A LEVEL
Exemplar Candidate Responses

ENGLISH LITERATURE

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Drama and Poetry
pre-1900
Version 1
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**Section 2 – Drama and Poetry pre-1900**

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Section 1 - Shakespeare

The Tempest

Script 1: Level 6

(a) Discuss the passage from Act 3 Scene 1, exploring Shakespeare’s use of language and its dramatic effects. [15]

(b) ‘The lovers are the chief source of hope in The Tempest.’

Using your knowledge of the play as a whole, show how far you agree with this view of The Tempest. Remember to support your answer with reference to different interpretations. [15]
is expressing love. Ferdinand’s response to the interject is further exclamation, and hyperbole, introducing “heaven”, which is a clear indication of his love as to swear by God, and it is almost canonical which set against Miranda’s honest and innocent question.

The conclusion of his profession “Do love, prize, honour you”, sets Miranda on a pedestal, again complying to treasured societal values; however, Miranda goes on to take the position of herself in the courtship relationship. She mirrors Ferdinand’s use of endearment imagery: he says “make me serve thee”, and she “I’ll be your servant”, which displays her ingenuity and instruction from the Renaissance court, which would be humorous to a Jacobean audience. However, it is still characterised as a courtship exchange through the use of hyperbolic language.

Furthermore, the line “As bondage, as of freedom” is a juxtaposition of the idea of service to one another being a source of liberation – which appears contradictory about this implies marriage, in which the pair and divorce is both a prison and a prison. This is emphasised by the voice of Prosper who interjects in the midst of the passage, and at the end, reminding the audience that he is in control of the situation, and to some extent, controlling Ferdinand’s actions. Therefore, it is questionable if Ferdinand is at all free in what he is saying, and thus the sincerity of his professed love is not completely true.

Emphasis of this is Prosper’s reference to “business” in the conclusion of the scene, which is suggestive of his machinations of his plans as it unfolds. His delight in service as he says “heaven renews springs” on that which breaches Hamlet’s, an exclamation of joy at his workings of the two lovers who “exchange eyes” with each other. This is also, with reference to
"Heaven," comparing his ability to God, suggesting the exchange is divinely inspired. Yet the audience may feel this is unequal and has Marcella in marrying her father's word. This implies she's out of his control, however, it is reminiscent of a reverse psychology.

In conclusion, whilst Shakespeare presents Marcella and Ferdinand's exchange as conventional casually, through the perfunctory jail of suffering election, there are elements employed which question Marcella's naivety due to her premature exposure from Milan. This creates an aspect of comedy, but also shows the decline of Prospero's control over her, as ultimately she will belong to her husband; Ferdinand.

5. b) In "The Tempest," which is conventional of Aristotle's three unities: time, place and action, adhering to the realism of the play, the lovers are the only two not unreasonably affected by Prospero's "evil." The royal procession are banished happily and the party including Caliban, Trinculo and Stephano are terrify by fire, wild beasts. This could suggest that they provide enduring hope, more than the other characters, as circled the realism of the employment of the three unities, which helps the audience to believe in the play.

However, many critics suggest, as the play was written in 1610-1611, as Shakespeare most likely knew, the play, that the employment of the three unities was to satisfy the criticism he faced from not really complying to them. This undermines the need or want of the Terrestrial audience to believe in it, and thus undermines that the lovers' hope should be the sole source of positive hope.
For example, there are elements of hope seen throughout the play that are unalienated to certain characters. Gonzalo is a source of positive hope, constantly trying to assure Alonso, his contact, this positive attitude, that Alonso's son has not perished “wrecked” in his “safety bed”, apparently in the storm. Furthermore, whilst melancholy, Antonio and Sebastian's plot to kill the king in order to rule themselves is hopeful, and the 2016 RSC production shows Sebastian on his knees in a hopeful attempt to persuade Sebastian to murder his brother, the king. This is evidence of hope in plot, and Caliban, who is arguably an integral source of unfulfilled hope, demonstrates this also.

Caliban plots with the trivial, anti-magical character of Trinculo and Stephano, to overcome Prospero, his usurping slave —derives. This introduces the under theme of colonisation, as in the 1600s, areas such as the New World, and India, were processed and colonised. Many critics, such as Stephen Orgel, see 'The Tempest' as a criticism of colonisation, as the trait colonisers feel sympathy with Caliban's character, and he is described as the noble savage'. His determined hope is evident when Caliban, the jester taint, who only wish to exploit him, calling him “necromancer”, is turned into authority when commanding them to follow him. Evidence of this also is the knowledge that Shakespeare drew on Montaigne's Essay "On Cannibals" which discussed civilisation without the influence of European society. Therefore, it can be argued that Caliban, whilst his hope is efforts to overthrow Prospero could be seen as hopeless, his physical reaction and want to recover his unchallengeable right to the island is, in fact, courageous and full of hope.
On the other hand, Caliban is portrayed as a ‘monster’, through his savage attempt at the rape of Miranda, whom he called “people with Calibans”, which underlines the notion of hope. The fact he and the other savages represent the anti-masque, displayed in many productions as a revelling drunk in the film, contrasts highly to the lovers’ masque, which is portrayed as incredibly pleasant, with effective use of open and closed curtains in the 2011 RSC production. Whilst the masque is totally pleasant, it also is quickly evaporated by Prospero’s outburst of anger as the couple become intimate, which hints at the Osccdual relationship some critics suggest between him and his daughters. This would imply the hope of love and joy between two future weeks will be constantly judged and overthrown by Prospero’s strict governing hand. Thus, the hope even between the lovers is questionable.

In conclusion, there are many expressions of hope alternation to the lovers, such as Ariel’s own expression of hopeful love, “Mercur, do you love me”, yet the majority of these hopes are undermined by the conclusion of the play. Even the lovers are, as they were framed playing loves, suggestive of the gained marriage can be, in evident by elements of Prospero’s control. The only thread is fulfilled in Prospero’s own personal ambitions, which drives the plot, so is rightfully fulfilled, yet his means of achieving this hope are questionable. Therefore, whilst the
Examiner commentary

This is a pair of very good answers indeed. There are clear signs of excellence throughout the responses in this Section. Clearly the candidate has engaged with the texts most positively and has responded to the requirements of the specification and its Assessment Objectives with astute and focused attention. The answers are substantial and the material presented is controlled with sophistication throughout. The answer to part (a) demonstrates excellence in its response to the details of linguistic features in the passage but also – more broadly – to aspects of the dramatic effects enabled by Shakespeare’s manipulation of language. The part (b) answer is erudite and wide-ranging: critical views are presented in a variety of contexts ranging from general variations in opinion to quotations from named critics and specific ideas about particular stagings. Level 6 / 28.
Script 2: Borderline Level 6

(a) Discuss the passage from Act 3 Scene 1, exploring Shakespeare’s use of language and its dramatic effects. [15]

(b) ‘The lovers are the chief source of hope in The Tempest.’

Using your knowledge of the play as a whole, show how far you agree with this view of The Tempest. Remember to support your answer with reference to different interpretations. [15]
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in her always- gouvernent, thus creating a sense of the character's struggle with the concept of freedom. She does not resist marriage, a theme which is often subjected to many feelings when discussing marriage. In her view, marriage highlights the beauty of the union, suggesting a sense of control. The theme of her is put into practice as Miranda says "I'll half an hour" creating a lyrical and musical moment that the longueurs cannot bear to be separated. In this sense, the presence of love crosses the boundaries of the characters. In the end, the marriage is seen to be a "marvelous" moment affecting the audience's view of the play. In addition, Prospero's use of descriptive "so good" compounds the presentation. He manages to hisacios yet remain in the audience of his literary practice so he says "but my opinion at men can be more. I'll bring books." This concern is always in line with his "business" bringing the audience back to reality.

In Act I, Shakespeare creates a vivid sense of the climactic moment between the two characters, expressing their love within the era of superstitions, metaphors & imagery.

(b) Shakespeare undoubtedly uses Miranda & Ferdinand to express prosperity within the play. Their passionate & romantic indicated the freshness of their love which contrasts to the corruption of the other characters within the play. However, the sincerity of their love is put into question when considering potential conflict. Their secrets of love, how we interpret the play determines whether this was Shakespeare's intention & whether this renders their quality of hope in the play as a whole.

Although Ariel's eternal nature gives contemplations of the holy ghost, spirits, fairies—all characters/substances that usually are associated with hope, prosperity, new life etc. Ariel's first arrival in the play immediately creates a sense of excitement; we see Prospero & Ariel being a master servant relationship, Ariel's offensive line "Is there more tall?" "How did taste me to be free," suggests his knowledge of Prospero's character. In order to the audience are aware from the beginning of the play that Ariel's pre-occupation is to be free, perhaps a sense of hope of prosperity is often associated with this, therefore he plays Ariel plays a key role in helping the characters by the nature of the drama.

punished so he/one set its dog on someone a minute while
creating a tense aura of the love but set a tranquil atmosphere, in his way he/she can be seen as a moral guide when he plays. The RSC 2017 production was able to project Ariel around the theatre, indicating the constant presence that he was when he played suggesting more hope to the audience. Ariel uses his dance as a vehicle to convey her presence, and by the end of the play, Prospero says “to thee,” he removes his shackles signifying this sense of re-birth & Prospero. Moreover, his use of music within the play is most prominently known through Ariel. He played songs during the moment when he is released, he worships the song Prospero sings “my brother words to infect my ear” the Jonsonian is forgiveness, also signified by his 2016 performance, when Prospero is released, he is released, all create a sense of freedom of the heart. A sense of freedom that is now signified in Ariel.

Caliban’s introduction to the play brings us immediately connected him to the idea of colonization and the emphasis by the use of language used to describe him “abandoned slave.” “From” “to rise,” Prospero’s mission of him signifies an expectancy of revenge, Caliban first word at this moment is he says “you taught me language & my profit is I know how to curse.” While some critics have regarded this as a warning that will result in a negative outcome, many may identify this with the sense of hope at being freed from slavery. The Jacobin audience would have been well aware of the profits of slavery, yet as the play was performed in its late 18th century, the growing awareness of the colonized condition & treatment of the slaves would have been made highly relevant. Therefore it is possible to cope but for many Caliban’s interaction of between Stefano & Trinculo & plan to kill Prospero offers a sense of hope. Caliban’s sense of shaming, he makes us aware of how his claim is the island very early on in the play as he sings “when you stoke from Naples my restore,” from his moment in audience are widespread in the power struggle between Prospero & Caliban. Caliban’s connection with the line “I cry to dream again.”
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To maintain a relationship between him and Caliban, Prospero feels sorry for Caliban and the suffering of his freedom as a result of his wisdom. However, the means by which he attempts to get rid of Caliban to the "willful" action, Prospero has exemplified some of his actions as violent. No longer does it seem hard to justify that Caliban’s death will be more of a hope to the instrument to his hope. Prospero has confessed some actions of violence as justified times it seems hard to justify. But Caliban’s death is the only hope to death. Prospero does many others connotations of conflict, injustice, revenge, karma, balance, and can have an idea of hope when death to the only source.

Miranda & Ferdinand’s interaction is one of owned value, their rivalry is identified by Miranda’s initial reaction, notably in 2012. "We must have the capacity to forgive each other’s errors and follow each other’s" being expressed by a state of confinement at Ferdinand’s gesture. The courting romance presented by Ferdinand is largely unattainable and difficult from the context of Ferdinand’s sequential attempts to kill his father. Perhaps Shakespeare is suggesting that the more corruption, of Ferdinand & Miranda, were presented as men who were in love it is fair to argue they would not be hindered & encouraged by immortality. Moreover, Miranda’s love is present, even before she is present of Ferdinand. In society, however, it must be argued that love has been defined in whole life “you may would be deceived.” Thereby it is probable that the world have been known that approached her.

Similarly, Ferdinand is in a vulnerable state as a result of his love towards Prospero he has been dealt with whole life “you may would be deceived.” Thereby it is probably that the world have been known that approached her. In conclusion, Ferdinand & Ferdinand offer a source of hope to a certain extent. Their love is no doubt exaggerated yet
Examiner commentary

This is a very good pair of responses. The part (b) answer is marginally more successful than part (a). In the first answer there is considerable focus on linguistic devices and dramatic methods although – at times – there is a tendency for the candidate to resort to ‘feature spotting’ without always linking these ideas to the effect for the reader/audience. Part (b) is admirably focused on interpretations – whether by professional critics or by different, more general, audiences over time. “The RSC 2017 production”, “the Jacobean audience”, “the late 18th century” and “the 2012 Miramax film production” are all mentioned. Taken together, there are some signs of excellence in these answers – which are often well developed and detailed. **Level 6 / 26.**
Exemplar Candidate Responses

Script 3: Level 5

(a) Discuss the passage from Act 3 Scene 1, exploring Shakespeare’s use of language and its dramatic effects. [15]

(b) ‘The lovers are the chief source of hope in The Tempest.’

Using your knowledge of the play as a whole, show how far you agree with this view of The Tempest. Remember to support your answer with reference to different interpretations. [15]
Nevertheless, Shakespeare reverses the speech in contrast as Ferdinand begins with short sentences, confused by Miranda’s own responses to the words as he states: ‘Wherefore not weep?’ It is at this point in the passage that Shakespeare uses dramatic language to convey a distressing image to the audience, for ‘Miranda states: ‘I and your wife, if you will marry me; if not, I’ll die your bond’, and she ‘shall die to keep’ Ferdinand’s. Shakespeare here is clearly testing Ferdinand as he has just claimed his love but Miranda is unsure if he is willing to marry her as the audience witnesses from her actions.

Both Ferdinand and Miranda both then begin to use short sentences, how Shakespeare is increasing the pace of the scene and the drama as they go back and forth with each other agreeing to be married. The repetition of ‘thousand’ by Ferdinand puts emphasis on his conditions as we witness them say farewell for now.

At the end of the passage, the audience witnesses the joy in Prospero as he exclaims that they can’t be any happier as he is in this moment. This passage ends with Shakespeare creating an element of mystery for the audience as he directs Prospero to leave: ‘For yet wee supper time must I perform much business entertaining’. As he exits this leaves the audience to consider what his next actions will be.
Throughout the play, Shakespeare uses love to provide moments of hope for both the characters and the audience. This would mostly be portrayed through Ferdinand and Miranda. As the final reach other Caryx in the play, and the audience watches their love develop. As we know, it is Prospero who sets up the meeting of Miranda and Ferdinand, leading to them. Which does make the audience question how real or artificial their love is and whether it is really for Prospero’s benefit or part of his plan. Ferdinand and Miranda provide a hope for Prospero as they develop a love quickly, more than he expected which for a brief time lights the mood and atmosphere of the play, perhaps giving the audience hope too. Then, in a love story, hope in a different way to many other characters for it is not just Ferdinand and Miranda who provide hope. Caliban is provided with new hope due to the arrival of Stephano and Trinculo. Here Le Lopes Le can be freed from Prospero’s control as the audience views him wake to serve Stephano and Trinculo as Le is related to show them the benefits of the island and Le uses him extend his knowledge to them: ‘the lake is full of spirits and sweet airs’. Despite Caliban’s clinging desires, the audience may feel hopeful for Le as we learn Le is the only native of the island and was taught by Prospero: ‘you taught me language, from this I know how to curse’. This indicated to the audience Caliban’s hope has already been destroyed once due to his actions of wanting to ‘people the lake with Calibans’. Shakespeare may use Ferdinand and Miranda’s love throughout the play, to display hope since there may
Examiner commentary

Once again, this is a candidate who has produced a very good (if not consistently excellent) pair of responses to the questions in Section 1. Focus on the requirements of the questions and on the demands of the respective Assessment Objectives is impressive – as is stylistic technique: there are some signs of minor lapses in the quality of written communication but there is also effective preparation apparent in the use of planning for part (b). If some aspects of the context response are slightly clumsy (“Shakespeare again creates a short sentence…”) then it is also the case that the candidate has focused effectively on the dramatic effects of the passage. In part (b) consideration of possible interpretations is always to the fore – with specific productions of The Tempest being mentioned on two or three occasions. Level 5 / 23.
Script 4: Level 4

(a) Discuss the passage from Act 3 Scene 1, exploring Shakespeare’s use of language and its dramatic effects. [15]

(b) ‘The lovers are the chief source of hope in *The Tempest*.’

Using your knowledge of the play as a whole, show how far you agree with this view of *The Tempest*. Remember to support your answer with reference to different interpretations. [15]
This idea of the forbidden love and

3) going against Prospero’s wishes is echoed in the use of the word ‘Mischief’ as if they know they are doing wrong but go forward with it anyway. During this extract, Shakespeare echoes past and present actions in the play. Ferdinand’s use of “wooden splinter” echoes to Ariel’s torch in his wooden cell. That he was trapped in, this connection to Ariel could foresee Ferdinand being under Prospero’s control once he meets Miranda. Prospero’s past is also echoed in the words “ill to my book” as it parallels when he was explaining how he lost his dukedom as he was “wrapped in secret studies” which highlights he is not yet finished with his magic. Moreover, this idea that he is not yet finished is shown in the words “for yet ere supper time must I perform much business appertaining”. This not only indicates Prospero’s continued use of magic but also foreshadows the ending to come.

In conclusion, Shakespeare’s use of language and dramatic effects are continued to be used to show Prospero’s ebullocious; however, in the extract from Act 3, Scene 1 we also see it used to highlight and foreshadow Ferdinand and Miranda’s relationship.

5) The Tempest was written in the Jacobean era, a time when plays would have been performed for both courts and common audiences. The Romance and love genre was popular at the time; however, having been performed for courts, the political and power
Themes are strongly associated with The Tempest. The Lovers, Miranda and Ferdinand. The principles are what Shakespeare uses as the common ground for both Prospero and Alonso’s reconciliation as Antonio believes his son is dead and Prospero sees their marriage as his reason for his daughter. Shakespeare uses this motif of two lovers bringing two conflict families together as seen in his other writing such as Romeo and Juliet. In The Tempest, which does bring hope for forgiveness in the play and reconciliation between past enemies. However, I believe this to be Prospero’s underlying plan of the play.

b) all along, to use the lovers marriage and therefore his alliance with Neapolitans as a way to gain more power. Prospero may never given up his magical power but the end of the play however he instigates it so he never loses power only gains more political power over his magic.

Prospero saying one thing however meaning another is common throughout the play as seen when he forbids Miranda from seeing Ferdinand, but is then is happy to see them together calling it a “fair encounter”. This furthers the idea that it is his plan and doing so only makes Ferdinand more attractive to her like Eve (Adam and Eve) and the forbidden fruit. Mike Brett says “Miranda’s freedom can be seen as illusionary”, Miranda has only known her father and none else, she believes she is free to do as she please however her acts of rebellion are all acts that Prospero has instigated, as seen in the 2010 Minniped production as Prospero played by Helen Miren shows.
These responses are both competent (rather than good). Clearly
the candidate has engaged with the play and its concerns and
is able to focus ideas effectively in the context of the respective
dominant Assessment Objectives for each part of the Section.
Both parts are characterised by significant lapses in aspects of the
quality of written communication (“ceasura”; “prosperos”; “torch”; “parralles”) and this does hinder the effect of both essays at times.

In spite of these lapses the candidate does still manage to convey
with competence a sense of the passage’s dramatic momentum
in part (a) and of the broader play’s potential for interpretation in
part (b). Level 4 / 18.
QUESTION 9

Script 5: Wilde and Chaucer - Level 6

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

9. In "The Merchant's Tale," whilst Mary appears to control the situation in the garden at the conclusion of the tale, in reality, and contrary to the view, truly she is subject to her husband, Janeway's wishes. Similarly, in "An Ideal Husband," women, especially in the Victorian era, were inferior in society, as they could not vote, marry, or have legal jobs were frowned upon, and depended on their husbands for income and social opportunities.

Mary has no choice in "The Merchant's Tale" in the choice of her husband. Janeway simply picks her from the market place in order to satisfy his sexual lust. Furthermore, women in medieval society were viewed as a commodity to carry children, and an object of men's need to culturally express their sexuality. Additionally, Janeway takes Mary, "pure for the May", because her virginity would cleanse his lusts, and gain him a place in heaven, which was the belief of the medieval society, especially as disease ran rife among the population, the Plague being an example of this, which occurred only fifty years prior to Chaucer's writing of "The Canterbury Tales". Mary has no choice in "Janeway's word can cut her, and heeds to satisfy him where he wants her to.

In "An Ideal Husband," a similar situation occurs as the women of Victorian society found no choice in the proposed, or chosen. This disagrees with the view, as whilst they could say no, they cannot control who marries children 1's frustration with hard coming..."
exemplifies this. She is desperate for him to propose, yet is subject to his want to care. In reality, Marked
head no control over this, reinforced by the painful
experience of Tommy Trafford, just as Mary is compelled
to allow January's "writhe, love, work" to be on
her when ever he is allowed. Therefore, in accordance
with the rules in question, women are ultimately
less powerful than men.

However, in "An Ideal Husband", we see the
Marlow, Cherie as a very powerful
symbol, often portrayed in red costume, indicating
power and authority. While her quest for the
destruction of the Chumley's marriage, her own marrying
and her involvement past, it would be wrong today
that she is not a powerful woman. Coming from Venice,
the epicentre of art and culture, at the end of
it all, she epitomises the modern, erotic woman.
For example, Robert Chumley, a distinguished member
of Parliament, is completely trapped in Mrs Chumley's
pursuit to his stability - indicative of her power.
Furthermore, if she need not reveal the foolish
mistakes of stealing the brooch, there is an argument
that she could have married Lord Goring her husband,
triumphing over the convention that a woman is
dependent on the man, the typical Victorian attitude

In this sense, Mrs Chumley is undoubtedly
linked to Mary. Mary begins, as described as
"sweet" and "fresh", with Chumley employing a
certain number of "wif" and "wife". However, whilst
she is passive, initially complying with the
views that she is as powerful, Chumley changes
the motif to "wife" and "knife", forewarning
Mary's betrayal. In fact, Mary subverts
January's control over her by creating her own
key out of wax, which links to the earlier
mention of January who describes a wife he can no longer just take for "wet". This surrender of his control over her becomes increasingly evident as she corresponds with Darwin.

The opening of the letter in the "privy", the submission of her control, not only under the idea of sex with natural physiological links, but it is also a subversion of the classical conventions of courtly love with that of the conventions of the Jacobean. The crude representation of sex, and the vulgarity of her address "in the morning", is characteristic of falsehood. Its contrast with the classical element of reference to Pluto and Proserpine mirrors the nature of the tale, just as Mary's misreading of a scene from the garden reflects January's control of her. The structure of the Canongate mirrors the events in the tale.

Similarly, in "An Ideal Husband", a Comedy of Manners, the satire of upper-middle class society neglects not only Wilde's position as an outsider, as he was relatively poor, but also he plots, as many of his notorious friendships are not only ludicrously contradictory, but also forebode what will happen in the play. For example, Mrs. Cheveley says, "I would hate to marry someone whom I detest, and yet the audience knew she had just revealed that her landlord, Mrs. Valsin, was in love, thus a marriage between them is unlikely. The fact that Wilde was an outsider in his society meant he was able to write satirically about it. However, in accordance with the view, Wilde, who wrote about the society in which he lived, wrote with a powerful, free man, as he was himself. Therefore, as he was imprisoned and fiercely restricted, it could be argued that women were in fact, more powerful than men in the
Late nineteenth century.

Chaucer, similarly, was an Outsider in the pilgrimage audience. As “The Canterbury Tales” is a frame story, it has different levels of significance. There are three narrators of “The Merchant Tale,” the Merchant, Chaucer, the pilgrim, and Chaucer himself. This means he can play different levels of satire that would appeal to three different audiences, the court, the pilgrim, and general medieval society. Chaucer uses an aspect of this to discuss what is very central feminism, as he was one of the first writers to realise that women were intelligent and equal in their views, which perhaps drew inspiration for his character, the Wife of Bath. With multiple husbands and a reputation, she can be linked to Mrs Churley and Alice May.

The “unwitty women” was a literary concern not discussed in medieval society — with images of women with brains and husbands thinking their husbands emerging, which is suggestive that women do have more power than men. Mrs Churley and Mary correspond with this image, as they are both manipulative and not afraid to overrule men.

Mary, for example, used the new key to open the gate for Danum to the pleasure garden and a medievalliterature seen here in the “Romance of the Rose”. She asserts her power over Tamara when she physically climbs over him to get to Danum in the tree. However, whilst Mary is seen as using the garden and Tamara to her sexual advantage, typically the garden is viewed as the walled enclosure of a woman’s virginity, and that inside men can unlock her love, as is the image in the Romance of the Rose.
where a rose pictured is symbolic of the flowering of a woman’s virginity, of which the women had little control.

In a similar way, in “An Ideal Husband”, the garden in houses, or conservatory, is a new, more pleasa for frolicking between men and women, and even Lord Goring says to Harriet Chiltern “meet me under the second palm tree to the left”. Again, we see the men giving the order, suggestive of their greater power, as all women can do is oblige.

In conclusion, there are elements to both “An Ideal Husband”, and “The Merchant’s Tale”, that suggest women’s inferiority. For example, whilst the trivial domestic squabble between Proserpine and Pluto is seen as jovial, nearly Pluto envisaged Proserpine from a field, scouring her to be his wife. However, whilst it is undeniable that the sexual stereotyping of the Victorian and medieval woman was conspicuous, none of the women in both the texts display heavy elements of women’s superior power to men. After Mary’s submission of Tannhäuser’s power is symbolic in the key in an object is very similar to Mrs Cheveley’s submission of Lord Goring power, with the use of Harriet Chiltern’s letter. However, whilst to object of Mary’s aids her in the submission, Mrs Cheveley’s supposedly observe’s letter in fact creates an unbalanced effect to treat which wanted. Therefore, it can be concluded that Chekhov presents women in a more powerful light than Wilde, particularly as Mrs Cheveley is seen as the aggressor, and Lord Goring the victim, whereas Mary succumbs not only in satisfying her sexual needs, but also in elevating her husband.
Examiner commentary

This is a substantial and effective answer with some traits of excellence. There are clear signs that the candidate has engaged effectively with both set texts; the answer is often sophisticated and creative in its approach to the question. Use of textual detail is a strong feature of the answer and only occasionally does this mean that the essay lapses into narration of plot elements. The comparative element of this essay is a notably strong feature and is carried out with excellence by using frequent, subtle shifts to ensure that both set texts are kept 'in play' throughout the answer. The answer perhaps disappoints slightly - in relative terms - in its approach to contextual elements (the dominant Assessment Objective in this section of the paper) although enough strong points are made to merit a mark in the top Level. **Level 6 / 27.**
Script 6: Wilde and Chaucer –Level 6

‘Men may seem to be more powerful than women, but the reality is very different.’
It is suggested by critics that Wilde was
meant to portray the woman as virtuous and
moral. In contrast, Charely's costume of
red satin dress and black lace dress
sends up the audience's expectations of her.
Her initial appearance is

The novel opens with the introduction of
Mrs. C. Regarding her role as "the

Charely continues to wear a

MRS. C.'s control over Robert is exemplified by her steady

Robert sees himself as a

Robert's assertion of womanhood at Mrs. C. is portrayed

A similar way January sets up May

January's father, "What's

Mary's letter from Denmark on "The Private." However,

May's power only derives from January's manipulative

The facade built up of Mrs. C. by January makes her
debut more prominent.

The use of

Over the

MRS. C.'s ability to be the

and

Charely explicitly mentions sexual action on page 9.

The use of

It is a pure example of female empowerment as women,

However, Mrs. C. only becomes January's physical
date was

Creda's brief stay in the doctor's

A greater extent as

January's
Exemplar Candidate Responses

A Level English Literature

Lena already been portrayed as a stupid knight. Contradicting this, Cleverly micronotes her own female gender as Lord Caring says to her "Science cannot grapple with the irrational." Gurny replies "and females are irrational?" to which he cleverly says "Well dressed women more irrational," Wilde challenges our previous view made at the start of the novel of Mrs Caveling's ability; her slight failure of the plan suggests her reason is correct.

Though Robert is shown as being dominant over Lady Cecily, Chilkam at the start of the play, this may only be an aspect of his nature. Helena, Wilde upholds R e exploits his tend of loyal specifically through Robert & Gertrude, as soon as Robert is exposed to no longer an ideal he becomes submissive to Helena and her power becomes more prevalent, "I'm too old for weight to be new. Robert begging you declare." Her commanding character as a consequence to the shift in dominance, Robert says "I am afraid to come down, to show you my weakness" implying he broken power of him & he makes a point a female to maintain his ideas had once passed upon him "I am old like most men, and are so good as all women are." Gertrude ability to encourage Robert union goes beyond her apparent characteristics implies he abilities & capabilities of woman with my strength beyond the bounds of marriage. As4 (cont'd) Many does not gain many sign of being up to Gertrude's challenges her dominance, she continues to exert her power in private. Arguing this权力, her power ever stronger as she exerts it even power while maintaining a submissive relationship is January. The vacant space in the dialogue reveals his so common to all women, he "wants & helps at his deficiency of his wife whom he compares to the devil.

Cheever gives the impression that inferiority of women was a common occurrence if he home. It seems possible to suggest that this was a general acceptance of male superiority yet women had not had the same freedom. He mentions with Mindel Braggins of his wife whoability signifies the power she continues
To love over him. Similarly, Robert interacts with Corin who has expressed poetic lyrical imagery of his love for his wife, his fear of abandonment, and jealousy depending on her in the similar way to The Merchant.

On the other hand, Lord Corin is used by Wilde to show the male dominance, one could argue that he is similar to Paget, in the effect he has over Dorian, however, Dorian is more complex as Dorian is still very impressionable in Max as it falls ill due to his love. Corin’s interaction with Corin is immediately identified, his standing on female presence, “for a well dressed woman, at times you can see signs of remarkable common sense, I congratulate you.” His almost tender and sweet conversation contrasted with Robert who fostered under the pressure of Mrs. Worley’s unimpressive interaction. Lord Corin is not always in control shown by Wilde’s use of vague reference in him often seen him sitting down alone. Oxonley reads around him, however, his exposure of his beauty and inability to render he later brings the audience back to reality of a male dominance, perhaps hitting upon preoccupation which would not be inspiring him a wave of that society, who more importantly has only been upheld by men, his male characters while following with the idea of feminism. Corin also has had a huge influence on Mabel, she attempts to leave him, leaving his inability to propels from Thomas Triflet, however her dependence on him is the female expectation of marriage. By 26/28 he visibly expresses.

Similarly, Paget’s youth tempts Many at his ability “too rise” her acts as a catalyst for her infidelity, notably she leads in anger to love demands, however, her interpretation is indicated by her use of the money letter writing at night. Earnest’s dominance can only be hinted at during graphic descriptions of the bedroom, whereas, May has not appeared “from chamber, for the past few days,” however, even then is undermined as no ability of a lover so rendered by his age which results in the use of other very reproaches. On the other hand, Paget awakens showing any signs of male dominance nor in debt of women;
Examiner commentary

This is a very successful essay on Wilde and Chaucer. Very good points are made throughout and there is admirable focus on the relevant weightings of the Assessment Objectives for this part of the paper. Notably, the candidate is successful in making repeated references to context (which is consistently developed and consistently detailed) and in keeping the two texts 'in play' comparatively throughout the answer ('excellent and consistently detailed comparative analysis'). In this Section of the paper the candidate has also avoided the significant number of errors in written communication apparent in Section 1: the writing here is fluent, accurate and in an appropriate register. **Level 6 / 27.**
Throughout the novel, it seems to the readers and audience members that the men are more powerful than the women. However, both writers explore the power the women held over men. Lettieri or not they’re husband and life.

Robert Chiltern is a high-ranking and well-respected politician and we learn that he was married to Lady Chiltern. She is part of the women’s liberation society. She was very influential in that they both held equal positions and are extremely well-respected. This already is a large contrast to January and May from The Merchant’s Prologue and Tale. January is a noble knight and Chaucer has him living a life of leisure. He has inherited his fortune and around this time many men could be in the same situation as him. They would use their wealth to pay for their letters. However, women’s lives were so different. Their letters were written by a higher social class as we see when she remains in her room for several days after the marriage, acting the lay, a woman of that class worldview. During the 1300’s, children were educated. However, the higher the class the better you were. A private tutor was the best education at that time. Chaucer has written this in The Wife of Bath’s Prologue. January is known for the king allowing him to pay for family’s education. January appears to have power over Mary, our Le’s demanding and controlling attitude. We see through Chaucer’s language, however, the rule that the women know that they aredocing him and having no power he doesn’t know about, demonstrating the power he thinks he has over her. Similarly, Robert Chiltern has more power to be, yet is shown to be influenced by his wife, Lady Chiltern. Constantly. An example of this is the letter Robert needs to write.
Clearly, under the dominance Lady Chatterley sees her Robert as her instrument to write the letter. The
character portrayed in ‘An Ideal Husband’ are of a much higher social class, so they themselves, didn’t feel
any need to worry about jobs because at the time, the Victorian era, it was the industrial revolution therefore if you were
proverbially free you were expected more.

Mrs Cheveley in ‘An Ideal Husband’ shows her men even more powerful as she uses blackmail as a
case of getting her revenge. Despite this blackmail, she
herself, Lord Goring’s secret, which if it was announced
she would become an outcast from society and ruin
her reputation. It is very clear in ‘An Ideal Husband’ that
a man’s reputation is extremely important for Lord Goring
is expected to keep his appearance as one a Dandy up despite
the fact society dictates he should be married by now.

Bible makes sure to build up tension and laughter through
a contrasting Roberts reputation as the Lee learns
that he got to Lee through Maria’s criminal means.

Bible uses many elements throughout the play to make
a dangerous relationship comic and Mrs Cheveley has the
power to ruin Robert’s career and reputation not knowing
that someone has the same card over her. Mrs Cheveley
takes great advantage of having the letter and instead
of being up front she decides to play around with Robert
making him feel powerless. Through Cheveley’s tale, Mary
is used to take a similar Lord Victor Janeway but tells Lee
Livy, out of expectations. As Lee knows January
needs an ally he can’t do anything about Mary’s
actions except believe a lie Lee tells.

Robert similarly has a power over Tommy Travers.
We see that Travers constantly expects a proposal
from Tommy. They try to say no again and he’s
trying to dissolve his attentions from Lord Goring.

The men in ‘An Ideal Husband’ seem stronger because
they are kept at a distance from the expectations of
society and family. Lady Chatterley constantly puts Robert on
a pedestal but this is being affected through
by describing him as the perfect ideal husband. Bible
uses dramatic irony throughout the play to display her
powerlessness they really are despite what they think.

Both Cheveley and Diddleman for men and women’s
real power and the smaller but in different ways. In particular
it is shown in ‘An Ideal Husband’ that the women are
more powerful than the men.
Examiner commentary

The candidate begins this response with some thoughtful planning. The answer is perhaps rather succinct – but it does satisfy many of the Assessment Objectives for Level 5. This is a ‘good’ essay. Importantly, there is a solid focus throughout the answer on contextual matters and there is plenty of good, clear evaluation of the significance and influence of the contexts in which the chosen texts have been written and received. Comparative discussion is generally conveyed effectively (‘good’ and ‘clear’) and any lapses in the quality of written communication are generally minor (‘pedastool’ – sic). Level 5 / 23.
Exploring, Chaucer’s ‘The merchant’s prologue and tale’ and Wilde’s ‘An Ideal Husband’, in both the 16th and 19th century women had little choice in who they were to marry, seen in the characters of May and Mabel ChilTERN.

Although in the 19th century there were many rules on social etiquette in high class society, an ideal husband has a focus on immoral deals and influential women in high society.

Lady ChilTERN in ‘An Ideal husband’ idealises her husband Robert ChilTERN and puts him on a pedestal, constantly reminding him of his “highest morals”. Mike Brett says that “calling something perfect can connect to being an act of control,” Lady ChilTERN by calling her husband perfect is essentially making him so and this makes him (although not in his past) act as the ‘ideal’ man as he is scared to disappoint her.

This idea of moulding someone into your view is also highlighted in ‘The merchant’s prologue and tale’ as January wants to mould May into what he wishes her to be, however this idea gets satirised and juxtaposed by May as she uses faux to fashion herself “a new key to the garden where her adulterous acts are to take place,” which was common for the
period as many wealthy men made (treasures) walled gardens for their own pleasure, however January's garden gets stained by the adultery and is ironic as he made it for himself however is used for the adultery against him. In "An Ideal husband" Lady Chilten also forces Robert to write a letter declining Mrs Chevely's offer, looking over his shoulder as he did so, this again furthers her control over him as she is made to do so by her expectations she has built up of him as she believes this will mend his tainted past.

Like "An Ideal husband" a letter is also a key aspect of "The Merchant's Prodigal and Jake" as May uses a letter to start her plans with Damian to deceive January as he is unaware of her plans as he believes she is his "Fairest May" and sees women as lesser and therefore would not comprehend her being able to come up with this plan. She is the one that makes up the plan, Damian only follows.

9. her lead which furthers this idea of women in reality being more powerful than men. While also uses the character of Mrs Chevely to express the power of women as she is at the forefront of the disrupt in the drama. Mrs Chevely uses the fact that she is a woman to lure Robert Chilten into a false sense of comfort only to blackmail him into doing her winter, while uses colour and overays to highlight this declining character of Mrs Chevely as he describes her wearing "red" and adorned with a broach in the shape of a serpent which expresses the evil and sly nature of her character. Chaucer furthers the satirical nature of the
pray and may's deceiving them when may uses
January as the means to getting to Damyan
to engage in their act of adultery, this
not only shows her deceivment but also
her cunning nature as he uses January to
further her own needs, literally wallowing over
him and using him as a stepping stone to
Damyan and their sin. After the act when
January accuses her, chancer uses classical
connotations to not only show the power of
women as Proserpa makes a way for may to
deceive January once again but also their
power over men as she uses her power
to better pluto's.
In connection to this mis cherely (constantly
using her powers to better her opponent's)
she uses social etiquette against lord Goring
knowing that he will adhere to the
rules of the period, giving her an upper
hand as she uses this time to gather
evidence to use against him.
In conclusion I do believe the statement
that 'men may seem to be more powerful
than women, but in reality it is very
different' as in both texts, women deceive
men and make them think what they
want them to think by using their own
beliefs against them.

in the time while was writing satans were
where women did their business showing in
the society political wise had their place to
deal in society, showing the underlying power
they had in political and social society at
the time.
Examiner commentary

This is a lively and engaged response to the texts, the question, and the requirements of the relevant Assessment Objectives. The ideas are expressed with competence and there are some lapses in expression at times although these do not obscure the effect of the answer significantly. The answer is appropriately focused on context and more than ‘some attempt’ is made to integrate this into the essay – although the overall effect is not of a very ‘good’ approach in this respect. Instead, contextual material (the social position of women; the role of society salons) demonstrates the candidate’s ‘competent understanding’. Comparative discussion of the relationship between the two chosen texts is handled throughout with competence. Level 4 / 19.
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