

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 3 ☒ Question 4 ☒ Question 5 ☒  
 Question 6 ☒ Question 7 ☒ Question 8 ☒  
 Question 9 ☒ Question 10 ☒ Question 11 ☒  
 Question 12 ☒ Question 13 ☒ Question 14 ☒  
 Question 15 ☒ Question 16 ☒ Question 17 ☒  
 Question 18 ☒ Question 19 ☒ Question 20 ☒  
 Question 21 ☒ Question 22 ☒ Question 23 ☒  
 Question 24 ☒ Question 25 ☒ Question 26 ☒

Chaucer presents marriage in lines 35-58 as ~~some~~ an example of the Church's hypocrisy; ~~as~~ he gives the wife of Bath a voice so that she can criticise the way ~~most~~ ~~at~~ men in medieval society interpreted the Bible falsely for their own gain. The wife is presented as a dominant figure, as demonstrated in the general prologue of the Canterbury tales which utilises lexis from the semantic field of <sup>the</sup> military, with words such as, 'baker' and 'spurs sharp'. These suggest she will be a dominant wife, which is shown by her dominance of all five of her husbands. However, the fact the wife does not always succeed makes her more vividly human; many therefore often make the mistake of her being real and not Chaucer's construct.

Firstly, in these lines, Alison makes the point that in the Bible, religious men had hundreds of wives; 'The wise king, dauid Salomon' elevates him as a religious man and shows



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she is careful to not criticise the Church itself. The colloquialism 'Lo' franks the sentence and adds to the conversational tone. She is on a pilgrimage and wants to convey her strong opinion to the surrounding males.

The dynamic verb 'refreshed' is a euphemism and is humorous, suggesting she wished to have ~~more husbands~~ half as many new partners as he had. This diminishes her re-marriages as unimportant, the exclamation mark conveys this in the phrase, 'I have wedded five!'. Here she uses the male tactic of the time in quoting from the Bible in order to support their misogynistic views, as St Jerome did at the time. He was a large figure in the church who often criticised women as temptresses, and asserted that sexual appetite must be condemned. The wife is transgressive in the way she mentions him by name in her prologue, as opposed to shying away from his cruel philosophy. She is bawdy in her language, using euphemisms such as, 'quente' and 'bele chose' in reference to her genitalia, and using vulgar phrases such as 'pissed' on a wall. This reflects her unapologetic, lecherous nature which would have been condemned by the Church.

~~The phrase 'Welcome the sixte' is humorous and effective in showing her confidence.~~ Although she says her experience makes her opinions more valuable, she uses the male tactic of showing using 'authorities' or the Bible in order to



make her point. This shows that in order to succeed as a woman in society or a wife, she must take on characteristics of a male. Moreover, the fact she is a man's (Chaucer) construct lessens her as a feminist character because it reflects the gender inequalities of the time and shows a lack of female power. This is largely due to the dominance of anti-feminist texts written at the time, which her fifth husband needs to antagonise her; moreover the Church's implicit belief that women caused the 'Fall of man' due to Eve being tempted in the Garden of Eden. Due to this, Chaucer makes the wife bawdy, ~~and~~ fast talking and humorous so that she may be transgressive but also not unapproachable. She is a comical character due to Chaucer's satirical style of writing; he wishes to mock pretentious religious men such as Friars, who thought themselves superior in terms of following Catholicism.

The phrase 'welcome the sike' is humorous and effective because she shows her want to remarry; this contributes to the idea her motive for going on pilgrims is social rather than religious. Alison uses further religious arguments, ~~such as~~ <sup>such</sup> ~~as~~ saying when her husband dies, God says she may marry another Christian man. This proves she anticipates criticism from listeners, but ~~is~~ ~~is~~ firmly believes her marriages are real in the eyes of God. She says, 'He seith that to be wedded is no synne'; Chaucer gives her



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the power of rhetoric which only Oxbridge male scholars would have had, in order to show her intelligence and construct an unconventional female character whom rejects medieval stereotypes of women:

Alison uses further examples of holy men Abraham and Jacob, '... Each of them hadde wives more than two', which shows her ability to parry in religious conversation and prove her immense knowledge of the Bible. This would have impressed Chaucer's audience due to lack of people being literate; especially women due to a lack of opportunity.

~~St Paul Marriage debate~~  
~~Marriage is further presented in the Wife's tale, in lines 1219 - 1241, where the knight is married to the old hag~~

The Wife also defends marriage, showing the example of St Paul who said it is best to be celibate than married, but better to be married than promiscuous. This shows religious men saw virginity as the ideal, but accepted marriage sometimes due to the need for procreation so that the human race continues.

Chaucer explores the marriage debate throughout the Canterbury Tales; May in the merchant's tale is celebrated by Chaucer for having a brilliant mind, which points to Chaucer being a proto-feminist and wanting to show intelligent



women as an example to cynical religious men who held sexist views. Chaucer also constructed ~~Griselda~~ 'patient' ~~Griselda~~ Griselda, in the Clerk's tale, who was abused and ordered around by her husband. Chaucer did this to create an opposite to Alison, whilst pointing out the ludicrous inequality between men and women in marriage.

Chaucer also presents women as not finding love in marriage; due to its purpose often being for financial and status reasons as opposed to for love. This makes Alison a sad figure, as she only loved one of her five husbands.

Chaucer also explores marriage in lines 796-821, where he depicts Alison and husband Jankyn's violent fight. Jankyn is a student who went to Oxford; books at the time would have been very expensive. He reads from an anti-feminist text as he sees it as Alison's weakness. The use of intertextuality here would have been accessible to Chaucer's audience, as Greek philosopher Theophrastus and 'Saint Jerome' were dominant religious figures and known for their misogynistic views; Theophrastus complained about women's constant nagging to their husbands. In this extract, Alison has ripped out a page of this sexist book; Jankyn hits her so hard she becomes partially 'deaf' as mentioned in the prologue. This is effective as it evokes sadness from the reader and it makes her more human and relatable.



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However, the wife reacts by 'playing dead', she says 'Er I be deed yet wol I kisse thee.' This had a comical effect on ~~some~~ Chaucer's audience; modern feminist readers however would have been shocked at this terrible act of violence. Despite this, the wife asserts her dominance ~~by~~ by having previously pushed him in the fire.

Her attempt at gaining 'maistrie' is successful, as Janekyn fears she is in fact dead and places 'gouvernance of hous and lond, and of his ~~dear~~ tongue...' which shows he hands his property to her. This is shocking because when married, the wife's property automatically became the husband's. However in this case, Alison's dominance and quick wit means she gains dominance, and burns Janekyn's secret book.

Her use of legal language when discussing marriage proves how people sought to gain what they could through marriage; it also shows Alison's intelligence. Janekyn's final line in this extract 'keep thyn honor, and keep eek myn estat' shows his complicity in accepting this. It is unusual because the wife is now middle aged and Janekyn is twenty years younger; he may be materialistic which implies a role reversal because she once used men for his money. This is evocative because now she is rich like her old husbands due to acquiring their wealth;



she is now vulnerable and Januyn could take advantage of her. This contributes to the theme of ageing; Alison is now very insecure; her tale is therefore like her fantasy and this justifies the morally repulsive conclusion of the rapist knight marrying a beautiful woman. She wished to transform like the old hag and find another Januyn which is why she ~~is~~ embarks upon these pilgrimages. The tale is therefore a sad parody and we sympathise for the wife.

Overall, Chaucer presents marriage in medieval society as something done for monetary and status gain, which he implies criticism towards. ~~This~~ He also challenges the Church's ideals by pointing out the Bible's hypocrisy; women cannot have other husbands, but men can. Alison's 4th husband kept a mistress, further demonstrating the double standards between the sexes. However, Alison acts as a liberating force who defies social expectation and uses marriage to her advantage in order to gain 'maistrie'. This shows that although men were seen as dominating husbands at the time due to the patriarchal society, this was not always the case and Alison exemplifies this. This provides hope for an egalitarian society in the future, where women are not condemned for their sexuality; the wife's cruelty and euphemisms is comical but also shows



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women desire sex. She says that wine makes her aroused and she enjoys sex; she also says she feels freedom within marriage. Her husband cannot control both her property and her body, which is in a way liberating because she stands up to the Church's authority on marriage, pointing out its hypocrisy when it comes to how many husbands or wives a person is allowed to have. By doing this she renders herself blameless, which makes her a feminist as she is unwilling to be condemned by religious men.



| Question number | Indicative content  |
|-----------------|---|
| 5               | <p><b>Medieval Poet: Geoffrey Chaucer</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriate selection of similar length passage to accompany the named lines, e.g. the Knight's meeting with the old lady</li> <li>• story of the Knight's crime and punishment as a satire of the courtly love ideal</li> <li>• trial by ordeal as a common trope in folk tales</li> <li>• social criticism of the knight and his claims to 'gentillesse', e.g. 'such arrogance is not worth a hen.'</li> <li>• degree to which justice is served by the Knight's avoidance of the death penalty</li> <li>• impact of the absence of the rape victim from the story's resolution</li> <li>• Chaucer's use of the Tale to comment on religious justice</li> <li>• introduction of the theme of Christian grace and mercy as the Knight is spared</li> <li>• idea of 'maisterie' as justly awarded to women, albeit in a fairy tale.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>    |
| 6               | <p><b>Medieval Poet: Geoffrey Chaucer</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriate selection of similar length passage to accompany the named lines, e.g. the reconciliation of the Wife and Jankyn</li> <li>• Wife's presentation of herself as an expert on marriage</li> <li>• various ways in which she manipulates the scriptures in her defence of marriage</li> <li>• Wife's preoccupation with sex in marriage, e.g. 'To be refresshed half so ofte as he!'</li> <li>• Wife's use of marriage to secure wealth and social status and how this reflects the social role of women in Medieval society</li> <li>• exploration of power relationships between men and women in marriage</li> <li>• use of the Knight's narrative to show how a wife's sovereignty can benefit both men and women</li> <li>• Wife's barbed links between chastity and wealth as a possible comment on the Catholic clergy.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p> |

**Please refer to the specific marking guidance on page 3 when applying this marking grid.**

| <b>AO1 = bullet point 1</b> |             | <b>AO2 = bullet point 2</b>  | <b>AO3 = bullet point 3</b> |
|-----------------------------|-------------|--|-----------------------------|
| <b>Level</b>                | <b>Mark</b> | <b>Descriptor (AO1, AO2, AO3)</b>  |                             |
|                             | 0           | No rewardable material.  |                             |
| <b>Level 1</b>              | 1–6         | <b>Descriptive</b> <ul style="list-style-type: none"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.</li> <li>Shows limited awareness of contextual factors.</li> </ul>   |                             |
| <b>Level 2</b>              | 7–12        | <b>General understanding/exploration</b> <ul style="list-style-type: none"> <li>Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.</li> <li>Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul> |                             |
| <b>Level 3</b>              | 13–18       | <b>Clear relevant application/exploration</b> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>  |                             |
| <b>Level 4</b>              | 19–24       | <b>Discriminating controlled application/exploration</b> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>             |                             |
| <b>Level 5</b>              | 25–30       | <b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>                           |                             |