

Candidate Marks Report

Series : 6 2018

This candidate's script has been assessed using On-Screen Marking. The marks are therefore not shown on the script itself, but are summarised in the table below.

Centre No :	Assessment Code : H472
Candidate No :	Component Code : 01
Candidate Name :	

Total Marks : 51 / 60

In the table below 'Total Mark' records the mark scored by this candidate.
'Max Mark' records the Maximum Mark available for the question.

Paper:	H472/01	
Paper	51 / 60	
Total:		
Question	Total / Max Mark	Used In Total
1a	NR / 15	
1b	NR / 15	
2a	NR / 15	
2b	NR / 15	
3a	14 / 15	✓
3b	12 / 15	✓
4a	NR / 15	
4b	NR / 15	
5a	NR / 15	
5b	NR / 15	
6a	NR / 15	
6b	NR / 15	
7	NR / 30	
8	NR / 30	
9	NR / 30	
10	NR / 30	
11	NR / 30	
12	25 / 30	✓

Question Part

3+

a

Extract prose - unplanned humor.

context: convincing Barnadine to die so
they can use his head = immortality

frequent exits

contrasting different types of immortality

unrepenting
criminal

manipulating
duke

substitute
executioner

→ Pompey

① puns by names

"Abhorson" - le execution

"Pompey" - le punier

condemning

② Pompey's enthusiasm.

"Mister", exclamation marks

"sir"

→ more differential = amusing

antithetical "rise + put to death"

exclamation "he is coming repulch" -

irony = for he sleeps sound

③ Barnadines choice to ignore authority ^{vs Duke's} ^{vain} attempts

"I will not die today - for any man --"

"you must" imperative.

"charts"

"hearing"

Duke returns to scene.

"a creature."



Question + Part

In this extract from Act 4 scene 3, "Measure for Measure", we witness three characters, Abhorson, Pompey and the Duke, all attempt to convince the prisoner Barnadine that he should be executed. Written in prose, upon Barnadine's refusal and prompt exit of stage, the Duke reverts back to his usual ~~prose~~ verse, with the Provost, having ~~numerous artistic devices that make the scene~~ been beaten by Barnadine's stubbornness. Shakespeare employs different language ~~and dramatic effects~~ ~~to~~ to different effects throughout this passage, but the overall tone is of amusement, and dark comedy. This scene comes after the Duke hatches a plan ~~to swap Claudio's fate~~ ^(and thus compromising the integrity of the Provost) to substitute Barnadine's head in order to spare Claudio's life (to fool Angelo), and therefore contrast with ^{such scenes} other scenes of immorality in Vienna.

This extract is a humorous jab at the immorality in Vienna by the puns and double meanings of these comic characters. The executioner, Abhorson ~~could~~ could be a play on 'abhorrent' or could be a bawdy joke of ~~a~~ "a ~~to~~ a whore's son". Simply Pompey is associated by his title "the pump" the use of these minor, yet immoral characters shows the extent of immorality in Vienna, yet amusingly, when compared to Barnadine and the Duke (a comparison with the other characters in this scene) the immorality of the former characters ~~are~~ are relatively not as



Question Part

+	immoral.
	<p>Shakespeare conveys the humorous immorality in this play by the Pompey's inappropriate enthusiasm/enthusiasm. The mock differential "sir" and "master Barnardine", compared with shows barely contained excitement - seen also with the repetition of exclamation marks. Pompey's ^{enthusiasm} speech is inappropriate regarding the context of the extract (to convince a man to die), but his language is also jarring creating further dramatic effect of inappropriate humor. "that friend" anti-antithetical (opposition) phrases are used with "your friend"/"the hangman", the sir being the pivotal word, creating a sense of balance. Shakespeare employs this again when Pompey asks him to "rise" and to be put "to death" - again an anti-antithesis. The repetition of "very good" ^{ready} "he is coming", followed by a semi colon again shows excitement and Pompey's immorality, is further emphasised by the use of the sustained metaphor of sleep being synonymous with death in the phrases commonly "awake til you are executed, and sleep afterwards" and line 20-21 both reveal a dark, black humor to Pompey that contributes to the dramatically humor yet immoral passage.</p>
	This passage is also made humorous by



Question Part

		the contrast between the Duke's sincere sincere
+		attempts to condemn Barnadine to death, and
		Barnadine's blatant disregard for authority - The
		Duke begins with the differential "sir", a echo of
		continuation of Pompey's style of persuasion, indi-
		cating it is his turn to try and persuade
		Barnadine. A tricolon of verbs are combine with
		"you" are used in line 25 — yet the sincerity
	2	sincerity of them are undermine by the ironic
		statement before them — the Duke did not was the
		one to authorize the execution, and cannot "pray"
		as he is a not a friar. Barnadine's stout resolution
		is seen with the repetition of "I will not" — an
		imperative and , a certainty and delivered with
		confidence. As a result, the "persuasion" of the Duke
		is in vain the The Duke's reverts to pleading and begging
		" by use of the apostrophe "O", giving the affect of
	2	genuine distress — humorous to the audience that
		the Duke is so affected by Barnadine's choice to live —
		and the verb "beseech you" echoes back to the tricolon
		in line 25, except Shakespeare uses the plead "beseech
		you" to portray a humorous image of a Duke
		supplicating of a criminal — The power balance
	2	has reversed — Barnadine interrupts the Duke, latching
		onto his line (in most editions) and silences him,
		leaving the Duke, ironically becoming one of
		the few characters that openly defies him.
		# Shakespeare makes this passage humorous and



Part

+

2

dramatically effective by the portrayal of Barnadine. Poetical references are continuously used - "a creature in line 38", and is actually given a bed of "straw", dehumanizing him. His diction is distinct and colloquial - aggressive and unrefined - "You rouge", "I am not "A pox o' your throats". This latter quote is the first entrance we hear of Barnadine, but as it but Shakespeare uses the dramatic technique of "off stage" or "within" to create laughs by the comic technique. The frequent entering and exiting of these different comic characters also creates humour and a sense of farce and quick pace.

2

To conclude, this extract is made humorous by the context, set after the Duke attempted to convince Claudio that life was not worth living (far more successful than this) and therefore the audience can make comparisons to the content. The content - the presence of comic characters, to convince Barnadine to die is amusing, but is full of black humour. The tone however shifts to become lighter with the pivotal moments - when Barnadine first declines to offer "I am not fitted for it" and starts to shift the balance in power towards himself. As a result, the contrast between Barnadine and the Duke, the characterisation of the Duke and Abhorson, and the language and dramatic devices throughout this whole extract makes it dramatically effective in black as dark comedy.

Carried at the end by the Duke's iambic pentameter rhythm and the dismissal of Abhorson (Pompey)



Question Part



3 b

Funny never problem play F.S. Boas 1896

First Folio => comedy section

Funny
Yes

Not
Funny

Problem

① Elbow-malapropism

② Lucio-gallant
+ agreeable
Elizabeth
Pope 19th

idea
forced
dancing
puppet

Both => human
ending =

→ Libanio
Lucifer
Matter
Wintson

Duke => bad
Angelo =>
sectishic

→ We should
see it

① Puns on names

Adaptation

Single grain
of

Isabella, eluded
into sexuality
① double entendre
+ homonyms
(double meaning)
Barnadine scene ②

Isab = cold
hearted
Isa = don't
care
about



The statement, that "Shakespeare never forgets the funny side to life in Vienna" is difficult to contextualise as both early adaptations and later adaptations explored to different extents the comedy inside this play. I believe, with the serious tragic elements and the underlying moral questions posed through the whole play, that the comedy in Measure is certainly not always present - and therefore Shakespeare does sometimes forget the ~~comedy~~ comic elements of the play. However, it is not completely absent, for when it is there, it is dark humour, and therefore easy to overlook or understate. I argue that the humour in Measure for Measure is not very frequent, but certainly present.

Humour is presented by Shakespeare by the language devices, that characterise each character. With Elbow it is malapropitism, with Isabella, double entendres and homonyms (words/phrases that have two meanings). This for Isabella this is especially seen soon ~~too~~ with Angelo when she discusses "whipping" herself with chaps - innocent with one interpretation, sexual with another. There are also puns on names Abhorson - "son of a whore", Pompey the pump, Luccio the light, Mistress Overdone and Jane Keppdown, both of which are bawdy references to whores and sexual immorality.



Farce and disguise is also used to be humorous, ~~so~~ suggesting there is a lot of ^{the "funny side"} ~~humor~~ in ~~there~~ this text.

~~Commonly~~ Shakespeare ~~defined~~ the play as a ~~entered~~ the play into the First Folio as a comedy when originally publishing, therefore it is not surprising that many interpret it as a comedy. Lucio has proved a huge character, with Maurice Charney ~~of the~~ 5 ~~of the~~ (21st century critic) describing him as a truth teller, ~~and even~~. This idea can be seen over a range 5 of years as Elizabeth ^{Pope} ~~of the~~, 19th century, describes him as "gallant and agreeable" — a comic character that is honest and funny, providing the role of similar of a chorus. As a result of Lucio's character, I believe comedy is present in Measure for Measure.

~~However, the majority of the story takes place with the three main characters that show~~

However I believe the majority of ~~action is not funny~~ there are more elements of serious moral ~~and~~ dilemmas akin to tragedy than comedy. ~~The Duke~~ Angelo is a sadistic character — described 5 as a "sex maniac" by David Holbrook 20th century, and Sir Johnson wrote in the 18th century that he 5 "every character feels some ~~of~~ indignation when Angelo is spared". Even early in 17th century, Charles Gilbert wrote "Isabella should be exonerated, Angelo is to be condemned". This shows there is a continuum



Question Part

+		<p>critical view of a disdain of Angelo — a character unlikely to be interpreted as funny. In the 2016 Check by Jowl Production, Angelo's rich's Isabella's been before attempting to rape her — Angelo is not a character with whom we feel comfortable laughing at and therefore I agree argue that for Angelo's scenes, what Shakespeare does forget the "funny side"</p>
	5	<p>The character of Angelo the Duke is also not always interpreted as funny. The Hazlitt wrote in the 18th century that Ang "the Duke is more wrought in the welfare of the state than his own plots than for the welfare of the state" and this gives a sadder approach to the Duke. In the 2006 Simon McBurney production,</p>
	5	<p>a large orange bed descends and Isabella looks aghast when Angelo the Duke asks her to marry him, "what is ^{mine is yours} yours to mine, what is ^{yours is mine} mine in yours", to which Isabella does not reply.</p>
	5	<p>Paola Dionisotti in 1988 Clamorous Voices describes how "my Isabella was scared" at this ending scene, and we feel a scene ^{empty} devoid of comedy for the modern interpretation production. In John Barton's</p>
	5	<p>1970, production, he even has Isabella alone at the end of the play, isolated and afraid. The scene is one of painful pity and sorrow, not happiness. Josephine Bennett, writes in the 20th century that "Isabella's flaws arise from her inexperience"</p>
	5	<p>and in Barton's production, we are able to witness a lonely and scared woman. Swinburn</p>



DO NOT WRITE IN THIS MARGIN

Question Part

+	<p>comments that "we are left without a wholesome single grain of righteousness" at the end of the play. Although writing in the 19th century, with time and modern adaptation, we are able to see how the ending is not only corrupt and immoral, but ^{such as with Barton's 1970} to read — yet still not part part of a "funny role".</p>
5	<p>Yet, this play is hard to define, coined a "problem play" by F. S. Boas, ⁱⁿ 1896. ^{in modernity,} W. L. Lawrence ^{20th century} believed that the problem of this play was Shakespeare's combination of "old folk tale and legend" with "real psychological dilemmas". As a result, the acknowledgement that the defining of <i>Titus</i> this play as a comedy or a tragedy depends on the interpretation is a compelling one. Barton was among the first to present the play with an unambiguous happy sad ending, but 17th</p>
5	<p>century Charles Gilibert to directed productions which the ending was changed to make it an unambiguous comedy and happy ending. This clearly shows that the original Shakespeare can be interpreted either way. As As a result rather than vulnerable and innocent, Isabella can be played as amusingly ^{as she too is a problem character} sexual — "My Isabella was dued into her sexuality from the beginning", Julia Stephenson says writes</p>
5	<p>in 1988, and Ura Ellis ^{20th century} calls her as "cold as an icicle", while Darryle Jones remarks that her preoccupation with charity shows spiritual arrogance" — but all these critics are modern, late 20th and 21st century, indicating a changing</p>



Question Part

+		views to the interpretations of the characters. The Duke was placed in a 1991 production ^{by the same man} on the same as Ludo
	5	and ^{21st century} Simon McBurney described as a "a joke"
		and "not to be taken seriously"; It is the human
		side of each character we find amusing, esp. ^{and} the
		Duke is also described as the "vain, interested
		in image making" by the Duke H. R. Corssen in
		20 th century. Therefore, just as Johnathan Patten
		says "to Laertes Laertes writes in the 20 th century,
	5	"we should see ourselves in Angelo", I believe the
		comedy lies when we choose to appreciate the comedy
		of this problem play, and see the funny sides to these
		human characters.

To conclude, there is both tragic and humorous elements. The amounts of these changes with interpretations. I believe there is more tragedy than comedy and there are the moments when Shakespeare completely forgets the "funny side" but when he does use comedy it ranges from the obvious comic characters to the ~~dark humor~~ dark humor ~~to the~~ of the problem characters.



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Question Part

12	
+	<p><u>Deceivings</u></p> <p>↓ Duchon windows Tilbert.</p> <p>"I shall never marry"</p> <p>brothers herself "I am not the man cut in alabaster that kneels at my husband's tomb"</p> <p>Chaucer</p> <p>① Janney himself w/ Janney</p> <p>② Merchant</p> <p>③ May</p> <p>Janchose to ignep = safe</p>
	<p>I believe when defining the statement "deceivings" as lying to each other, I believe that both Webster in "the Duchess of Malfi" and Chaucer's "The Merchant's prologue and Tale" depict both characters lying to each other, and the consequences. Morality plays were popular in the 14th century, and written in half more parables and half mock sermon, there is a clear moral overtone in Chaucer's work,</p> <p>3 Similarly Webster poses moral questions throughout the play, and we see that the ^{cause} cause for the tragedy, in both Webster's edition and the sources he used for his text, show is the Duchess' lies. As a result, we can observe that lying is compelling and has disastrous consequences once the truth is revealed.</p> <p>4</p>



~~We can see the Duchess's ~~intention~~ determination to lie~~
 The determination to lie to others is seen by both Chaucer and Webster's characters. The Duchess declares "I shall never marry" - but a few hundred lines on, she proudly boast to the audience in ~~a~~ an aside, that she "winked and chose a husband". The idea that women were untrustworthy stems back to the bible, with the biblical story of Adam, Eve and the apple. Joseph Swetnam wrote in the ~~20th century~~ Jacobean England the pamphlet of "The Lewd, Forward and Unconstant Woman", ~~say~~ describing them as "necessary evils"; due to their "constant lies". This misogynist view was countered by female activists such as Rachel Speght, who wrote "A murrill for Melancton"; but in the Duchess, ~~the view now we see that such activists we~~ observe that Swetnam is wrong and the Duchess lies ~~was~~ ~~intentionally~~ to others. In a source for Webster's work, Dr Edward Grimentone translates the 19th Simon Goulart's 19. 1607 "A memorable and admirable history of Our Time" in which the Duchess tragically dies to her lies and marrying above her status, while in William Painter's version of "A Palace of Pleasure" he calls her a foolish woman. The downfall for the Duchess comes after her feigned pilgrim, when even Carolla expressed concern about the gravity of such a lie. As a result, we can observe that the Duchess's ~~attempt~~ intention and determination to prolong the lie as proof evidence to agree that human beings are intent on deceiving each



Question Part



after -

However ~~However, contrasting to the Duchenn~~
 May's deception is very similar, but due to the form
 of the tale, it is a deception of the reader as well.

May is silent until line 976, and the epithet "freshe"
 May is used repeatedly. But May is not the weak

19th century damsel expected by society. She actively
 attempts to keep the lie - even when partially
 discovered by January. Aided by Prosperphine's

lies, she becomes a Sybellic Eve again in the garden.

She takes agency in her lies - ~~the~~ "thrush" the

notes Laura Rarnem says "Chaucer's Cordes
 is not longer a place of courtly love and intelligence,
 but of lust and sexuality", supporting this argument.

She takes agency in her lies, convincing January

he sees wrong the wrong term thing - stepping on
 his back, "thrust" in the letter, and hinting at more
 deception in the future. She is determined to uphold her

lies, and feels no qualms about breaking one of the

10 commandments - "they shall not lie", and

clearly, like the Duchenn, intends on deceiving
 everyone.

However there is a difference with these main characters,
 as it appears the Duchenn is deceiving herself, whereas
 the May ~~is~~ - although a more two-dimensional
 character - seems to acknowledge her own
 deceit. The Duchenn claims "I am not the man cut



Question Part

+		<p>in alabaster that kneels at my father's husband's tomb" but Elizabeth Popes claims "she says she that when Du Duchon says "I am Duchon of Malji still," "she negates negates her relationship with Antonio, and become the figure out in alabaster that Ferdinand wants her to be". Looking at the 2018 Royal Shakespeare company, this is supported as the Duchon gets covered white when gets covered in the blood crown her, representation of her involvement in her. However May seems to know her wrong - and that why she is quick witted. Duchon lies to herself and everyone, whereas May lies only to herself.</p>
	4	<p>3) January is another character that lies to himself. The price of a cuckolding a cuckold was societal stigmatism in 12th century Rome where January says "I thought [he saw], he chooses this to ignore. This is the safe option - ignoring his wife's sexual immorality, but - proves him or being are intent on deceiving both themselves and one another.</p>
		<p>To conclude, I believe these texts show how many deceive both themselves and one another, the consequence of an unrevealed lie is a safety - a revealed is tragedy.</p>



Question Part

Question	Part	
+		



Question Part

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