

A LEVEL

Exemplar Candidate Work

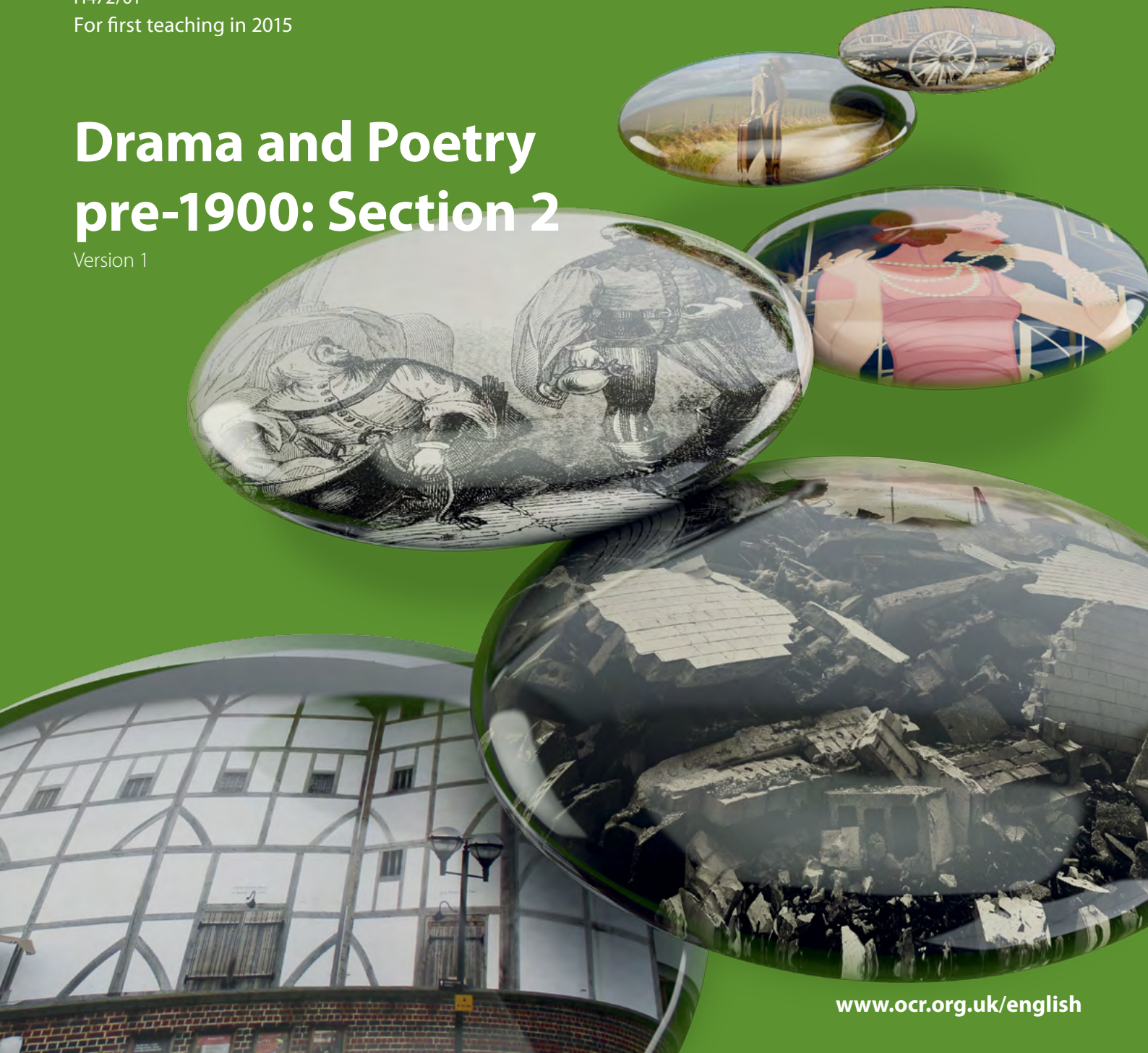
ENGLISH LITERATURE

H472/01

For first teaching in 2015

Drama and Poetry pre-1900: Section 2

Version 1



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QUESTION 7

'Love is invariably possessive.'

[30]

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 ~~a~~ nature of female love and ^{their} ideology of possession. Nora's ability to rebel against the ~~an~~ societal conception of what she must desire shows a complexity ~~in~~ of female love that had not ~~existed~~ been perceived to exist, a love for material and consumption. The macaroon that ~~she~~ ~~possessed~~ ~~and~~ she ate in Act one was an example of possession, and her ~~desire~~ ~~inspiring~~ to acquire the fruits of ~~an~~ an imperialist culture. ~~This materialistic conception of love would be an innovation at the time, as at the time, it is a~~ Goblin Market takes a similar perspective, Rossetti ^{presents} ~~the~~ the sensuous advertising of exotic fruits in a way that encourages the female ~~desire for~~ desire for ~~status~~ power. The way that Nora proceeds to take out ~~her~~ a loan for Torvald without letting him know, 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, ^{imperialist culture} there was usually only one figure that could be considered to transgress the boundaries of male and female lust. The prostitute. ~~But~~ Rossetti and Ibsen present a lust for sexual satisfaction, consumption and possession that ~~disrupts~~ dismantles the idea that males and females should have separate spheres of conformity. A type of love that the female "second class citizens" ~~should~~ ^{*}, a concept very well understood by Rossetti through her work with fallen women.

would not have been thought to be capable of.

The Goblin Market is often considered to be an allegory of Rossetti's own self division. Yet approaching the poem ~~from~~ as if it is ^{was} a conflict of a writer's ~~own~~ ascetic and sensual characteristics draws away from the purpose of why it was written. Rossetti contrasts the evils of self indulgence with the prudulence of sensuous beauty in order to deliver a commentary of the possessive attitude of male love. ~~The ~~entire~~ ~~story~~ The ~~entirely~~ ~~hedon~~ The unwavering~~ hedonism of the Goblins depicts the attitude of men in the society that surrounds Rossetti. Their possessive, commanding nature ~~allows them to ~~take~~~~ is what nearly consumes the girls, telling them to "suck the juice" of their fruits. Nora is consumed by the condescending, possessive ~~nature of~~ ~~love~~ love that Torvald bestows 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 ~~in~~ throughout the play. ~~Both~~ Ibsen and Rossetti both provide a solution by showing the contrast in ^{possessive} male ^{possessive} lust and female love by ~~presenting~~ ~~and~~ creating an image of female salvation. ~~Lizzie and Laura find~~ Laura finds salvation in Lizzie, depicted often as Christ, 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 Linde, who shows her the cruelty of her relationship with Torvald: "All this secrecy and deception, it can't go on!". This ~~developing~~ ~~female autonomy~~ presents a complexity of love for women, ~~that can save them from being consumed by the phallic and ~~possessive~~ ~~love~~ of men. This has been easily~~ ~~being~~ recognised to have inspired the radical feminist movement, with ~~the~~ Ti-Grace Atkinson ~~being~~ quoted to say:

"feminism is the theory, lesbianism is the practice". Effectively making the point that by ~~from~~ women writing, they are able to ~~to~~ find a freedom from the solely selfish love ~~of defined in men~~ selfish love of men.

While ~~but~~ Mrs Linde herself seems to enjoy working for men and does go down to Årsgården in the end, there is a remarkably prevalent homophobic subtext between Nora and Mrs Linde. This developing female autonomy ~~has~~ shows a complexity in female love that has the ability to save them from being condemned by the phallic, possessive love of men. This has been ^{translated} ~~translated~~ into the ideology or modern radical feminism, with T. Grace. Atkinson being quoted to say 'feminism is the theory, lesbianism is the practice'. Arguing effectively that through a writing 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 superfluity of the relationships between characters in *A Doll's House* becomes all the more prevalent when Nora asks the Nurse for permission to hold her own child. She clings with her doll children, convinced that she loves them, in the same way that Torvald clings with his doll wife. The children become ~~separate~~ vivid symbols of family intercom. Nora is bound to the ~~nuclear family~~ by the societal encouragement of the nuclear family to ~~believe that~~ But this shatters in Act three: "I've been your doll wife just as I was papa's doll child!" ~~They are all~~ They are her possessions, in the same way that she is theirs. The motif of the doll children here becomes a metaphor for Nora's possession. ~~As symbol of her~~ A living

part of nature, prevented from full growth; cut, ~~not~~^{taken} and pruned in a domestic environment for the enjoyment of its surroundings. It is ~~an~~ a stately nihilistic symbol of ~~family~~ what Nora, and women like her, have become. When Nora shows the costume from the ball at the end, she shows the conception ~~that has been~~ her platonic conception that has kept her family so content. Rossetti understands this failure, with the Goblines Philip Larkin ~~has~~ ~~states~~ ~~that~~ "It is much easier to imagine love than it is to experience it." He quotes Rossetti's ~~poem~~ *Mirage* shortly after: "This world, and mine own, are changed / For a dream's sake". ~~the~~ She ~~recognise~~ that love has a consistently superficial quality to it, with the theme running throughout Rossetti's work. ~~the~~ ~~despair~~ The Goblines and their lust for women are ~~in creation~~ based on the assumption that women are so simple they enjoy it, much like Torvald assumes Nora's immense simplicity. ~~Both works show a rebellion against the possessive quality of love, with women & transgressing the convention~~ Both works ~~also~~ depict a rebellion against this possessive quality of love, with women transgressing the objectification and oppression that they have endured for decades.

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**.

QUESTION 7

'Love is invariably possessive.'

[30]

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 esy and so clene... it is a paradis". It is however evident that this "blissful lyf" is the result of ^{or wishing for} having a submissive wife, and the events of the Tale show the effect of Januarie's choice of wife. Similarly, ^{implying} She stoops to conquer, while ^{through the title, demonstrates} female dominance, ^{the male character's} ~~show~~ power and ^{indication of} objectifying ~~women~~ 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 ~~an~~ 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 ~~the~~ how his wife could "overmatch the feend". This shows ~~early on in the tale~~, how the ^{initial} power ~~isn't this suggest her power?~~

dynamic of The Merchant's Tale is ^{favoured towards men} ~~biased~~. The same is true within She Stoops to Conquer, where the submissive trait of women is commented on with "pretty innocents" ^{being} Mr Hardcastle's ^{description of} ~~choice of phrasing~~ for his daughter. Whilst Janvarie says May should "love and serve", ^{miss} ~~the~~ 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 undermines their ^{authoritative position} ~~in 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 ~~modestest~~ most modest man alive". The Marlow who behaves "differently around women of another stamp" shows his unnecessary power when speaking to Kate; Miss ~~Hardcastle~~ Hardcastle dressed as a barmaid. Here we see Marlow "seizing her hand" and "attempting to kiss her" whilst Kate "struggles". This behaviour of men to see women as their

an
narrative
body

possession rather than finding love as "mutual affair", is also explored within The Merchant Tale where Januarie shows his "appetit" for "bodily delit" when having sexual pleasures with "fresshe May" for a long period of time.

"She praised his playng nat worthe a bene", yet Januarie clearly found great pleasure as the Merchant-teller states "But who was glad but he? He kisseth hire and clippeth hire full ofte". This pleasure that Januarie receives is parallel to the appetite of Marlow who chooses to "haul [Kate] around like a milkmaid". It is evident that this uncourtly love, is ~~pass~~ based on desires ~~and the objectification~~ and lust for women rather than loving, mutual passion. ~~As~~ Anne Laskaya comments that "masculine competitiveness dominates" within love ~~both~~; with Januarie wishing to have the youngest, prettiest wife "on which he might engenderen him ~~and~~ an heir", and Marlow, a wife ~~who~~ so he can be like other men in "society".

no
comma

perhaps
link to
context
here
noted

The awkward phrasing of Januarie's lust, shows the way in which he sees his wife. "To han some plesaunce on" and "on which" all display May as an inanimate object. ~~likewise~~ Marlow also says about "how he must 'honestly pay for' his wife and exclaims 'She's mine! She's mine!'" These two behaviours show a domineering male figure who sees a wife as property. The behaviour of the oldest character's in She Stoops, Mrs and Mr Hardcastle,

are very different in speak to each other in very opposing manners Mr Hardcastle mock 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~~ The Merchant's Tale with "wyf is Goddes gifte verrailly" showing a view of women being gifted to men as an aid. Likewise, the use of "my" with ~~Dr~~ 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 ^{market} ~~mirror~~ is developed within both texts, in The Merchant's Tale with "setka mirrour polissished bright and settit in a commune market-place" and "benefit of a girl who puts her face to market" within She Stoops. A market has connotations with trade and purchase or ~~exchange~~ sale, and so ^{implies} ~~infers~~ the woman is an object that ^(can be infer) can be purchased, just as an object can.

In contrast to viewing the drama and poetry as displaying possessive love, the female ~~characters~~ ~~protagonist~~ characters show domineering edges that both undercut the works to twist the series of events. Within She Stoops to Conquer the title immediately shows a female protagonist, and within The Merchant's Tale May goes on to initiate a

link to Bible for Av3 (and wife) God's marriage

Alan link Av3

And a powerful one.

relationship with Danyan ^{look u / don't eq}
 At the announcement of a potential ^{powerful} suitor for Kate, she elaborates that "he must have

^{attention among my work - who is in control...}
 more striking features to catch me, showing ⁵ a superficial, yet self-assured demeanour. Likewise the disguise of Kate as a barmaid is used to conquer ~~the~~ Marlow, with martial imagery such as "little victory... champion... giant's force... to combat", being used. ~~Tane~~ Frank ~~Barnard~~ Smith states Donoghue states that "She Stoops places the 'high-low' opposition, alongside familiar opposites - ~~country~~ country-city, 'modest-impudent'." With ^{these themes} 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 Danyan who "langwisseth for love" is introduced. May acts more forceful with Danyan, as seen through "harde him twiste", and so goes on to commit adultery. As Jane Barnard-Smith states, "deceit is the life blood of courtly love", ~~and~~ whilst also liberating women, so that they are no

longer objectified. ^{Good if you cl. explore this context a little further}
 In both texts, the intrigue lies
 in who we feel sympathy for as a

reader Both male and female characters
 show multiple sides to their ~~person-~~person-
 ality and so behave in differing
 manners. "The Merchant's Tale" cannot
 easily be classified as misogynistic - the
 woman wins! - explores the whole
 question of the texts. There is not a
 clear "winner" in love as both
 participants have failings. Women
 are undoubtedly objectified, but
 equally show forceful nature to
 reach "conquer".

critic?

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**.

QUESTION 7

'Love is invariably possessive.'

[30]

Script 3: Ibsen and Rossetti – Level 4

In the Victorian era it was the social norm for women to ~~marry~~ find a spouse, and dedicate their domestic work into raising a family. This in itself shows possession of women's roles and the expectations they are faced with. Henrik Ibsen in ~~the~~ A Dolls 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 suffering into women's life of love.

In Rossetti's poem Maudie Clare she writes about a tragic love between two separated partners. The poem presents themes of unrequited love and unacceptance. When Maudie turns up to Sir Thomas' wedding this ultimately shows her desperation and instinctive ~~self~~ 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 Maudie Clare as ~~the~~ 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 affianced partner. ~~Then~~ The possession and hold Maudie has onto him is ~~the~~ a consequence of her love for him, and the ~~notion~~ 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 Maudie wants to be able to own Thomas' and gain his persona all to herself, however ~~there is~~ there is an inability for this to happen, yet Maudie will still not leave

his side, which shows that she's holding onto lost memories. Typically in the Victorian 18th Century it would be most common for a man to be utterly fascinated with a woman

and the ~~unhappy~~ tragic love would be swayed more towards a man lusting 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 view point 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 ~~inhabited~~ 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 ~~can~~ get a valid picture if Nora's love was true, however ~~we can~~ ^{it is} 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 presents him to be very possessive towards Nora. He calls her "my little skylark" and "my spendthrift", which shows that he thinks of her to be the ownership of himself, ~~and~~ ~~that she belongs to him~~ and that she belongs to him. This implies that he has ~~ex~~ control and power over what she can do.

In A Doll's house Nora never really leaves her house 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. ~~Torvald~~ 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 Torvald 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 a man'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~~ the speaker writes ~~about~~ towards an imagined conversation, however we only see the narrators side of it. The feelings of love in the poem are unwanted and unwelcoming. The ~~the~~ female speaker explains ~~how~~ how she 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 females 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 boldness and restraint into the speaker, as the male is 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 ~~and~~ 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 devoted 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 suppression of women in society. ^{perhaps} "Love is invariably possessive", ^{portrayed} is both negative and positively ^{portrayed} as most females in the 19th Century would follow the domestic housewife rule and marry 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 is 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 diversley 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 ~~bad~~ ^{criminal} 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 over rule it - He does not like the fact that he can no longer dictate her or show her off anymore. ~~Her actions~~ ~~mean that~~ 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, ~~is~~ - 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 lust for the fruits is too much to handle, even though her sister is telling her not to comply to the sounds of "come buy, come buy." Love is presented differently as it's a more phillia love compared to eros love, however Lizzie's love for her sister invariably 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. Torvalds 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 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 ~~pre~~ explore ways in which the lover is possessive and controlling of another, yet it is ~~changed~~ 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 attachment from his affaired 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**.

QUESTION 8

'Good writing about sexual relationships is invariably moral.'

[30]

Script 4: Goldsmith and Chaucer – Level 6

(1770)

o) In 'She Steps to Conquer' Oliver Goldsmith's explores exploration of sexual relationships and ~~therefore~~ the morals attached to it is a form of comedy ~~and~~ especially amusing for 18th-Century audiences, however, Geoffrey Chaucer's 'The Merchant's Tale' also uses this theme to evoke laughter in 14th-Century audiences. Goldsmith himself lived a lavish life of gambling and womanising so his ^{own} morality is questionable, which is perhaps what he draws from to ~~start~~ create humour. Chaucer ~~he~~ uses a woman who defies a normative patriarchal society to create humour himself. *How can you support with context ideas, too?*

Marlow and Kate's romantic interest is the main example of sexual immorality in the text. Marlow claims he will never "soar above the reach of ... the duchesses of Drury Lane." ~~He~~ claiming he will only ever be able to copulate with prostitutes. Goldsmith creates humour here by making other features through connecting them with prostitution. Marlow cries that ~~unless~~ around women of reputation, he can't "say five things to them. They freeze, they petrify" him. This is similar to Goldsmith's own female troubles - James Oglethorpe explains that he too "got on much better with lower-class ladies." In the Tale, January finds that he too has to ~~for~~ marry May, a woman of "small degree" in order to satisfy his sexual appetite. Despite being of a similar social class to Marlow, Kate dresses as a "harlot" in order to discover his true nature, through choosing a

and though comparing it with May and January, we see the immorality of sexual desire

Names authors

AO3/AO5

perhaps link
to 'maturity'
the less
word

A55

woman of lower social class, Chancer also reveals the true nature of January - he is not after a meaningful, loving marriage, just a woman ~~that~~ with whom he can use his "marriage" to pleasure. Jay Schlessener comments that "all good feelings [Chancer's] audience might have about love and marriage" are "demolished". We see both January and Marlow use sexually implicit euphemisms to express their sexual hunger and, in turn, create humour. Marlow demands ~~that~~ to Kate: "You must show me your embroidery" and January similarly demands sexual ~~legitimacy~~ from a woman by stating a woman must "yell her debt" ~~than~~ that it is due, ~~usage~~ where we hear the voice of the Merchant in the word "debt" to create layered laughter. The difference is, while Kate deceives Marlow in order to secure his love interest, May deceives January by cuckolding him - it is plain to see that the latter ~~is~~ ^{reads} infinitely more immoral. Both writers empower the ~~audience~~ ^{readers} by giving them the ability to see through the lenses of the deceiver and the one being deceived, which implies that comedy has remained much the same between the 14th and 18th Centuries. A57

won
ambiguity
A57

more
exposed
again

A54

nice
connection
wealth

Both writers use ~~language~~ ^{upside} comedy to express sexual desire and the lack of morality that comes with it. Chancer uses the word "queynte" as a pun for "cunt", 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~~ ^{intimate} comedy however, and neither is it just the men who ~~should be~~ are guilty of sexual outrage. Goldsmith and Chancer also use physical comedy: Marlow says when encountering women he does "bow down very low" - January too does "stomach down" - these men, arguably the protagonists of ~~these~~ texts, both do this and in doing so remain oblivious to the deceitful nature of women. Alain Blamires argues it's "tempting to credit May with autonomy" since she craves sexual satisfaction so much that she must die

A55

or else "han him as hir teste". When you consider this along with her initiative to counterfeit a key to the love garden, May begins to arise as an immoral sexual figure rebelling against the normative patriarchal society - an innovative form of comedy and one which contemporary audiences would find amusing. Kate too is dismissive of

A little vague to context

normative patriarchal views. to Hadcastle "I find such a pleasure, sir, in obeying your commands." This irony creates layered laughter through mocking her father's traditional patriarchal views. Chaucer also explores irony in a sexual manner through May's adultery with Donny, who is ironically a fool of January's economy; the very thing which attracted her to January in the first place.

but is this meant? remember to AFD

The writers use nuanced nomenclature to add a sharp comedic edge to the identity of characters. January is "hoor and olde" and is of course a winter month -

not sure this is meant

compare ~~with~~ this with young "fresshe" May, a spring month, and we have two juxtaposing seasons in terms of fertility and by extension sexual hunger and vivacity. Tony Lumpkin's romantic interest "Betty Bouncer" - here Goldsmith uses plosive alliteration and a pun in her name to express her voluptuous attraction and to allude to Tony's gambling habits.

How you love the forward momentum of yr. argument somewhat

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 Marlow, thus devaluing her into a bargaining chip - ~~sexual~~ gender humour clearly remained 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, eschewing prudence in doing so. Hastings responds "Perish the bimbles! Your person is all I desire" thus showing that he

Pathos for Jan.

values love over wealth. Hastings later says "Perish fortune! Love and what will increase what we possess beyond a monarch's revenue." Goldsmith's personification of Love and fortune is an extreme display of sentiment. Chaucer uses the semantic field of finance, showing the voice of the Merchant, through Janney using terms such as "tresor"

note if you can't develop this idea

and "dette" to describe women and sex. ⁴ Sir Charles and Hodgecastle too speak of money: "Will you talk of finances to me?" Showing that the patriarchy deals in money.

△ Janney however uses finances in a sexually disturbing manner rather than a loving one.

The endings of the texts are ~~very~~ juxtaposing in terms of the morality of Love. Janney of course is cuckolded by Mary and Duncan in the pear tree, an ending which actually evokes pathos for the despicable but mistreated figure. Comparatively, the characters in 'She Stoops to Conquer' are all happy, a common trait of sentimental comedy (but Mrs Hodgecastle's unhappiness at her ruined "fortune" ~~messages~~ allows it to remain a laughing comedy) and in terms of morality, slight deviations from the straight and narrow aside, the characters have behaved morally, and most importantly, amusingly.

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.'

[30]

Script 5: Goldsmith and Chaucer – Level 5

8) 'Good writing about sexual relationships is invariably moral'

"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 of his characters in the prologue before we even meet his characters. "virtue is not virtue if she tumble" presents an image of how the women, specifically Kate, will "stoop" 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 dieris "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 humours" instead of those created on gossip and private lives. In the 18th Century theatres were becoming more popular and critics emerged such as the Tattler. As Richard Sheridan put in School for Scandal (1777) people would "crave what you will - there's quantum supposit". Thus Goldsmith made clear that his aim was to

sp. uncover the "joibles" in his audience and present a moral conclusion through comedy. *Strong para.*

Similarly, Chaucer presents his tale through the voice of the Merchant. The Merchant

pg. 1

Be specific!

believes that his wife is a "shrew" and a *cas?* "passing cruelty" who is worse than the devil. *Tongue?* who wishes she would be like Griselda, a silent and serving wife alluding to another tale. *the story*

AO3

Yet, when the Merchant reveals that he's been ensnared just "these ~~not~~ months two",

AO3

Chaucer's satire is revealed. Robson calls Chaucer "bitterly ironical" because he presents a double narrative that undercuts the Merchant.

In the general prologue, the Merchant is presented "in mallelee" and "hye on horse" we cannot trust him as "there wiste no wight he was in dette".

Part in with AO3

Chaucer makes moral judgements and lessons using the pilgrim tellers so they "are all conceived as junctions of what they do" (A New Introduction to Chaucer) as plot devices.

explain more clearly how this is morally

AO3

"deceit" is the "life blood of a courtly relationship" suggests Jane Bathard-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 so tempted to eat, as in Genesis. May is originally "freshe" and as "stille as steen" but becomes mischievous,

AO3

stating "I neche not" and manipulating *God all 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. Damyan acts as the "lecher" or

Ep: snake in the tree who also deceives January who thinks him "wys, discreet and secre". Kate Hardcastle in She Stoops to Conquer is ~~also~~ ^{also} manipulative as she takes on the appearance of a barmaid so that she can win the battle for Marlow as an "invisible champion" of romance. hexical fields of combat and disguised appearance are used to show the falsehoods in this narrative. As Goldsmith presents it, "the world's a masquerade". Kate becomes changes from a "pretty darling" dressed in "French frippery" to a low class servant. As Mr Hardcastle warns us, she has become "injected" by appearance. Marlow is ~~in~~ guilty because of his at Both Kate and May wrongly deceive their husbands and therefore their marriages are ~~do~~ set for unhappy endings.

Do closely to title.

As1: 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 "new and old" January. In his encomium to marriage, January presents a wyf as "God's gift", "his paradis terrestre and his disport". Though doting 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 jish" and "tendre veal" is his commodity. Theophrastes and Justinus warn him that he should be wary of taking a young wife as he'd become a "colward" but he disregards them ("straw for your senek"). A hubris emerges as a result thus, when he is "woven blind" there is no sympathy. Instead Chaucer teaches the moral lesson that

As1: → my kid personally to language

As1: ^{perhaps} holds equally accountable by... [whom?]
^{perhaps anachronistic...}
 As1: → my kid personally to language

"he that misconceiveth, he misdeemeth". When Pluto
~~excites~~ → ~~with~~ ~~down~~ ~~him~~ ~~to~~ ~~the~~

pg 3

Ans

blinds him to ~~not~~ reveal May's "harlotry". January deserves to have to "stoop down and on his back she stood", aiding her betrayal. Marlow is "alternately a mouse and a ~~she~~" (Frank Donoghue) and so ~~satirises~~ is satirised by Goldsmith. He is both a timid gentleman stuttering "a-a-a-" at Kate and the "Rattle", seen by Mr Hardecastle as "impudent", who "seizes" Kate's hand despite her "struggling". Though Kate is wrong to continue to use him, Marlow deserves the fate "worse than death" and is they "retire, she tormenting him".

Story top is
 sentence
 well done!

These literary pieces provide the author's authors 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~~ not to depict the vulgar but rather "the pretension to refined taste itself" (Frank Donoghue) through both Kate's double appearance and Marlow's, setting a pairing bound to tumble. Chaucer uses narrative voices to undercut his teller with ironies and present the faults in human behaviour through a sexual relationship. May chooses to change her happiness by being "secreet", penning notes and putting them in "the privy". Yet, in the long run, she follows a path of sin mirroring Eve's. January, deluded that ("Do that he sayd 'Al redy-sine'") and disregarding all ~~anxiety~~

anxiety

anxiety's warning him. Thus love proves "blind alday". Ultimately Chaucer and Goldsmith speak to their audience, teaching them morals through narrative.

Ans

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.'

[30]

Script 6: Ibsen and Rossetti – Level 6

(9) 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 writers seem to explore the different expectations applied to men and women yet both seem to carry an inherent belief in ~~separate~~ 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 described 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 "sparrowbird". Alternatively Torvald can be seen as a victim of ~~the patriarchy and the institution~~ 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 criticising marriage ~~itself~~ – something Rossetti seems to do in her poem 'Maude Clare'. She cleverly subverts the ballad form to criticise marriage and not praise it (as would be expected) by showing how Sir Thomas hasn't always been faithful and thus 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 are more powerful as Sir Thomas appears weak and afraid when stuttering in reply to the strong character of 'Maude Clare', whose power is emphasised by her titular role.

In this way, feminist critics such as Sandra Gilbert and Susan

Gilbert view Rossetti as a "singer of remuneration" 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 'Maude Clare' and the speaker of 'No Thank You, John'. Thus it seems clear Rossetti wanted to promote women as equal or perhaps even ~~the~~

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 ~~she~~ - believing women shouldn't go to university. Ibsen also refused to call himself a feminist and, as Joan Templeton describes, he "did not stoop to 'issues'". However, in spite of this, he clearly shows a belief in the strength and independence of women by giving Nora the ~~right~~ ability to go against her husband, seek freedom and leave the household at the end of the play.

Although Nora appears stronger than Torvald ~~she~~ in the closing 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 relationship with his wife Suzannah Thoresen, something he ~~was~~ ~~not~~ ~~publicly~~ 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 ^{imply} that equality is a necessity in true love which seems to be a belief Christina Rossetti also carried. Although her poetry about love, such as 'A Birthday', is largely very personal and internally focused she exhibits a belief in selfless love in ~~her~~ her poetry (for example within 'In the Round Tower at Jhanni' where two lovers wish to die together) that seems to put true love and gender equality hand in hand.

Although Christina Rossetti ~~was~~ ~~not~~ perhaps shows a lack of understanding about men - supposedly never recovering from the loss of her father at a young age - she, ~~never~~ ~~apparently~~ ~~to~~ ~~believe~~ in ^{her} through work, seems to believe in gender equality. Ibsen seems to

explore male and female ~~sex~~ power dynamics more explicitly, with power shifting from Torvald to Nora ^{but a} belief that neither gender is more powerful also shines through - something clearly evidenced by his personal life. Thus it could be said Ibsen didn't mark boundaries between men and women and, as Joan Templeton claimed, was in fact a "prot of the truth of the ~~human~~ human soul" - which is a title that can ~~not~~ ~~be~~ ~~applied~~ 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**.

QUESTION 9

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

[30]

Script 7: Goldsmith and Chaucer – Level 6

Not sure how this relates to the question

Chaucer's The Merchant's Prologue and Tale is a text so famed for its irony and subsequent levels of narration that it can be read to be "one of the most amazing instances of sustained irony" (Kittredge) in English literature. A core part of the Merchant's Tale is the role of women in the text and their presentations of deceit, the power dynamic within relationships and the begging question of to 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 contrastingly awful presentation from the author in the eyes of the audience. ✓

More focused
good companion

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 "fresshe Maye" and "my pretty darling Kate" are personified by their beauty - something they use to their advantages later in the tale. In the exploration of gender within these two texts it is important to note that Mortimer has asserted that in Chaucer, "women are constantly the victims of sexual prejudice" and within She Stoops to Conquer, Marlow's "sexually offensive" (Hawthorn) nature is a large aspect to understand. Both texts are almost framed for excessive sexualisation and an emphasis on the male lust. A gendered reading of the texts therefore would lean towards how it is the patriarch that consistently strives for sex whilst it is essentially the

critics' views appropriate but engage with them more critically

duty of the female figure to be "as still as a stone" for the man. 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 from it. The "pretty darling Kate", "pretty innocence", "pretty simplicity" of ways to describe Miss Hardcastle instantly sexualise her to the extent that that becomes one of her core identifiable features so that later in the text when both Marlow and Hastings look 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 preceded with carnal? adjectives such as "freshe", "young" or "tendre veal" - again overly sexualising her to the extent that she ~~is~~ is not given the capacity to serve as much else other than a "young wyf", that "shall not passe twenty year". 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.

Demetrius "so" "ravished" with Maye as is Demetrius, that Maye is able to easily deceive the "hoar and old" husband in his "pittes bank" order to copulate with Demetrius who was so "sike ... in Venus figs".

The ideas of gender within the texts essentially follow the same pattern - the overly sexualised female is able to use her sexuality to deceive the patriarchal figure in their texts. Marlow is left dumbfounded by the nature of how the "milkmaid" is "vastly handsome" following Kate's trickery whilst Maye is granted the ability to talk her way out of her predicament through the power given to her by "Proserpina". Nottel speaks of how following The Merchant's Tale we are "both entertained and disorientated" - something that the female leads exact over the male figures in the texts. The theme of gender in both The Merchant's Tale and She Stoops to Conquer is one of the most important themes in

both texts, the ability for the female leads to move past their unnecessary over-sexualisation to deceive the male figures can be read through a feminist lens, to be the ~~one~~ early developments of a more marginally less sexist form of literature given the styles of writing at the time, specifically at Chaucer's time period. Equally, it is of

social/
gender
context
(10/3)

(Edging towards
paraphrase
keep it analytical
r focused ~
the question)

reception
context (10/3)
ways of
reading (10/3)

note how the Merchant's Tale's portrayal of women greatly differs from the excessively patriarchal Clerk's Tale of "Griselda" that the Merchant references early into his own tale. Simultaneously the Merchant's tale differs from the "bawdry" (Kitteridge) of the Miller's Tale showing how, in the marriage collection of the Canterbury Tales, the Merchant's Tale can be read to be one of the least degrading to women.

appropriate use of context within CT

The essence of the issue here is how these aforementioned depictions of gender affect the power dynamics within relationships in both the Merchant Tale and She Steeps to Conquer. The way that Marlow is seen to "seize" Kate's hand and "haul [her] about like a milkmaid" is testament to the perceived power that men have over women in these texts - in reality whilst Marlow is being "sexually offensive" (Kitteridge), he is actually being totally deceived by Kate's disguise. Simultaneously, Maye's brichery of feigning or actually being pregnant is a distraction away from how she had just been "throng" in the tree within Januarie's own secret "garden". Maye herself is being as "wys, discreet and secrea" as Januarie is revered to be in this case showing the power that ~~that~~ she is able to command. Januarie's actions lead him into being a servant to Januarie whereas when Maye applies these "male" techniques so to say, she is able to totally deceive her husband. This idea of power allocation is equally seen between Kate and Marlow within She Steeps to Conquer whilst Kate asserts how Marlow "Scarce looked in my face the whole time" and Marlow's inability to "say fine thinge to them they freeze, they petrify me". Marlow'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 "master ironist" (Ferguson). This idea of the male initially dominating but then being beat at the last moment not only coexists with the lexical choices of "conquest", "champion" and "the battle" throughout She Steeps to Conquer but also in the Merchant's Tale. The instance of where Pluto states that he will reverse Januarie's state of being "woxen blind" if Maye wrongs him is then reversed by Proserpina's actions of giving Maye the words or "tongue" to

Comparison developed

talk her way out of her predicament. It is the case that the "labbing" nature of the "shrew" is what actually allows Hage to get out of her wrongdoings again supporting Kitteredges assertion that ^{Merchant's} The Tote is "so expanded with savage satire". The allocation of power in both texts seems to follow an interesting pattern - they feature strong masculine or patriarchal leads only to be beaten or wronged 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 to always reside in the male figure - not because of the way the texts are formulated but sadly by the (patri) context and time that those authors were writing in.

social context

Goldsmith is writing in a time where "politeness became the new currency" (Freeman) and due to this, he explicitly satirises the abilities of these new types of sentimental gentlemen against the "rehearsal" figure of Tony humphreys. Chaucer equally is unable to escape the restraints set on him by his time period to fully explore the equal power relationship between man and woman. What can be drawn however is how both texts view marriage to be a "mercantile transaction" (Morrey) thereby a "bargain" is struck in the context of "scrit and bond", a "sly and wys tretise" and finally the Chaucerian idea of marriage being a "covenant". These lexical choices by both authors lead to how the relationship is fundamentally a transaction. The imagery of the signing of property whereby the property in question is the wife figure. ~~It then tends to the~~ It then tends to the case that on the outside of a relationship, the male figure is more dominant in these texts. ~~but~~ In reality, they act as a palimpsest - if one scratches beneath the surface to the true human to human relationship under the guise of a mercantile transaction, one may actually see that the women are often the ones who are able to "subtiltee" distract and lead the men into their true aims. The overall assertion is that yes, the reality of the title statement is very different if one is able to go beneath the veil of contextual ~~misreading~~ prejudicial sexism.

Also a religious term

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.'

[30]

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 ^{ultimately} 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 ~~strictly~~ a financial transaction, and Chaucer immediately focuses on this economic nexus by describing Janvary as a knight living in 'great prosperitee', looking for a wife 'at' (not ~~with~~) whom he 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 ~~this~~ information of his scandal surfaces it soils his reputation. His wife, at one point proclaiming 'I feel as if you have soiled me', holds this against him as

he has ruined her pristine ideal of what a husband should be. Where Janvarif holds his financial status against May 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 Cheney 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~~ ~~was~~ Victoria herself was nicknamed 'mother of the nation', and ~~this~~ ~~as a~~ ~~figurehead~~ figurehead for domestic ideology even the most powerful woman in the country was unconsciously promoting female submissiveness and obedience. Mrs Cheney ~~key~~ contradicts this image entirely: described as 'Lamia-like', Lamia being a beautiful goddess who was half snake and seduced then destroyed various victims, ~~she is~~ ~~demonstrates~~ ~~an~~ an aggressive form of female dominance. Any background information Wilde gives us about her suggests

~~independence~~ a stylish independence; having come from Vienna she is portrayed as wild and exotic, and this is confirmed by her unorthodox (for women, anyway) methods of manipulation. These are mainly focussed on blackmail, however in the most popular film adaptation of 'An Ideal Husband' her manipulation is also very sexual. She dresses provocatively, obviously to draw attention to herself, wears red lipstick, and practically throws 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 ~~sex~~ images of sexual manipulation are all interpretative, and in the text itself she is more tame; her power lies almost strictly in her intellect, which ultimately fails her as Greville exposes her as a thief. In contrast, Chaucer provides us with some very explicit sexual imagery, that he ironically apologises 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 now her hoor but on my heed', yet on the night of his marriage to May she 'thinks his playing not worth a bene'; despite his proclaimed sexual prowess, ~~as~~ 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 'gan pullen up the smok, and in he 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 ~~him~~ cure him of his blindness

^{further encourages} (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 the love 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. The men in her company corrupt her ideals of love and force her to be content with the only thing available: quick sex up a tree with her ~~her~~ husband's squire.

The perversity of this is enhanced by the fact that the castration takes place up a tree that January has his arms round. This masturbatory 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 through 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 ~~own~~ not-so-humble opinion), and as a result of her worshipping him ~~he falls~~ 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: ~~admit that a man's life is of more importance than a woman's~~ '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 is, I think, 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 threat to the sphere of male authority, shakes it, and then succumbs to it. Although her ~~own~~ rigid morals are eventually broken, she still manages to radiate purity, especially

in contrast to May of 'The Merchant's Tale.' In Wilde's context, women were often seen as pure: the very act that sent the writer to prison which condemned homosexual acts only applied to men because Queen Victoria claimed women 'never do such things'. ~~Example~~ Although women maintain a moral highground both in the text and in context, it is not enough to shake male authority, and Chaucer highlights that deviation from purity is not enough either.

To conclude, both texts ~~use~~ utilise characterisation and the reactionary nature of women to highlight aspects of their underlying power: May through her sexuality, Gertrude through her morality, and Mrs Cheveley through her independence and wickedness.

The fact that ~~neither~~ none of them succeed defines, ultimately, that power lies with the men.

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.'

[30]

Script 9: Ibsen and Rossetti – Level 5

9. The portrayal of men within literature normally depicts men as dominating and powerful. However, ~~does~~ sometimes women can challenge and objecting the male dominance, leaving ^{authority} ~~decisions~~ questioning where the ~~power~~ falls.

Within A Doll's House, Ibsen presents Nora and Torvald's relationship as a direct ~~ref~~ reflection of the 19th century society the ^{play is} ~~plays~~ set in. Torvald's dominance over Nora is reflected in the way he ^{animalises} ~~talks~~ to her, referring her ^{to her as} ~~to~~ 'a pet'. This ~~dehumanises~~ ^{dehumanises} Nora, making her appear low ^{authority} ~~status~~ to him and also allows him to assert ownership over ^{her} ~~her~~. Within the 1900's, this was the normal way of life, and women were dominated by their husbands. Ibsen uses ~~there~~ ^{the} relationship of the two main characters to help portray the ~~re~~ way marriages were in the 19th century. Modern day audiences would be shocked by the controlling nature of Torvald, due to the fact it's ^{an} ~~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 ^{parallel} ~~parallel~~ to Christina Rossetti's poem, 'From One Antique!'. Within the poem the Speaker is ^{making} ~~stating~~ a point about the ~~status~~ ^{status in society} difference between men and women. ~~the~~ ^{the} line within the first

Stanza, 'I wish and I wish I were a man' allows one reader to understand the concepts 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 ~~at~~ be seen to be linked to her feminist beliefs. When the poem was first read, Rossetti faced lots of criticism, as men's perception of women's poetry made it hard to ~~put~~ publish. It could also be seen to be viewed negatively in a feminist light, due to the fact it could be seen to make women seem in awe of men, and therefore weaker.

Ibsen's marriage with Suzanna ^{Thoresen} ~~Thoresen~~ gave him an insight into the importance of equality between men and women. He believed that each brought different ^{elements} ~~aspects~~ to the marriage which could only be understood through equal rights. This could be seen to be the reasoning behind Nora's refusal at the end of the play. The line 'It is your fault I never made anything of my life' is one she directs at Torvald before she chooses to leave him. This is seen to be Nora rebelling against gender roles in 1900's society. Ibsen received much criticism for this ^{aspect} ~~aspect~~ of A Doll's House. Some believed it went against the 19th century values of marriage. A critic named ^{Emmet} ~~Emmet~~ Vallum said 'It isn't within the female nature'. This could be seen to be suggesting that the female nature is to value her husband more than herself, which Ibsen disagreed with. The theme of rejection is present within

Rossetti's poetry. Rossetti had a close friendship with a man name John Brett, who was believed to have purposed to her and been rejected. This could be seen to be the influence behind the poem 'No Thank You John.' It ^{presents} ~~demonstrates~~ the speaker rejecting someone, which could be shown through the line 'why do you tease me day by day?' critics were shocked by the poem, due to the fact it showed a woman rejecting a man. ^{the society of the} 18th century were surprised by the gender swap within the poem, and male critics especially said that Rossetti was creating a portrayal of 'gender inequality'.

Jean Templeton said that A Doll's House 'was more than a women fighting for her rights! she focused article around the idea that one play explored individualism, rather than ^{it being} ~~being~~ a feminist driven play. Ibsen's feminist beliefs were seen to drive the play. due to 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 in doubt about the way she got the money. ^{this} ~~the~~ aspect of the play shocked the 19th century audiences. within the 19th's, women were in charge of house work, and looking after children and men were in charge of financial matters. this then means Nora is seen to be rebelling against gender roles again, by lying to her husband. the poem 'Winter: my secret', is shown to tell Rossetti's poetry. Rossetti had a close friendship with a man name John Brett, who was believed to have purposed to her and been rejected. This

could be seen to be the influence behind the poem 'No Thank You John.' It ~~demonstrates~~ ^{presents} the speaker rejecting someone, which could be shown through the line 'why do you tease me day by day!' critics were shocked by the poem, due to the fact it showed a woman rejecting a man. ^{the society of the} 18th century were surprised by the gender swap within the poem, and male critics especially said that Russell was creating a portrayal of 'gender inequality'.

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triplets, which increases the pace of the poem.
 this then heightens the intensity of the poem,
 suggesting the ~~the conversation~~ ^{company of speaker} gets the
 important. An audience of the Victorian era
 would have been shocked by the idea that
 a woman was keeping a secret, as it gives
 them power. Rossetti was engaged ~~to~~ ^{seven} times
 but never married. This was seen by many as
 something that gave Rossetti power. This
 could then be seen to be reflected in her
 poem.

Overall, within A Doll's House men do seem to
 be more powerful. However due to the feminist
 beliefs ~~of~~ ^{of} Ibsen, he uses the character of
 Nora to rebel against the power of men,
 allowing the play to explore both aspects.

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 Thorneison”; “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.'

[30]

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 ~~the~~ 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 ~~the~~ this blackmailing incident. Lady Chiltern, 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~~ she has a voice and she takes some ~~degrees~~ degrees of control over her husband, but it is based on her high social ~~status~~ position, whereas May, ~~the~~ a lower class woman, representing

a much more worldly women in general at the time. Interestingly enough that Lady Chiltern is a member of "Women's Liberal Association" and Oscar Wilde himself ~~is~~ has the editorship of 'World Women' magazine. Therefore, ~~the~~ interpreting 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 Geng said to Lady Chiltern: ~~that~~ "I

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

In this sense, ~~women~~ ^{the women} under Wilde's hands are made to pardon in the way of accepting and forgiving their husbands. ~~I~~

According to the social context ~~at the~~ in 1890s, ~~women~~ ^{there were many} female campaigns ~~who were~~ ^{that} demanding for improved education and ~~is~~ ^{parliamentary} vote etc. ^{Also,} there are many contemporary playwrights used this concept and mocked on their demands by ending their plays as the feminist ~~star~~ female character gives up ~~her~~ ^{eventually} her feminist perspective ~~and~~ when a prospective man turns up and ~~falls~~ takes her eventually. This was rather common as at that time, ~~only~~ ^{the} the writers ~~only~~ were not ~~not~~ writing plays for ~~lower class~~ ^{the poor} as only the higher class people could afford the tickets. Therefore, in some senses, the gender hierarchy in ~~the~~ 'An Ideal Husband' can only be interpreted in terms of ~~discussing~~ the higher class marriage and their definitions of ~~the~~ ideal women.

On the other hand, Chaucer's May is a ~~be~~ rather 'brave' female character who takes control at the end of the poem:

2

"Ye sike ... ye may more yenelest."

... And it is al another may it semeth.

He ^{that} misconceyvet, he misdeneeth."

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 Commandments.

"Thou shalt not commit adultery", May is sinful ~~the~~ under any circumstance.

This is worth arguing that if Chaucer really wants to ~~depict~~ ^{make} a Medieval ~~woman~~ ^{lower} class woman to ~~be~~ be punished ~~by~~ by God. In their sex garden ^{or} the garden of Eden, January seems is the God but is blinded at this point, and therefore cannot see the wrongness and let the ~~adulterous~~ ^{adulterous} love and courtly love grow in this garden. In this sense, Chaucer seems to know about women ~~as~~ as he knows for May, ~~love~~ love is a luxury and ~~he~~ he seems to have pity on her ~~as~~ but to a certain degree.

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

God woot what May thoughte in hir herte,
Hire penesynge worthy nat ~~not~~ ^{not} a bene."

Due to January's poor performance ~~in~~ in bed, no wonder why May would go with Damian as it is normal ~~for a woman~~ to have no alternative choice ~~as~~ in

3

Medieval England and men can always take indulgence and advantage from women. At the end of this ~~story~~ ^{places his hands on} tale, January "hire wombe and stroketh ~~he~~ hire ful softe", indicating his ~~first~~ ^{primary} desire is achieved and it seems May ~~also~~ also has someone to suffice her own pleasure, which leads to an open ~~ing~~ ending. By having an heir at the end, January manages to maintain his power and love of social status by using his gender. However, his marriage is powerless and voiceless. Nowadays, ~~the~~ the modern reader would probably see it

as a tradition of maintaining blood lineage, but not necessarily the social position. Therefore, ~~we might feel~~ the modern reader might ~~interpret~~ ~~this~~ reduce the importance of ^{having} an heir for the male characters ~~at~~ at the ~~14th~~ Medieval time, as this could be the symbol of power, and this can ~~only~~ only be achieved through January's gender.

There is no denying that in both 14th and 19th century, men ~~were~~ were more powerful than women in terms of choosing ~~there~~ what they desire the most and make them achievable. However, somehow in the Victorian England, men were expected to be more responsible for their doings. Even if Wilde's characters are all higher class people, there is a sense of ~~power over~~ money equals power in this society. As Robert Chiltern, the "ideal husband", said once to Lord Goring:

"~~What~~ What this century worship, is wealth,
~~to have this century is~~ ~~wealth,~~
 to succeed one must have wealth,"
 "I ^{have} ~~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 ^{wealth in order to} have ~~one~~ 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 ~~it seems~~ ^{become} women ~~are~~ more independent ^{nowadays}. ~~For~~ As what Mrs Marchmont said ~~to~~ to Lady Chiltern, ~~g~~ that "you have married a pattern husband", indicating that Robert Chiltern is not just ~~for~~ her wife's "ideal husband" but the whole society's "ideal husband." This makes him seem powerless under the influence of

the entire society at that time. In this case, his gender makes him to be powerful in pursuit of his ^{love of} career, but at the same time, leaves him ~~choice~~ ~~powerless~~ 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 May in a rather nasty manner:

"He outrejoiced thine in his herte and in his thoughts,
His freshe beautee and his age tender,
His middle small, his armes longe and skendre,
His wise gouernance, his gentillesse,
His womanly beihge and his sadness."

By ~~padding~~ ~~at~~ ~~repetitive~~ using h sound at the beginning of ~~the~~ ^{every} segment of the sentences, we understand that ^{is} May's physical beauty and the capability of generating an heir, lead her into January's ~~fantasy~~ ~~is~~ "fantasy". 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~~ and sexual capability are important in marrying to a powerful man. ~~In order to gain~~

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 Chelvey also mentions that "a woman's first duty is her dressmaker", ~~that~~ implying that it is her ~~first~~ ~~and~~ physical appearance makes her

~~first~~ ~~her~~ physical appearance makes her powerful by getting the letter to destroy a man's ^{entire} world and reputation. Through Wilde's witty epigrams and melodramatic speech, we understand that the concomitant shift of values towards the relationship between gender and power can be ~~meanings~~ significant ~~at the~~ Victorian time. As the higher class people would like to read these salacious stories as a part of daily reading, a man like Robert Chiltern could be easily thrown away from the upper class circle and for once, he requires help from his wife, a woman, to forgive him and then to cover ~~for him~~ his part for him and also for the next.

Interestingly enough—that Mabel is the only female character in both texts ~~that is~~ who offers a modern perspective:

An ~~ideal~~ ~~husband~~ husband. Oh no! ~~I would not~~ It sounds like something in the next world."

6

between ~~only~~ ~~the~~ ~~high~~ ~~expectations~~ ~~to~~ ~~ward~~ ~~to~~ ~~men~~. However, Chaucer's characters are more worldly as there are ~~many~~ involvements of sexual desire which is a part of ~~our~~ ~~our~~ 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 ~~deceived~~ nowadays ~~as~~ the dramatic effects is ~~not~~ ^{no longer} 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.'

[30]

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 pear 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 completely 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 slipping 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 lie 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 he 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.’

[30]

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 ideal 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 Merchant’s 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 wax’ 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 Cheveley 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 previous 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 through out 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. They 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. Whereas, 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 Cheveley. 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 an 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.'

[30]

Script 13: Ibsen and Rossetti – Level 4

Gender and power are two themes that often reoccur in Ibsen's plays and Rossetti's poetry. With both authors highlighting the role and status of women. The debate 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 "skylark". ~~However this was her expected role~~ In Norway, in the time of that this play was received women's roles were centred around ~~sex~~ being a housewife and serving their husbands and children, showing that Nora is ~~copy~~ following her expected role. Critics from the 1st Code feminist theories said "It is women's confinement in private spheres which correlate with women's subordinate status", ~~this~~ 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 ~~a~~ one of her suitors, she is ~~using~~ to highlighting her 'right' to say no. A right that women didn't often have the voice to enforce. Although, Gaynell Gait 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'~~ The vital lines of Rossetti's ~~'From The Antique'~~ 'From The Antique' uncompromisingly comment on the role ~~off~~ 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 facade covers the truth 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 ^{the} 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, noteworthy 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 Lide. Critic Millett in 1971 said "Nora confronted every convention and chivalrous masculine ~~project~~ prejudice that ~~was~~ layed her". Both writers, ~~si~~ 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 intrudes 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, ~~with~~ which could be a critique of masculine dominance. ~~Andrew Stewart noted~~ This wouldn't have been expected of women, as she was 'supposed' to be subordinate. Andrew Stewart noted "It's illustrations in combination with the text as well as

the ~~layout~~ 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 not 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 ~~arg~~ 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 ~~p~~ encourages his treatment of her. The idea of her giving ~~a~~ a performance can be seen in the dance of the tarentella, which is ~~not~~ associated with being bitten by a spider and having to 'dance out' the poison, linked to hysteria. When she is practicing she begs for Torvald's help making her seem manipulative. Though an important message radiates through *A Doll's House* which was proposed by ~~a review in the social Darwinism~~ ^{August Strindberg} "Marriage was revealed as being far from a divine institution, people stopped believing it was an automatic provider of bliss". This could be due to the facade that Nora removes and shows the issues within a marriage. ~~Pr~~ Although, Torvald still maintains the power as he forbids her to eat "macaroons". ~~He~~ 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 ~~institutional~~ expected roles. Ironical considering she is in debt to Krogstad and the importance that Torvald places upon ^{the} perception of others. Both writers show the flaws within marriage and the overarching ~~mis~~ idea that marriage was a place of guaranteed bliss.

The theme of power is less prominent through Rossetti's work though is evident in the poem 'Winter: my secret' where the speaker 'torments' 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 there may 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 - "~~this young~~ ^{her} "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 rights 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 an over awareness and over obsession with money which could be shown in the stress caused by debt or how Nora craves to spend ~~the~~ money. Both ~~the~~ winters show the negotiation of power, highlighting the issues that could potentially leave them powerless.

Overall, 'From the Antique' shows the ~~oppr~~ alienation and desire to be dead instead of following ideologies and identities imposed upon them. Where as 'No, Thank you, John', 'Winter: my secret' and 'Maude Clare' show a ~~big~~ conflict between conforming to idea of men being more powerful but then also implicitly challenging that. 'From the Antique' was never published in Rossetti's lifetime, probably due to the foreshadowed 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~~ a realistic view and a ~~view that can still be applied to~~ a story that can still be relatable today. Hatie Morahan depicted Ibsen's work as a "mileu that showed universal anxieties"

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.'

[30]

Script 14: Goldsmith and Chaucer - Level 6

Same Bartholomew Smith comments, 'deceit as the without
or covertly relationships'. Whilst this is certainly true in both ^{transcendent} Chaucer's *The Merchant's Tale* and Goldsmith's
The Stage to Conquer (as seen through the deceitful conduct of both
May and Mrs. Hardcastle ⁱⁿ similarly). Deceit only gains its
affluence through misunderstandings. In both texts, we witness varying
degrees of misunderstandings largely under the context of class, love, class
and gender, and indeed the 'victims' are largely those whose
society respects (The Riverside Chaucer). Through such misunderstandings
the orders of social hierarchy and respect are reversed, exemplifying the
elements of ~~sentimental comedy~~ both *Sentimental Comedy* and
dramatic irony in *The Stage* and *The Merchant's Tale* to
their fullest degree.

In both texts, the writers are aware of misunderstanding to ~~fact that~~ explore the idea of love and relationships. From the beginning of the Merchant's Tale, the Merchant's confused idea of love - as seen through his wailing of his wife of 'passing crueltee' followed ironically through Janvarie's extensive marriage encomium ~~and~~ of love being a paradox *terrestre* - establishes a tone of uncertainty concerning the nature of relationships within the text. Janvarie's misunderstanding towards May's intent with ~~him~~ himself (and equally ~~himself~~ Parvyse) facilitates both the affair of the young couple but heightens the ~~dramatic irony~~ ^{unreliability of the narrator} ~~as the~~ ^{of the narrator} ~~for Janvarie~~ - as Tona Davidson ~~in~~ comments, May's triumph over Janvarie 'masks the unnaturalness of age posturing'. Similar misunderstanding is seen in She Stoops to Conquer, where Hastings and Miss Neville similarly preserve Marlow's misunderstanding of location in order to sustain their own relationship. In both texts, the

no 3
context -
genre /
comedy

misunderstandings of Tarnmore and Marlow are ~~highlighted~~ ^{highlighted}, yet rather than emphasise the elements of 'no pity' in Comedy (Aristotelian principles), the Sentimental Comedy found in *The Shop* rather concerns 'touching our passions' and 'applauding the faults' of misunderstanding, 'as Goldsmith writes in his work

an 'Essay on Theatre' and this is evident through Miss Hardcastle's appreciation of Marlow's 'modesty'. In parallel to May and Tarnmore's manipulation of the old Tarnmore's ~~misunderstanding~~ ^{misunderstanding}, Tony's manipulation of his mother's care and ~~not~~ ^{not} emphasises similar ~~age~~ ^{age} divides between old and ~~young~~ ^{young}. He is portrayed to the audience as 'brotherly' yet to his mother as 'kind' and 'gentle', drawing on the ignorance of the Tarnmore.

some comparison
developed (AO4)
how it uses
facts on the
question (AO1)

opens new
line of argument

Writers in both texts also use misunderstanding to undermine not only love and relationships, but also more widely the boundaries between gender. In *The Shop*, we see Mrs Miss Hardcastle through her disguises of 'superfluous ~~old~~ ^{old} silk' and a contrasting 'plain dress' have a dramatic effect on Marlow's understanding of her. Marlow's behaviour to Miss Hardcastle in the former ('yes...err...') largely contrasts his approach to her in the latter ('look you younger as I draw nearer'). In the Merchant's tale, the male figure is similarly dominant figure as similarly ~~is contrasted~~ ^{is contrasted} through their misunderstandings - Ploto loves out to Prosepina who 'ye no longer contrarie' and 'giveth (May) ~~to~~ ^{to} a sufficient answer' through his underestimation of the female wife. Moreover, Henry Bawdy's Bawdy's criticism of women ('to what sleights and subtilties on women been') in the Epilogue is fundamentally undermined through his lack of understanding of literary humour. In both texts, male misunderstanding is further ~~contrasted~~ ^{contrasted} through the nature of ~~characters~~ ^{characters} - Tarnmore alludes to 'Prognos' as the God of Gardens yet forgets his phallic connotations. Tony similarly appeals to

More promising line of argument in this para, enough you,

the aptonymically 'low' Dick Muggins, Jack Slang and Tom Twit'. Pluto's ~~reference to~~ misunderstood reference to 'Pluto' is exposed by the female Proseptic who highlights his greedy qualities. Indeed, May's comment 'what reckless use of your authorities' in many ways summarises the ironic misuse of male authorities.

Social context considered (AOS)

Detailed contextual point (AOS)

Furthermore, the concept of misunderstanding is used in both texts to undermine class stereotypes and hierarchies. Whilst *Hardcastle* is ~~portrayed~~ initially portrayed as earthy through his pretension of foreign references ('French ~~the~~ piquery', 'Allons') and colonial ('expedition... battle... victory'), the misunderstanding of Marlow and Hastings of *Hardcastle's* house as an inn ~~reverses~~ such an image, as they mock him for his 'innkeeper's philosophy'. As Oliver W. Ferguson writes in his work 'Goldsmith the Traveller', the assumption about the Old Bull's Head generates the play's action and controversy. The misunderstanding of location is similarly deployed in *The Merchant's for Tale*, in which Tanquerel models a garden 'walled with stone' as a mock-Hortus conclusus (alluding to *The Romance of the Rose*), ~~which~~ ~~is~~ with its earthly image fundamentally undermined through the sinful acts of May and Damyan within it ('chance throning'). In both texts, class is further undermined: the misunderstandings of individuals - Tanquerel ~~is~~ although being a 'worthy knight' mistakes Damyan for a 'noble squire', misunderstands his qualities as 'arts and device' as the very ~~of~~ attributes of his betrayal. This is further stressed through Placido's observation that 'Lords becom no fools', yet the contrary of this is seen on *She Stoops to Conquer*. Although being of a low social status, Tony manipulates Marlow and Hastings (even if high class) using their misunderstanding of their location to prove them to be fools.

To conclude, whilst indeed misunderstanding is used by both writers to explore the interactions of love, gender and class, misunderstanding is employed at multiple layers. The Merchant himself 'relies on the blindness' of others to assume a earthy persona (8th Stephanie A. Tolliver, Tanquerel's ~~misogynistic~~ Merchant), allowing the audience to bypass the

critical view
incorporated

prima facie of his costly appearance 'on mittie' to uncover his true nature and motives. Equally ~~also~~ in *The Steps*, although Goldsmith attempts to 'influence his critics' on how to judge the play through his prologue (Frank Butcher Donaghy), the conflicting messages of Mrs. Hardcastle and Tony in the Epilogue ~~advice~~ ^{contribute to} ~~the~~ ^{the} Kate's affecting against the stereotype of 'jolly servants' and Tony rather against the 'damned gentles', ~~on~~ in essence induces an element of misunderstanding ~~and~~ and confusion at an interpretative level of the text. ~~What~~ In both texts, such misunderstandings must be identified by the critic, for either their ~~comedy~~ or indeed critical value, as indeed both authors are described as providing a critical insight to the norms of their ~~society~~ ^{socio}-context which ~~are~~ ^{can} be ~~inferred~~ ^{inferred} through the misunderstandings of the ironically 'most noble' (Goldsmith, 'Essay on Theatrical').

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**.

QUESTION 12

'Rank and social status are enemies of happiness.'

[30]

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 realist 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. ~~His~~ ~~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 ~~the~~ member of the lower classes and Torvald, a man ~~is~~ 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

Helmers must maintain an ostensible facade of acceptability and normalcy, whilst concealing cruelty and disdain. Torvald's ~~refers~~ This links to the image of the doll's house; perhaps the facade is beautiful and pleasing ~~yet~~ 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 contribute 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 draws upon her working class status to degrade Nora. Her laughing patronisation of Nora as a middle class mother ~~indicates~~ indicates perhaps that it is not the case that ~~working class~~ the lower strata of society ~~are~~ years after the validation of the upper classes, ~~yet~~ but that social status causes ultimate, irremediable divides which generates animosity from all sides.

* who does not earn her own living

* could be argued to be a reflection of these divides

Maudie Clare reflects this image of a society fractured by the divides rank and social status create. The polarisation of the two characters, Maudie Clare and Nora, ~~highlights~~ highlights these divides. In the 19th century, Nell's demure and ladylike attitude would have been largely expected of middle to upper class women, whilst Maudie 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 prostitute 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 Linde, and Maude Clare patronises Nell for her ^{unfailing} ability to get what she wants as Mrs Linde 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. ~~Then statement~~ Thus they are the enemies of happiness, as they damage healthy relationships, both friendships and romantic attachments. ~~This term~~ The line "he strove to match her scorn with ^{epitomises} ^{sheer} scorn" best ~~exemplifies~~ ^{epitomises} this lack of ~~an~~ understanding and ~~distorts~~ 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 rank~~. Rossetti best suggests this in "From the antique" in the line "doubly blank 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 rebuts this to some extent in 'No, Thank You, John'. The woman is teasingly yet firmly and consistently rejects 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 playful tone suggest both her resolution and her entertainment. Unlike Torvald and Nora in the first half of the play, this male is the one ^{in a position of inferiority} ~~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 superiority and assumes control over Torvald. Perhaps in this instance Torvald becomes the doll. ~~Perhaps~~ 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 intrinsically linked to a range of other factors such as gender, which were similarly pivotal in their society. Whilst perhaps it could be argued they both make the suggestion that the importance of these things can be challenged, they also both acutely paint ~~the picture~~ a 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.'

[30]

Script 16: Goldsmith and Chaucer - Level 6

In She Stoops 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 Januarie and Marlow, while the lower classes find themselves objectified and the object of discrimination, as is the case for Tony Lumpkin and Danyan, both of whom ultimately outwit their 'superiors.' Chaucer does not offer us hope that Januarie's marriage represents an overcoming of class, and while Marlow's redemption comes after he declares love for Kate even though he believes she is poor, Goldsmith's play ends 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 enable those who possess it to have freedom in love. Januarie is depicted browsing the women he might choose in marriage, observing 'many a fair shap and many a fair visage ... in a concourse market place.' The descriptive use of 'many a fair' suggests Januarie was happy to consider marrying any of them. Later, we hear he was married to May 'by a sly and wye trustee,' and that it would take too long 'to tell you of every scit and bond.' This language, as Huxley states, is more reminiscent of a 'mercantile transaction' than a marriage. Januarie's freedom, then, stems from his ability to pay for love - this is in fact an inversion of the usual flow of money in medieval society, when it was down to the wife's family to provide a dowry. We see some of this freedom in

Social and performance context well developed & integrated

the character of Marlow in 'She Stoops to Conquer'. He uses the similar mercantile language when dismissing the woman he believes is a barmaid: 'There is nothing in this house I shan't honestly pay for.' His money enables him to view women as objects that you might buy. However, his freedom extends only to the lower classes. Although he confesses that 'a modest woman... is the most tremendous object in creation,' he finds himself limited to 'deechesses of Drury Lane' due to his lack of confidence. The 'deechesses' were prostitutes, and Drury Lane the site of a rival theatre; this reference would have reminded the audience of the assumption that actresses were prostitutes, left over from the restoration. ~~Then said~~ The audience would have been able to see the ability of a wealthy man to buy ^(get) love very close to home. Money and social status do not afford everyone love, but they do at least offer greater opportunity.

Good, clear comparison

Social context well developed through

Conversely, the lower classes in both texts are discriminated against by the privileged. May is deeply identified by her husband. Tamer ironically states that 'Love is blind indeed' before telling us that May's primary attraction was her 'fresh beauty' - clearly, Tamer's love is not blind at all. Tamer's attitudes are also revealed in his treatment of his servants. He says to his friends that some men speak of marriage who 'woot namoore than woot my page'. This, once more, is ironic, since it is his page, Pansy, who ultimately eludes him. In She Stoops to Conquer, as in The Merchant's Tale, it is ultimately a lower class figure who outsmarts his betters. He is called by Marlow 'an awkward body,' and obtains revenge by sending him to Hardcastle's house, claiming it is an inn. The idea of a 'country body' was common in 18th century London society, and this is a class Tony means to persecute. In the epilogue, he announces that 'we'll show those London gentry we know what's damned good just as well as they.' This line presents

retro analysis

a humorous contrast between his aspiration, to be 'gentled' with the epithet, 'darned.' This suggests the ~~beginning~~ of the journey of a rake, as depicted by Hogarth in 'A Rake's Progress.' His rise to gaining money and freedom is not necessarily presented as positive, but he is a winner in the story. ~~As~~ ^{Ogden has} ~~critic has~~ arrived to Tony a 'genuinely funny loser', so his lower class status is key to his appeal, and he rebels against upper class formalities: 'Damn 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 Jannet and May, the Merchant says 'Though that she were of low estate, / Sufficeth him her youth and her beauty.' This shows that Jannet was able to see past May's low rank, but only on account of his physical attraction to her. The inappropriate nature of the marriage ~~is~~ becomes apparent, as Jannet is unable to satisfy

May's desires: 'There is no workman, whosoever he may be, / Who works both well and hastily.' The euphemistic 'workman' suggests that Jannet sees sex as a chore, and is ultimately betrayed and cuckolded. * Jannet had taken advantage of May's social status to gain a young and attractive wife, but the result is disaster.

well developed comparison

The ~~key~~ key social difference in She Stoops is a pretended one between Marlow and Miss Hardcastle. Miss Hardcastle defines herself as 'a woman who brings her face to market', yet another mercantile metaphor, and seeks to be an 'invisible champion', and 'stoops to conquer.' The use of chivalric language ~~(points to)~~ implies that to assume a low social status requires bravery. Ultimately, her ruse plays off. Marlow confesses love for her, but says their class is a barrier. Kate

replies that her family is 'just as good as Miss Hardcastle's', a fact which is entirely true, as she is Miss Hardcastle. However, instead of agreeing to see past her origins, Marlow is enabled 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 method of taking agency over her life, but a Marxist might be disappointed to find that class boundaries were ultimately irrelevant to the conclusion. Breaking class boundaries was not on the agenda of either Chaucer or Goldsmith.

Consider
different
possible
interpretations
(AOS)

Rank and Social status occasionally act as comic obstacles on the progress of characters such as Tony Lumpkin in She Stoops, but, more often, high social class offers opportunities for ~~(poor)~~ licentiousness in the upper classes. In the case of Tamara, the abuse of wealth is part of what leads to the bitter conclusion of the Tale, but Marlow, whose lecture is the equivalent to Tamara's, is never punished for his assumptions; indeed, he marries the woman he viewed as a prostitute. Both comedies originate in eras when class mattered deeply, and this is reflected in their use of status in generating humour.

well put

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

Literary
context
(AOS)

+ 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.

literary
context
(AOS)

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.'

[30]

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 to him 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 certainly, 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 expectance 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 expectancies 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 women⁶ 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 one's 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 kisseth hire ful ofte,
With thikke brustle of his berd unsote
Lyk to the skin of a houndfissh, sharpe as brere
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 status 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 basic desires that simply cannot be 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**.



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