does not want to spend her life with him. Therefore, when Damien is taken ill, January sends his wife to go and visit him as he seriously doubts anything, especially with someone who was even a guest at his own wedding. Yet when May does visit, Damien is slippin love notes into her hand and eventually the desire from May is reciprocated. As a result, I believe that it is not just the case that it is the men who seem more powerful over women, that they can in actual fact be more powerful than women.

Robert Chiltern has power over his wife, and unlike in Chaucer’s “The Merchant’s Tale”, where January thinks he has control and power over his wife, in “An Ideal Husband” it is the case that Robert has power over Mrs Chiltern. When Mrs Chiltern is informed by her husband’s wrongdoings in regards to his status and his job by Mrs Cheveley, Mrs Chiltern refuses to believe that her husband could do such a thing wrong. Mrs Chiltern sincerely believed that her husband was “an ideal husband” and could do no wrong:

“He would not do such a thing!”

Therefore, this proves that Robert Chiltern had the power within their relationship into, not necessarily intentionally, deceiving his wife.

Both May and Mrs Chiltern have the ability to lie to their husbands. In the case of May, she guides her blind husband to the secret garden, in which she had made a wax key for Damien to enter, and made him wait at the base of the tree for her to climb up and get a pear in which she was craving. When she climbed the tree, there was her secret lover Damien waiting for her arrival and not long after they began to make love:

“He lifted up her smock and in he thrust”
Meanwhile, in a sort of sub story, two Gods are discussing the situation between May, January and Damien. One God claims that he will allow Damien to see again, but only when the time is right and the second God said that they would allow May to be able to lie her way out of doing something wrong. When May is making love to Damien in the tree, January’s sight is restored and he can see once again, when he looks up he can see the misfortune take place. When May descends from the tree, he confronts her about what happened, yet may has the ultimate power again as she has been given the ability to lie her way out of the situation and January believes her tale.

In “An Ideal Husband” when Robert Chiltern enters Lord Goring’s house with the letter which was sent to him from Mrs Cheveley to discover his wife there, he demanded to know why she sent such a letter and to whom. Mrs Chiltern has the ability to lie to her husband claiming that the letter was meant for him. Mable and Goring also accompany her and back her up. This therefore shows that at one point throughout the play by Oscar Wilde, Mrs Chiltern did have power over her husband Robert as he believed her lie, proving that although men may seem to be more powerful than women, the reality can sometimes be different, in both cases with “The Merchant’s Tale” and “An Ideal Husband”.

Despite this, Mrs Chiltern’s lie is later admitted due to her being forced to confess, shifting the control of power within the situation. Robert is handed the power to decide whether he wishes to forgive his wife or not. This shows that men can actually be more powerful than women and that the title of this essay is not truly correct.

When both “The Merchant’s Tale” and “An Ideal Husband” were written, they both were within a time period whereby it was expected that men should be seen as the ones in control. Yet both of these authors in some way or another, manipulate this so that there is a shift in control of power so that it is not always the men who are in control, although it may seem this way on the surface, but actually in reality it is usually the women, just as the title of this essay suggests.

In the video that we watched of “An Ideal Husband”, the plot follows the play very well. In all cases, it seems that the men are the ones with the ultimate power, yet it showed very clearly how manipulative and how powerful characters like Mrs Cheveley really are.

Overall, I believe that in “An Ideal Husband” that Lord Goring is the most powerful character as he has control over quite a few of the other characters within the play. He has power over Mable, as she is quite evidently in love with him, yet he tries to pretend his is unaware of the situation, and she seemingly gets frustrated with him, providing evidence that she is under his control. Also, he has power over Mrs Chiltern, as she goes to him with her problems and helps cover up her secret. Finally, Lord Goring has control over Mrs Cheveley, for the entirety of the play. He discovers very early on that she has stolen a brooch that he once gave to a relative and he threatens to reveal that she is a thief. Even when Mrs Cheveley gave Lord Goring the opportunity to marry her for Robert’s letter, Goring refused to give in to her, yet still manipulated the situation to get hold of the letter eventually. Therefore, I believe that the play of “An Ideal Husband” seemingly disagrees with the idea
that although men may seem to be more powerful than women, the reality is very different, as in this case, I do not think this is true.

Finally, in "The Merchant's Tale" May, throughout the poem, has had control over January and Damien. She could have quite easily just ignored Damien's love letters and so on, but she chose not to. The fact that she was also given the power to lie to January and for him to believe everything she said to be true, shows that she has the ultimate power within the poem. This subsequently proves that men may seem to be more powerful than women, but the reality is very different. As a result, I think that it really depends on the novel, play or poem as to whether it is men or women who have the power within. These plays and poems prove that although the time period in which they were both written than men were expected to be the ones with all of the power, subtly, it could be either or.

EXAMINER COMMENTARY

This substantial answer offers a good response to the set texts and to the question. The candidate engages with both texts in a lively - and sometimes original - manner and offers a number of personal responses (sometimes employing the first person – AO5): "In the video that we watched of An Ideal Husband…". The argument presented is adequately well-structured although some lapses in the expression of written ideas are evident ("…get a pear in which she was craving…"). Contextual material (which is at the heart of the dominant Assessment Objective [3] for this part of the paper) is presented with clarity and appropriately but without the sense of consistent development and detail required for a mark in the top Level. Again, the comparative analysis of this pair of texts is 'good' and 'clear' rather than 'excellent' in this answer.

A mark for the essay (which is clearly better than merely 'competent') in the mid-low range of the Level 5 band is therefore appropriate for this answer. Level 5: 22/30.
QUESTION 9

‘Men may seem to be more powerful than women, but the reality is very different.’

Script 12: Wilde and Chaucer – Level 4

9. ‘Men seem to be more powerful than women, but the reality is very different’

The question of gender is one that has been written about since the beginning of literature, it has intrigued people for centuries with the different ways men and women are portrayed and interact with each other. These portrayals go through metamorphosis through time, changing and being re shaped by the period it has been written in. A common theme is, until rather recently, men have always been shown as the dominant gender and women there subservient. Now there has been an invigoration, pieces such as ‘A Handmaid’s Tale’ and ‘An idea Husband’ have been written, highlighting the strength and determination of the female gender; opening a new door to literature. Hundreds of years before the latter texts Geoffrey Chaucer wrote his ‘The Canterbury Tales’, featuring ‘The Merchants Prologue and Tale’.

Chaucer wrote his poem in the medieval period, a time of chivalry and the feudal system. A time where you would presume questions of sexuality and gender would be taboo, yet Chaucer writes openly and with a very modern mind set of the world we live in. He writes about a variety of characters such as ‘catfish’ like January, ‘freshe May’ and balanced ‘Justinus’. Chaucer mocks January’s blinkered view on life, and how he thinks he can cheat God by getting married at the end of his life, finally thinking of his ‘soul’ and the ‘paradis’ he wants to go to. Using May to achieve his fantasy and twisted desires, belittling her due to her age and gender: a big mistake.

Wilde is writing his play in the late Victorian to early Edwardian period, where ironically the subjects of sex, basic human functions and gender are silenced, only to be uttered in their infamous yellow bound books. In Victorian England the irony being that this was a period where gender stereotypes would presumably be less so, when in reality it was arguably the time it meant the most. Woman and Men had to comply with societal norms and what was expected of them based on their gender and social status. Through out this play it is this concept that Wilde is playing with, how the genders are expected to act, and how they actually act. Wilde is seemingly paradoxical, speaking of the ‘ideal’ marriage between the Chilterns, when really a ruthless female protagonist is challenging it. This is a joke within Wilde’s comedy, that in matter of fact a woman ‘holds all of the cards’ and that nobody can meet the ridiculous inhuman expectations of genders in the challenging Victorian society, so it turns to lies and deceit.

January views women as disposable objects, and as a knight all the women socially below him sadly are. He has lived a life answering only to his ‘bodily delights’ and ignoring any sense of responsibility, he believes he is in complete control. He finally decides it is time to get a wife, to please God, as religion was a huge part of medieval society. He marries ‘freshe May’ who he hopes he can shape like ‘hot waxe’ not like old widows ‘who knowe to much’ about married life and how to get what they want. May and January are married, May is in control from the beginning because it is inferred that they did not actually manage to consummate their marriage, leaving the readers to question whether with out this vital element was it actually a wedding and can it condone what May is later to do?
Just like May, Mrs Laura Chevelley uses her appearance and sexuality to gain what she wants, it is all a 'game'. Both of these women are or have been lusted after by men; they are desirable and both of them know this. Laura began a flirtation with a corrupt member of parliament and discovered that Robert Chiltern ‘sold state cabinet secrets’ to improve his position in the houses of parliament. She too does this with a pernicious lover Goring, even offering him a marriage which is something typically done by the man. Further more she has had numerous marriages and an inferred divorce, which is something that would not be widely accepted at all in Victorian society.

A consistent factor throughout both texts is that women only seem to have dominance through their beauty and their sex appeal. They are not dominant through their intellect or social standing. The use their feminine ways to get what they want, they do not earn it they seemingly take it with force. This is applicable to May more so than Laura, May would have been illiterate and unable to read because she did not have an education. Where as, Laura has the potential to gain respect through her intellect rather than her lascivious nature. She is seemingly well educated and has good political knowledge, even though she was apparently not very ‘well behaved’ in school. Despite the latter point in her cavalry of argument she does not chose to use intellect as her weaponry, she uses her sexuality.

January is deceived by May from the beginning of their marriage, Damian decided he wanted May on the night of her wedding from then on residing in his bed in a love sick stupor. May now has economic support, social status and her lover, all are not found in the same person though. May is supported by January, even though she pursues in a flirtation with Damian, her husbands ‘squire’. Alternative opinions are highly debated to whether May is more powerful than January, because even though she is seemingly in control making a mockery of January he results in having an heir to his family name, when in reality that is all he really wanted from this marriage. It raises questions to who is the real dominant character, Damian has lost his possible child and taken away from him and May has to stay married to him carrying a child that is most probably not his.

I think the men’s mistake in ‘An Ideal Husband’ is under estimating Laura and the lengths she will go too to get what she wants, they think of women as weak breakable creatures. When in the reality of ‘An Ideal Husband’ women are the most durable. Lady Chiltern I feel represents this perfectly; she has remained durable through everything and remained a good and honest person, a person that she and her husband are proud of. Even though at times her views are a little extreme, she is consistent and her opinion is not changed.

When considering the scandal within both pieces, Chaucer is definitely more intriguing and the Wilde seems rather minimal in comparison. May in Chaucer is much more three dimensional, and relatable on a humanistic level. Many more people will be able to relate to how May is feeling and acting rather than that of Mrs Chevelley. The fact with both women is that they both have the potential to ruin a man. May could ruin that of Damian, showing him to be and untrustworthy adulterer resulting him to lose his only form of income and position on society. Yet May cannot really ruin January, to bring him down she would have condemned herself too, if not
worse. He is her financial income, her provider and her protector she would not be able to cope alone. However much she dislikes it she needs him. Mrs Cheveley has nothing to lose, she already has a bad reputation and that is when she becomes a big threat. What she does will not hurt her in any way, it would only given her a chance to save her self. This personal connection to succeeding in getting the ‘parliament to pass the bill’ makes her all the more ruthless and determined. She has nothing holding her back, just everything to gain.

Concluding that within both of these texts the women are the dominant characters, to the male’s dismay. They are the driving forces of their plot lines and help the development of the texts. Men are portrayed as powerful, but it is a façade one which a seemingly created by the women and believed by the men.

EXAMINER COMMENTARY
This is a lively answer which engages with both set texts in a proficient way – and clearly more than ‘some attempt’ is made to address the question and the Assessment Objectives. Overall the response is competent: there are substantial lapses in tone and content which prevent the answer being given a mark in either Levels 5 or 6. Contextual matters are addressed with some competence – although there is a tendency for these to be sweeping at times (“…the medieval period, a time of chivalry and the feudal system”). The expression of ideas (AO1) also lacks sophistication at times (“He finally decides it is time to get a wife”) and the argument presented is sometimes driven more by narration of plot than by analysis. The comparative discussion of the relationship between the texts is competent though and the candidate always makes more than merely ‘some attempt’ to refer (at least implicitly) to different interpretations.

Ultimately this response should be rewarded with a mark towards the bottom end of the range in Level 4. There are clear signs of ‘competence’ throughout – and there is more than ‘some attempt’ made by the candidate - but the overall result does not meet the criteria of higher Levels. Level 4: 17/30.
QUESTION 9

‘Men may seem to be more powerful than women, but the reality is very different.’

Script 13: Ibsen and Rossetti – Level 4

Gender and power are two themes that often reoccur in Ibsen’s plays and Rossetti’s poetry. Both authors highlight the role and status of women. The debate as to which one is more powerful and the portrayal will be explored in this essay.

In A Doll’s House, Nora is confined by her husband Torvald who treats her like a child through the use of pet names such as “Sky-lark”. However, her main role was expected to be that of a housewife and seeing her husbands and children, showing that Nora is often following her expected role. Critics from the L Code feminist theories said “It is women’s confinement in private spheres which correlate with women’s subordinate status.” This having the view that through the suppression by men, women are seen as less equal. Yet, in some of Rossetti’s work, the female speaker pushes back against being confined in her humorous but forceful poem, ‘No, Thank you, John’ which is written to one of her suitors; she is highlighting her ‘right’ to say no. A right that women didn’t often have the voice to enforce. Although, Gaynell Craft proposed that “to reject a marriage proposal seemed to counter Victorian mentality.” The speaker’s rejection and determination could be suggesting that she isn’t going to conform to the “Victorian mentality” just because a man or social convention demands it.
Both writers explore gender through societal expectations but in different ways. Rossetti’s ‘From The Antique’ uncompro

Both writers explore gender through societal expectations but in different ways. Rossetti’s ‘From The Antique’ uncompromisingly comment on the role and status of women. The speaker goes on to suggest that it would be easier if women were extinct, and that they would suffer less. Dolores Rosenblum said “when a woman has to make herself into or pretend to be an alluring object. Then “the very face itself becomes a mask”. This view could be linked to Nora as well, in the sense that a façade covers the birth of a marriage. The poem shows the alienation and oppression felt by women of the Victorian period, which was a period with much debate over women’s role and thinking of about women’s access to education, employment and voting. Ibsen’s Nora also doesn’t completely conform to the expectations of society when she borrows money behind Torvald’s back, which was illegal to not have your husband’s consent. Also of note worthy is the fact that she described it as her “pride” and so was proud to “feel like a man”. This wouldn’t have been expected of Nora considering it was portrayed that she “wouldn’t understand” by Mrs Linde. critic Millen in 1971 said “Nora confronted every convention and chivalrous masculine project prejudice that ever locked her”. Both writers, through the use of their speakers or characters ‘confronted’ the expected ‘conventions’.

Through the institution of marriage and through the complexities of relationships, gender and power were explored in Rossetti’s ballad-like poem Maude Clare. Maude Clare attends the wedding of her ex-lover Thomas and Nell, to return gifts. Nell and Maude are shown as opposites, with Nell being depicted as “a village maid” but Maude as a “queen”. Thomas stays very quiet and hides his face, which could be a critique of masculine dominance. Andrew Seward noted, “This wouldn’t have been expected of women, as she was ‘supposed’ to be subordinate. Andrew Seward noted “It’s illustrations in combination with the text as well as
The layout challenge these ideals, however the explicit and implicit meanings lessen the challenge and create a more ambiguous position. Perhaps, the ambiguous position is where all women are able to achieve the goals that society has set out for them. The explicit and implicit meanings could link to Rossetti’s views which were sometimes conflicting. For example, she often used biblical references of women being subordinate as a reason to maintain this norm, but then argued for female representation in parliament. In the marriage of Torvald and Nora, it’s often hard to tell if Nora is complicit and whether or not she encourages his treatment of her. The idea of her giving a performance can be seen in the dance of the moonlight, which is associated with being bitten by a spider and having to dance out the poison, linked to hysteria when she is practicing the ‘bega’ for Torvald’s help making her seem manipulative. Though an important message radiates through A Doll’s House which was proposed by August Strindberg, the marriage was revealed as being far from a divine institution, people stopped believing it was on automatic provider of bliss. This could be due to the façade that Nora5 removes and shows the issues within a marriage. Although, Torvald still maintains the power as he forces her to eat ‘macaroons’ and expects her to continue her patriarchal ideal in Norway at the time. The upper class were getting bigger, which meant societal expectations were created, the idea of ‘bourgeois respectability’ where families weren’t supposed to be in debt, kept good morals and continued to conform to predetermined expected roles. Ironic considering she is in debt to Krogstad and the importance that Torvald places upon perception of others. Both writers show the flaws within marriage and the overarching idea that marriage was a place of guaranteed bliss.

The theme of power is less prominent through Rossetti’s work though it is evident in the poem ‘Invite: my secret’ where the speaker torment the reader about her secret, though explicitly makes clear she won’t tell “everyone that taps”. Through the playfulness,
There is a sense of a manipulation of power, especially when she suggests that money be no secret at all. Ibsen shows Nora’s power in a different way by her choosing to leave. Audiences were shocked by Nora proclaiming it was her “duty” to leave as this completely went against the mentality of the audience watching. Though some critics appreciated her leaving, “it was this young woman’s duty, her inescapable duty to leave this man, this husband, who didn’t understand her as a human being.”

A pivotal moment in women’s history as debates began to happen around the right of women. Another way power is explored is through the importance placed upon money. Nora and Torvald are overjoyed at the prospect that Torvald may get a pay increase. This could link to Norway’s economy at the time, where an economic boom had occurred which brought prosperity. Although, it did also bring on overspending and over-obsession with money which could be shown in the stress caused by debt or how Nora craves to spend the money. Both writers show the negotiation of power, highlighting the issues that could potentially leave them powerless.

Overall, ‘From the Antique’ shows the opposite alienation and desire to be dead instead of following ideologies and identities imposed upon men. Where as ‘No, thank you, John’, ‘Winter: my secret’ and ‘Maude Clare’ show a conflict between conforming to ideas of men being more powerful but men also implicitly challenging that. ‘From the Antique’ was never published in Rossetti’s lifetime, probably due to the foreseen criticism. This links to Ibsen who was asked to write another ending. Both writers’ work was influential in the 19th century and beyond, in kick-starting the rise in feminism and importance of the role of women being more. Both portraying a realistic view and a view that can still be applied to a story that can still be relatable today. Hattie Marahan depicted Ibsen’s work as a “mileu that showed universal onxius”.
EXAMINER COMMENTARY

This response begins soundly and with some competence and gathers in strength. The ultimate effect is of an answer of substantial competence which is wide-ranging but which does not always focus on the requirements of the dominant Assessment Objectives for this section of the paper. Contextual comments made are indeed rather generalised at times (“In Norway … womes [sic] roles were centred round being a housewife”). There is substantial reliance both on the roles of other readers in the response – and (at times) on a rather narrative approach. Nonetheless the answer presents some highly competent understanding of the significance and influence of contexts.

This is an answer of considerable competence which deserves to be recognised in mark Level 4: 19/30.
QUESTION 11

‘Conflict in literature generally arises from misunderstanding.’

Script 14: Goldsmith and Chaucer - Level 6

Exemplar Candidate Work

A Level English Literature

© OCR 2017

[30]
misunderstandings of Tamora and Mowbray are humourised, yet rather than emphasise the elements of ‘injustice’ in Comedy (as Shakespearean principles), the Shakespearean Comedy founds the

Pros, rather concerns ‘touching our passions’ and applauding the faults of misunderstanding as Goldsmith wittiness with

an ‘Essay on Tragedy’ and this is evoked through Miss Hardcastle’s appreciation of Mowbray’s ‘modesty’. In parallel to Mary and Damon’s mismatch of the old Tamora’s fault

misunderstanding, Tamora manipulate and loses mother’s care and trust emphasizes similar edge duality between old and young.

He sympathised to the audience as ‘slothful’ yet trick and will as ‘kind’ and ‘gentle’ drawing on similarly on the ignorance of

the Tamora.

Writers in the texts also use misunderstandings to undermine not only love and relationships, but get more widely the contours of gender. In the plays, we see Miss Hardcastle through her adoration of ‘superficial state of silk’ and a

contrasting ‘plain dress’ having a drastic effect on Mowbray’s ordering of Pisanio and the damage to Mowbray’s character by Miss Hardcastle in her presence (yes... err...). largely contrasts her approach to her own

the letter (look your sugars as I draw nearer). In the kewl’s tale, the male figure is generally dominant figure so similarlyسودع through their misunderstandings. Miss loves out to Pisanio who ‘reaches out to contact’ and ‘give me to a sufficient

answer’ through his understanding of female with. Moreover, Horne

Bathy’s ‘Bally’s cullion of women’ to which sleights and embellishes on women seen) in the Epilogue is fundamentally

undermined through his lack of understanding his own actions. In both texts make misunderstanding is further reinforced by the name of desertion—adulterers. Tamora alludes to Prospero’s in the

land of garden yet forgets her phallic companions. Tony similarly appeals to
Furthermore, the concept of misunderstanding is used in both texts to undermine class stereotypes and hierarchies. Whilst Hardcastle is seen initially portrayed as easily through his pretension of foreign (French) accents, Attorney and colonial (expedient... settle... colony) references, the misunderstanding of Moist and Mischief of Hardcastle’s house aims to reverse such image as they mock him for his ‘innkeeper’s philosophy’. As Oliver W. Ferguson wrote in his work ‘Godsmanship the Transit’, the assumption about the Old Burt’s Head generates the play’s action and comedy. The misunderstanding of Location is similarly deployed in the Merchant’s Five Acts, in which Tandra models a garden (walled with stone) as a much more curious conclusion to the Romance of the Roses. Brothers with their earthly image ‘indistinguishable’ undermined through the virtuous acts of May and Dampyan within it (and among). In both texts, class is further undermined by the misunderstandings of individuals (Tandra) to although being a ‘worthy knight mistakes Dampyan for a “not so acquisit”’ preconceived has qualities as “ngs und dresser” on the stage outside of her belonging. This is further accentuated through Tandra’s observation that “Order seen no fools”, yet the contrary of this is seen on She Stoops. Although being of a low social status, Tandra manipulates Moist and Hardcastle from of high class using their misunderstanding of their location to prove their se false.

To conclude, whilst indeed misunderstanding is used by both writers to explore the interplay of love, gender and class, misunderstanding is employed at multiple layers. The Merchant himself ‘relies on the kindness of others to assume a Elizabethan persona’ (Oliver W. Ferguson, Tandra and
ing a Repugnous Merchant), allowing the audience to reject the
EXAMINER COMMENTARY

This substantial and engaged answer meets some of the requirements of the top mark Level: comparative analysis (AO4) is at times excellent and consistently detailed. Clearly the candidate has engaged positively with both texts and the response shows signs of lively personal reaction. AO3 (‘context’) is the dominant assessment objective in this section of the paper. Although the essay shows encouraging (‘very good’) signs of awareness in this area it is sometimes the case that material cited is presented implicitly rather than explicitly – and without always supporting the specific terms of the question relevantly.

The ‘borderline’ mark (Level 5/6) for this answer would therefore be appropriate. The essay is very good with some hints of excellence. Level 6: 26/30.
‘Rank and social status are enemies of happiness.’

Script 15: Ibsen and Rossetti – Level 6

Rank and social status have consistently featured as defining factors in the construction of countless societies throughout the ages, and arguably in 19th Century England was the very foundation of the epoch. Thus this has been consistently reflected in literature and the question of its effect on happiness debated.

Rank and social status have most often been explored as dividing and fracturing society into a hierarchy, and it could be argued both Ibsen and Rossetti explore this to some extent. Ibsen’s realistic drama captures the social climate of the late 19th century and thus captures the importance of social status.

Torvald perhaps best exemplifies this in his stringent conformity to his middle class status and his determination in attaining an upper class one. This The Explosion which follows his realisation his status may be challenged best highlights the obsession with it. Ibsen considers the place of status in society by the dichotomy of Mrs Linde, a pro member of the lower classes and Torvald, a man committed to his middle class identity. Torvald patronises Mrs Linde throughout, whilst being invariably polite to her face. This highlights the double-edged nature of the maintaining status; the
Helmer must maintain an ostensible facade of acceptability and normalcy, whilst concealing cruelty and disdain. Torvald refers to this in the image of the doll’s house; perhaps the facade is beautiful and pleasing yet what is inside is false and lifeless. This patronisation (Torvald refers to Linde as a “frightful bore”), inevitably born of these divides in society, and this falseness invariably contributes to unhappiness. Torvald’s preoccupation with his status leads to his violent explosion when it is challenged, and Nora’s complete disillusionment with her entire life. Yet perhaps Ibsen does not only explore rank and status as causing rifts in that direction; whilst Torvald degrades Mrs. Linde as a working class woman, Mrs. Linde warns upon her working class status to degrade Nora. Her laughing patronisation of Nora as a middle class woman indicates perhaps that it is not the case that working class and lower classes of society year after the validation of the upper classes, yet that social status causes ultimate, irremovable divides which generates animosity from all sides.

Maude Clare reflects this image of a society fractured by the divides rank and social status create. The polarisation of the two characters, Maude Clare and Nellie, highlight these divides. In the 19th century, Nellie’s demure and ladylike attitude would have been largely expected of middle to upper class women, whilst Maude Clare’s brash, coarse characterisation would have been expected of lower class women of lower rank.
Perhaps this lack of shame and coarseness would even have been associated with the prevalent prostiute culture in the 19th century. The poem depicts the clash of these two women, with Thomas caught in the middle and perhaps this is eerily reminiscent of a Doll’s House. Thomas has degraded Maude Clare for her lower rank and unsuitability as Torvald degrades Mrs. Hinde, and Maude Clare patronises Nell for her ability to get what she wants as Mrs. Hinde does Nora. Both Rossetti and Ibsen explore a society in which your rank and social status defines your identity and thus defines this animosity and resentment. Thus they are the enemies of happiness, as they damage healthy relationships, both friendships and romantic attachments. This term “the scorn” best exemplifies this lack of understanding and desire the ensuing tension.

Rank in the 19th century was also intrinsically linked with gender; being a female immediately relegated you to second class citizenship and degraded your status. Rossetti best suggests this in “From the antique” in the line “doubly blanke in a woman’s lot”. This line perhaps indicates how being a woman immediately challenges you with twice the hardship a man is faced with. This tone of dissatisfaction with the double standards women face can be traced throughout many of her poems, indicating how regardless of your social status, your
gender is what defines your rank. Similarly, A Doll’s House is constructed around this inequality and the challenges it poses. Like Rossetti, Ibsen’s Nora perceives the unfairness of the rank her gender assigns her. The climax of the play comes with Nora’s realisation of this and her decision to resolve it. Rank is also defined in terms of control; those of higher rank perhaps have control over those of a lower. Nora informs Torvald “I was your doll” and “I survived by doing tricks for you”. The key image of a doll has connotations of something lifeless and free to be manipulated and played with, or to be made to "do tricks". As a man and thus of higher rank, Torvald assumes the role of puppet master and therefore he assumes control of Nora. Their gender assigns them their rank, and their rank assigns them their level of control. For Nora, as a woman, this is very little.

Yet perhaps Rossetti refutes this to some extent in ‘No, Thank You, John’. The woman is teasingly yet firmly and consistently reject a man’s advances, indicating perhaps that womanhood does not relegate you to a position of inferiority and lack of control. In this instance perhaps even her gender and sexuality grants her more control and thus a higher rank; the repetitive structure and play the tone suggest both her resolution and her entertainment. Unlike Torvald and Nora in the first half of the play, this male is the one not in control. Yet it could be argued that Ibsen does also corroborate this suggestion of women
Taking back assuming a role of higher rank. In the climax of the play, Nora assumes supremacy and assumes control over Torvald. Perhaps in this instance Torvald becomes the doll. Both Rossetti and Ibsen seem to be suggesting to some extent that whilst rank can be an enemy to happiness and fulfilling your goals, this can be challenged and broken down.

Rossetti and Ibsen were both writing at a time when rank and social status were hugely important and were inherently linked to a range of other factors such as gender, which were similarly pivotal in their society. Whilst perhaps it is could be argued they both made the suggestion that the importance of these things can be challenged, they also both acutely paint the picture of segregation and tension caused by rank and social status and ultimately, unhappiness.

EXAMINER COMMENTARY

This is a lively, substantial response to the question. The candidate knows both texts well and builds on this knowledge to construct a fluent and – at times – erudite response to the demands of the question. The answer is not without fault in its construction but it does clearly satisfy the requirements of AO1 in the top Band with its coherence, detail and accurate register. This is an answer in which both the approach to comparison ("excellent and consistently detailed") and the use of context (developed, detailed and appropriate to the question) are notably strong.

The response clearly meets the criteria of the top Band but without satisfying these at the very highest level. Level 6: 27/30.
QUESTION 12

‘Rank and social status are enemies of happiness.’

Script 16: Goldsmith and Chaucer - Level 6

In Shylock to Conquer and The Merchant’s Tale, rank and social status have mixed effects: high rank grants freedom to those who possess it, such as Tamburlaine and Marlowe, while the lower classes find themselves objectified and the object of discrimination, as is the case for Tony Lumpkin and Dido, both of whom ultimately exhibit their ‘superior.’ Chaucer does not offer us hope that Tamburlaine’s marriage represents an overcoming of class, and while Marlowe’s redemption comes after he declares love for Kate even though he believes she is poor, Goldsmith may end with the pair married, of the same rank anyway. Although often the source of unhappiness, social status is not rejected by either author, both of whom lived in heavily stratified societies.

Both texts reveal that high status and wealth exude those who possess it to have freedom in love. Tamburlaine is depicted discovering the woman he might choose in marriage, observing ‘many a fair sheep and many a fair virgin... in a common market place.’ The demonstrative use of ‘many a fair’ suggests Tamburlaine was happy to consider wooing any of them. Later, he tells his wife, ‘Mary, by a sky and my taste, and that it would take too long to tell you of every part and kind.’ This language, as Henry states in more reminiscent of a ‘neeronde tandem’ than a marriage. Tamburlaine’s freedom, then, stems from his ability to marry for love—this is in fact an inversion of the usual view of money in medieval society, where it was down to the wife’s family to provide a dowry. We see some of this freedom in
the character of Marlow in 'She Stoops to Conquer'. He uses
similar vernacular language when discussing the woman.
He believes in a barmaid: 'There is nothing in this house I
don't honestly pay for.' His money enables him to view
women as objects that you might buy. However, his freedom
centers only to the lower classes. Although he affirms that
'a modest woman... is the most tremendous object in creation',
he finds himself limited to 'drossness of Darcy house' due to his
lack of confidence. The 'drossness' were prostitutes, and Darcy
lacks the right of a lord tenant; this reference would have
reminded the audience of the assumption that actresses were
prostitutes, left over from the restoration. The audience
would have been able to see the evil of a wealthy
man to buy love very close to home. Money and social
status do not afford everyone love, but they do at least
offer greater opportunity.

Conversely, the lower classes in both texts are
discriminated against by the surveyed. Marley clearly objectifies
her husband. Heaven ironically states that 'lone in
blind alley' before telling us that Marley's primary attraction
was her 'fresh beauty'—clearly, Jananari's love is not blind at all. Jananari's affections are also revealed
in his treatment of his servants. He says to his friends
that women speak of marriage who 'wont remoure than wont
any page.' This, once more, is ironic, since it is his
page, Danyger, who ultimately disciplines him. In She Stoops
to Conquer, as in The Marriage of Figaro, it is ultimately a lower-
class figure who outwits his betters. He, also called by
Marlow 'an awkward boy', and obtains revenge by sending
him to Hardcastle's house, claiming it is an inn. The idea of
a 'country boy' was common in 18th century London society,
and this is a clear Tory means to pacemake. In the epilogue,
he announces that 'will show those London guff we know
what's damned quotable just as well as they.' These lines present...
a humorous contrast between his operation to be ‘fixed’ with the explantion ‘danced’. This suggests the beginning of the power of St. John, as depicted by Hogarth in ‘A Rake’s Progress’. His rise to gaining power and freedom is not necessarily presented as positive, but he is a winner in the story. At certain key points in the story Tony is revealed to be a ‘guinea pig, future leader’, so his lower class status is key to his appeal, and he rebels against upper class formalities: ‘Devil your way of fighting, I say’, he says to Hastings. Low social status is a cause for discrimination in both texts, which see characters overcome their class and achieve their goals.

The prospect of overcoming class boundaries in The Merchant’s Tale is presented only ironically, while the differences between characters in She Stoops to Conquer are proved irrelevant. In discussing the class difference between warming and Mary, the Merchant says ‘Though that she were of low extent, I sufficed him her youth and her beauty.’ This shows that warming was able to see past Mary’s low status, but only on account of his physical attraction to her. The inappropriate nature of the marriage soon becomes apparent, so warming is unable to satisfy.

Mary’s desire: ‘There is no wrongman, whoever he may be, / Who works both well and heartily’. The euphemistic ‘wrongman’ suggests that warming sees her as a chaise, and is ultimately betrayed and embarrassed. warming had taken advantage of Mary’s social status to gain a young and attractive wife, but the result is disastrous.

The (key) social difference in She Stoops is a pretended one between Harleach and Miss Hardcastle. Miss Hardcastle defines herself as ‘a woman who brings her face to work’, yet another mercantile metaphor, and seeks to be an ‘invisible destructor’, and ‘stamps to conquer’. The use of clavichord’s language points to imply that to assume a low social status requires bravery. Ultimately, her true plays off. Gideon confesses love for her, but says their class is a barrier. Kate
replies that her family is 'just as good as Miss Hardcastle', a fact which is entirely true, as she is Miss Hardcastle. However, instead of agreeing to see past her origins, Bladon is unable to marry her by the revelation that she is, in fact, the woman he was intended for. A feminist reader would rejoice in Miss Hardcastle's creative notions of taking agency over her life, but a purist might be disappointed to find that her boundaries were ultimately irrelevant to the conclusion. Breaking class boundaries was not on the agenda of either Chaucer or Goldsmith.

Land and social status occasionally act as comic obstacles on the progress of characters such as Tony Lumpkin in The Stag, but, more often, high social class offers opportunities for (gentle) licentiousness in the upper classes. In the case of Janaway, the abuse of wealth is part of what leads to the bitter conclusion of the tale, but Bladon, whose likeness in the equivalent to Janaway's, is never punished for his assumptions; indeed, he marries the woman he viewed as a prostitute. Both comedies originate in era when class mattered deeply, and this is reflected in their use of status in generating humour.

This kind of humour aligns the tale with comedies which were written about the lower classes for the upper classes, popular in the days of Chaucer.

Goldsmith stated in a 1773 essay that comedy ought to be about the lower classes while tragedy dealt with great men, so Tony can be seen as fitting into Goldsmith's comic ideal.
EXAMINER COMMENTARY

This is a very good (often ‘excellent’) response to the texts and to the question. The response presents both lively and erudite elements: clearly the candidate has effectively focused on the requirements of this section of the paper. The sustained nature of the comparative analysis presented throughout is impressive. Careful use of the word ‘conversely’ at the start of a paragraph, for example, gives a straightforward but telling and effective direction to the candidate’s writing. Contextual references (AO3 – the dominant objective in this section of the paper) are indeed well-developed and integrated throughout the answer. The answer is not without (minor) faults.

Clearly this impressive and reassuring script requires a mark comfortably situated in the middle of the top Level (6). Level 6: 28/30.
QUESTION 12

‘Rank and social status are enemies of happiness.’

Script 17: Wilde and Chaucer – Level 5

‘Rank and Social Status are enemies of happiness’

In light of this view, consider ways in which writers explore the effects of rank and social status. In your answer, compare one drama text and one poetry text from the above lists.

Both ‘An Ideal Husband’, as written by Oscar Wilde, and ‘The Merchant’s Tale’ by Geoffrey Chaucer represent the social views on women and marriage of the time. What is evident to see through both texts is the fact that abiding by these rules often leads to unhappiness, and can also lead to the over-idealising of marriage itself, on the whole. Whilst characters within Chaucer’s novel may feel as though the issue of class does not affect them in the slightest, the reality is that their subconscious feels far different. Similarly, the fact that all of the characters within Wilde’s play abide by all of the social views of the upper-middle classes means that a lot of them are actually deeply unhappy in their lives, and are supposed to fight against the very basic qualities of human nature.

Firstly, what is evident to see throughout Chaucer’s ‘The Merchant’s Tale’ is the fact that the majority of the reason behind which he is marrying January is through, to some extent, the normalities of a married life itself and how both society and God will view him. January appears to marry May to simply make up for all of the bad things in which he has done throughout his lifetime, and this leads him to completely over idealising the sacred institution. For example:

“For wedlock is so esy and clene
That in this world it is a paradis,
Thus seyde this olde knight that was so wis,
And certeinly, as sooth as God is King,
To take a wyf is a glorious thing”

January appears to think that simply through going by the normalities of a married life he will be forgiven for all of the sins in which he has committed throughout his lifetime, and that his position within the eyes of God will be far better than before. This idea of simply marrying through the normalities of upper-middle classes is represented well within ‘An Ideal Husband’ by Lady Markby:

“Nowadays people marry as often as they can, don’t they? It is most fashionable”

What this quotation illustrates is the fact that the social structure of Victorian society required one to be married, as it is simply something that people of a certain social class do. Marriage within Wilde’s play is seen as a fashion of the modern day, as oppose to a sacred institution in which it was originally intended to be.

Moreover, what is interesting to note with a character such as Lord Goring is that he does not constrict himself to the expectancies of Victorian society, and it is exactly because of this that he is one of the more content characters within Wilde’s play. For example:

“To marry oneself is the beginning of a life-long romance”

Whilst this may appear to be self-centred and selfish, it actually demonstrates the hypocrisies of Victorian society’s idealistic views of the matter of marriage. With Wilde’s play, the expectation of members of the upper-middle classes for everyone to simply be perfect is to fight against basic human nature. What both texts show is that to confine oneself to the expectations of society only causes for human nature to break out of the chains in which people are expected to be held. This links well with ‘A Merchant’s Tale’, as the irony used by Chaucer throughout the play is to illustrate the fact that the rules of the Church were so unrealistic that eventually no one abided by them,
including January who had been with many women before his marriage with May, and indeed May herself who broke the law of obedience with her affair with Damian. In addition, May is a perfect example of the extreme stresses in which social ranking plays on ones happiness. She is subject to the sexual desires and social demands of January, who himself is many years her senior. Her unhappiness is evident through her affair with Damian, as well as simultaneously the lack of attention in which she pays January. The views Western society at the time meant that nothing mattered except the class, money and power of Men, and women were simply expected to abide by the rules which were enforced on them. The only reason in which May eventually marries January is due to the social mobility she gains from this transaction. The reasons behind her misery are evident through the quotation:

“He lulleth hire, he kiseth hire ful ofte,
With thikke brustle of his běrd unsofte
Lyk to the skin of a houndfisshe, sharpe as brebre
For he was shave al newe in his manere”

What this quotation illustrates is the sheer incompatibility between both of the characters in the play (as well as their names January, meaning cold winter, and May, the warmth of spring), and it pays perfect testament to the notion that the rules of society ruin the happiness in which one could potentially feel in life. Similarly, the views on sexuality at the time in which ‘An Ideal Husband’ was written meant that people were expected to, as mentioned before, fight against basic human nature, and one could say, basic civil liberties. Similar to the unrealistic expectations of the Catholic Church within the earlier part of the last millennium, many Victorians simply fought against them and paid no attention to them at all, and this is evident through the name the ‘naughty nineties” which was given to the last decade of the 19th century to represent the promiscuity of the society at that time. Wilde himself, although writing with extreme melodramatic techniques that Victorians adored, also ironically did not allow himself to be dominated by the demands of society at the time, as his homosexually and lascivious encounters eventually resulted in his imprisonment.

Furthermore, both texts show that as mentioned before, to ultimately achieve happiness, people must go by what feels right within their nature, as oppose to going by the rules in which society dictates upon them. Ultimately, what we learn through Wilde and Chaucer’s texts is that ultimately this is exactly what people do, and it is because of this that they are far more content than before. For example, Mabel Chiltern exclaims:

“An ideal husband! Oh I shouldn’t think I would like that! It sounds like something from the next world….. He can be whatever he chooses. All I want is to be a real wife to him”

This completely supports the notion that rank and social statues are enemies of happiness, as by the end of each text, all of the characters have admitted to breaking the basic rules that are the foundation of their societies. Within ‘The Merchant’s Tale’ although January is initially saddened by May’s decision to have an affair, it ultimately leaves him with the prospect of having a son; something which, he believes, will place him in a greater position within the eyes of God. What’s more, the affair in which May undergoes means that she is able to fulfil of her basc desires that simply cannot achieved with someone who is completely physically incompatible with her.

In conclusion, what both texts illustrate is the very simple fact that rank and social status are enemies of happiness. This is evident through the way in which the characters act throughout both pieces of literature. The irony behind both texts is the fact that those who make the ultimate decision to go by human nature are ultimately far happier than those who do not. For example, Lord Goring who, for all of his life up to this point had not been married, did not abide by the ridiculous rules in which Victorian society enforced upon him and ultimately it is because of this that he was far happier. Contrast this with the Chilterns, especially Lady Chiltern, and we can see that exactly the opposite is true. With her idealistic views on the way in which life should be lived she almost destroys her marriage with Robert, and the reality of her individualistic ways also ultimately contradicts the morals in which she has laid down.
EXAMINER COMMENTARY

Some aspects of this answer are ‘good.’ The essay is notably strong in its consideration of context – and the fact that this is the dominant AO (50%) for this section of the paper ensures that the candidate meets many of the criteria for a Level 5 answer. Contextual evaluation is good, clear and – often – lively (“the ’naughty nineties’”). These good elements in the answer are also balanced by less positive achievements. For AO1 we see a well-structured, clear argument but also some lapses in both expression and ideas (“Chaucer’s novel”). Textual knowledge is sometimes impressive but it is notable that the candidate chooses to use lengthy – rather than pithy – quotations to back up his ideas. There is some good (implicit) recognition of different interpretations of the texts and comparative analysis is often clear.

Overall therefore the essay meets many of the criteria of the Level 5 Assessment Objectives and would receive a mark in the bottom half of that range. Level 5: 22/30.
We'd like to know your view on the resources we produce. By clicking on the 'Like' or 'Dislike' button you can help us to ensure that our resources work for you. When the email template pops up please add additional comments if you wish and then just click 'Send'. Thank you.

Whether you already offer OCR qualifications, are new to OCR, or are considering switching from your current provider/awarding organisation, you can request more information by completing the Expression of Interest form which can be found here: www.ocr.org.uk/expression-of-interest

OCR Resources: the small print
OCR's resources are provided to support the delivery of OCR qualifications, but in no way constitute an endorsed teaching method that is required by OCR. Whilst every effort is made to ensure the accuracy of the content, OCR cannot be held responsible for any errors or omissions within these resources. We update our resources on a regular basis, so please check the OCR website to ensure you have the most up to date version.

This resource may be freely copied and distributed, as long as the OCR logo and this small print remain intact and OCR is acknowledged as the originator of this work.

OCR acknowledges the use of the following content:
Square down and Square up: alexwhite/Shutterstock.com

Please get in touch if you want to discuss the accessibility of resources we offer to support delivery of our qualifications: resources.feedback@ocr.org.uk

Looking for a resource?
There is now a quick and easy search tool to help find free resources for your qualification: www.ocr.org.uk/i-want-to/find-resources/

www.ocr.org.uk/alevelreform

OCR Customer Contact Centre

General qualifications
Telephone 01223 553998
Facsimile 01223 552627
Email general.qualifications@ocr.org.uk

OCR is part of Cambridge Assessment, a department of the University of Cambridge. For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored.

© OCR 2017 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office 1 Hills Road, Cambridge CB1 2EU. Registered company number 3484466. OCR is an exempt charity.

Cambridge Assessment