



GCE MARKING SCHEME

ENGLISH LITERATURE AS/Advanced

SUMMER 2013

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2013 examination in GCE ENGLISH LITERATURE. They were finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conferences were held shortly after the papers were taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conferences was to ensure that the marking schemes were interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conferences, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about these marking schemes.

LT1 - Summer 2013

Unit-specific Guidance

In this unit candidates are required to answer two questions, one from Section A and one from Section B. Each question in Section A should be marked out of **30** and each question in Section B out of **30**.

A total of **60 marks** is the maximum possible for this unit.

Relevant assessment objectives for LT1 as a whole:

AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression;

AO2: Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts;

AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers;

AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Weighting of assessment objectives LT1 (full A level in brackets)

LT1	%	AO1%	AO2%	AO3%	AO4%
SECTION A	30 (15)	10 (5)	10 (5)	10 (5)	
SECTION B	30 (15)	10 (5)	10 (5)		10 (5)
TOTAL	60 (30)	20 (10)	20 (10)	10 (5)	10 (5)

NOTES

SECTION A: Poetry post-1900 (30 MARKS)

The ratio of the three AOs for Section A in terms of weighting is:

AO1:1 (10 marks)	AO2:1 (10 marks)	AO3:1 (10 marks)
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We may expect candidates to select some of the following approaches to the question. It is also possible that candidates may select entirely **different** approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking. It is important to remember:

- Candidates are invited to offer **detailed** discussion of their **core** text
- The partner text is to be used for comparative reference and to inform the candidate's understanding of themes, form, structure and language in the core text

It should be noted that **interpretations** of 'other readers' should primarily inform students' reading of the **core** text.

The questions in this section usually ask for 'detailed critical discussion' when no critical quotations are offered as the focus for comparison, and for 'detailed reference' when a critical quotation is offered.

It is not necessary to refer to other readers' interpretations of the partner text, but if candidates wish to, they are free to do so. As this is an examination, candidates are not expected to **quote** extensively from critics, but are expected to **refer** to other readings or **consider** other interpretations (AO3).

'Detailed critical discussion' is intended to apply to **both** AO2 and AO3, i.e. critical analysis of the text as well as consideration of other interpretations of the text.

It is important to note that these are suggested approaches only – the list is not intended to be exhaustive. Students are free to choose any approach that can be backed up with evidence, and they should be rewarded for original interpretations. Students can choose poems other than those listed (and this is particularly true of the partner poems, where there may be a vast range of poems to choose from). The poems listed are intended only as a guide for markers.

Eliot and Yeats

Q.1 What connections have you found between the ways in which Eliot and Yeats write about time and its passing in their poems? In your response you must include detailed critical discussion of at least two of Eliot's poems.

Possible approaches

- Likely poems: *Prufrock*; *Portrait of a Lady*; *The Waste Land*; *The Journey of the Magi*
- Linked to growing old, despair, doubt
- Linked to approach of death
- Linked to sadness, loss and regret
- Linked to memories
- Linked to lost opportunities
- Focus on seasons as in *Waste Land* (e.g. opening line draws on *Canterbury Tales* – inverts image of hope: 'April is the cruellest month')

Yeats connections

- Time and its passing linked to growing old and death approaching (e.g. *Sailing to Byzantium*; *The Wild Swans at Coole*; *Among School Children*; *When you are Old*)
- Linked to seasons (e.g. *The Wild Swan at Coole*)
- Linked to memories
- Linked to lost love, sadness and regret

Q.2 Compare the ways in which Eliot and Yeats write about religion and/or spirituality in their poems. In your response you must include detailed critical discussion of at least two of Eliot's poems.

Possible approaches

- Likely poems: *The Waste Land*; *The Hollow Men*; *The Journey of the Magi*; *A Song for Simeon*; *Animula*
- Spiritual decay often linked to urban decay/fragmentation
- In *Waste Land* Eliot draws on different religions – reinforces theme of fragmentation
- Christian quest for holy grail (linked to myth of Fisher King – combines Christian imagery with other religions and with myth - also critical of society)
- Draws on Frazer's *The Golden Bough*
- Spiritual emptiness represented by *Hollow Men*
- Search for meaning
- Linked to death and birth
- Linked to struggle, suffering and sadness
- Linked to doubt and uncertainty – Eliot often includes questions
- Dramatic monologues – sometimes from perspective of Biblical characters (e.g. Magi, Simeon)
- Students might make reference to Eliot's conversion to Christianity when discussing poems in the *Ariel* collection

Yeats connections

- Students may compare/contrast *Journey of the Magi* with Yeats' *The Magi*: both poems include a search for spirituality/spiritual truth; juxtaposition of birth and death in both poems; imagery of struggle in both poems (the difficult journey of Eliot's Magi can be linked to Yeats' Magi 'With ancient faces like rain-beaten stones'); both are dramatic monologues, but from different perspectives
- *The Second Coming* – using religious imagery to criticise society (could link to Eliot's criticism of society); sense of spiritual decay/fragmentation, as in *The Waste Land*
- Like Eliot he also draws on mythological gods (e.g. *Leda and the Swan*)
- Students might argue that Yeats is more interested in mysticism than religion

Larkin and Abse

Q.3 'Larkin rarely seems to feel comfortable with the world around him.' In the light of this statement, compare the ways in which Larkin and Abse present the world around them. In your response you must include detailed reference to at least two of Larkin's poems.

Possible approaches

- Likely poems: *Here*; *Toads Revisited*; *The Whitsun Weddings*; *Self's the Man*; *Afternoons*; *Talking in Bed*; *Sunny Prestatyn*; *Essential Beauty*; *The Large Cool Store*; *Faith Healing*
- Personas often observe and criticise the world around them (e.g. from a train in *Here* and *Whitsun Weddings* – speaker disconnected from the world he criticises?)
- Students may argue that Larkin is critical of the working classes
- Critical of marriage and relationships between men and women
- Writes about and is critical of advertising/consumerism
- Critical of people's selfishness
- Social isolation as a consequence of disillusion/disappointment
- Disappointment with society
- Critical of a range of institutions: family, literature, marriage
- Inclusion of characters in poems

Abse connections

- More celebratory of the world around him, especially the natural world; writes about small aspects of the world (e.g. *A Wall*)
- Affection for Cardiff
- Critical of treatment of immigrants in Wales (e.g. *Altercation in Splott*)

Q.4 Compare the ways in which Larkin and Abse write about relationships between men and women in their poems. In your response you must include detailed critical discussion of at least two of Larkin's poems.

Possible approaches

- Likely poems: *The Whitsun Weddings*; *Afternoons*; *Broadcast*; *Love Songs in Age*; *Self's The Man*; *Talking in Bed*; *Reference Back*; *Wild Oats*; *An Arundel Tomb*
- Critical of relationships (e.g. *The Whitsun Weddings*; *Afternoons*; *Self's the Man*)
- Men often presented as 'put upon'
- However, not always critical (e.g. *Broadcast* – more poignant; autobiographical)
- Autobiographical – critical of mother/son relationship
- Relationships between men and women often linked to loss, sadness and regret
- Often focuses on the failure or disappointment to be found in relationships
- Use of setting or weather conditions to reflect relationships.

Abse connections

- Much warmer relationships – more emotional than Larkin; often writes about love for wife; often autobiographical/ personal poems (e.g. *Postcard to His Wife*; *The Malham Bird*)
- Even when relationships are presented as difficult, love wins out (e.g. *A Scene from Married Life*)
- Uses humour
- Also writes personally about mother/son relationship – much more personal; sense of love for mother; sadness at her ageing (e.g. *Down the M4*; *A Winter Visit*)

Plath and Hughes

Q.5 Compare the ways in which Plath and Hughes write about family in their poems. In your response you must include detailed critical discussion of at least two of Plath's poems.

Possible approaches

- Likely poems: *You're*; *The Manor Garden*; *Morning Song*; *Nick and the Candlestick*; *Lesbos*; *Daddy*; *Full Fathom Five*; *Little Fugue*; *Tulips*
- Tends to write mainly about parent/child relationships rather than husband/wife
- Often autobiographical poems about motherhood – relationship between mother and child; often honest about feelings (e.g. doubt and uncertainty in *The Manor Garden* and *Morning Song* – poems can be viewed as challenging 1950s/60s attitudes to motherhood)
- Critical of domestic role as wife and mother (*Lesbos*); leaves behind role as mother in *Ariel*
- Autobiographical/confessional poems about her relationship with her father – anger and violent imagery of *Daddy*, but also real sense of loss; loss also highlighted in *Full Fathom Five*
- Use of colour imagery (especially black and white) to explore relationship with father
- Family linked to memory (e.g. *The Babysitters*)

Hughes connections

- Writes about father/child relationship (e.g. *Full Moon and Little Frieda*)
- Writes about Plath's relationship with her father – aware of her obsession and the way it affected her; feels excluded by their relationship (e.g. *The Bee-God*)
- Loss of his father-in-law (*The Day He Died*)
- Writes about Plath (in a way she does not write about him) – poems about her written after her death (e.g. *Red, Daffodils*; *The Tender Place*) – sense of loss
- Husband/wife relationship presented as violent in *Lovesong* – similar Nazi imagery to Plath's *Daddy* – both link family relationships to violence at times

Q.6 'Plath's world is narrow and self absorbed.' In the light of this statement, compare the ways in which Plath and Hughes present their views of the world. In your response you must include detailed reference to at least two of Plath's poems.

Possible approaches

- Likely poems: *Full Fathom Five*; *The Manor Garden*; *The Stones*; *You're*; *Morning Song*; *Face Lift Tulips*; *Wuthering Heights*; *The Moon and the Yew Tree*; *Mirror*; *Poppies in July*; *A Birthday Present*; *The Bee Meeting*; *Daddy*; *Lesbos*; *Cut*; *By Candlelight*; *Ariel*; *Poppies in October*; *Nick and the Candlestick*; *Sheep in Fog*
- Students may agree but argue that her poetry is radical as it explores taboo topics (e.g. challenging expected role of wife and mother)
- Students may disagree with the statement, pointing to poems about her children and wider issues (e.g. *'Face Lift'* and *'Mirror'*)

Hughes connections

- Tends to look forward to the natural world, rather than inward
- Focuses on relationship with Plath

Duffy and Pugh

Q.7 Compare the ways in which Duffy and Pugh write about relationships between men and women in their poems. In your response you must include detailed critical discussion of at least two of Duffy's poems.

Possible approaches

- Likely poems: *Mrs Midas*; *from Mrs Tiresias*; *Mrs Darwin*; *Queen Kong*; *Mrs Lazarus*; *Standing Female Nude*; *Descendants*; *Eley's Bullet*
- Relationships often linked to power
- *The World's Wife* poems – Duffy challenges traditional male and female roles; women presented as more than wives
- Love and loss (e.g. *Queen Kong* and *Mrs Lazarus*)
- Linked to desire
- At times linked to violence

Pugh connections

- Like Duffy, challenges traditional stereotypes of women as weaker (e.g. *The Haggard and the Falconer* – woman does not need man to satisfy her)
- Political poems explore relationship between men and women e.g. *M.S.A.*
- More light-hearted in *Eva and the Roofers*
- Relationships linked to loss (e.g. *Old Widowers*)
- Linked to desire (e.g. *St Cuthbert and the Women*; *On the gift of a carnation*; *Bright murderesses*)

Q.8 What connections have you found between the ways in which Duffy and Pugh use first person speakers in their poems? In your response you must include detailed critical discussion of at least two of Duffy's poems.

Possible approaches

- Likely poems: *Girl Talking; Comprehensive; Head of English; Lizzie, Six; Education for Leisure; Dear Norman; Originally; Whoever She Was; Standing Female Nude; Oppenheim's Cup and Saucer; Shooting Stars; The Dolphins; Mrs Midas; from Mrs Tiresias; Mrs Lazarus; Mrs Aesop; Queen Kong; Weasel Words; Poet for our Times*
- Dramatic monologues a key feature of Duffy's poetry - often gives women a voice (e.g. *The World's Wife* poems)
- Gives a voice to the marginalised (e.g. women; lesbians; people from different cultures)
- Uses first person speakers to draw our attention to important issues and to criticise aspects of society
- Some poems may be autobiographical (e.g. *Originally; Oppenheim's Cup and Saucer*)

Pugh connections

- Students may argue Pugh uses first person less often than Duffy
- Also uses first person speakers to put across political messages (students may argue Pugh is more subtle than Duffy) e.g. *M.S.A.; Intercity Lullaby; Earth Studies* poems (more focused on environment than Duffy)
- Also includes autobiographical poems (at times about her travels e.g. *The Black Beach*)

Heaney and Sheers

Q.9 Compare the ways in which Heaney and Sheers write about identity in their poems. In your response you must include detailed critical discussion of at least two of Heaney's poems.

Possible approaches

- Likely poems: *Digging*; *Death of a Naturalist*; *Follower*; *Blackberry Picking*; *Alphabets*; *Personal Helicon*; *Relic of Memory*; *Bogland*; *Requiem for the Croppies*; *From the Frontier of Writing*; *From the Republic of Conscience*; *Hailstones*; *Clearances*; *The Stone Verdict*
- Identity rooted in land; importance of Ireland in shaping identity
- Identity of Ireland as a country
- Identity rooted in past – importance of family in shaping identity
- Desire to have an identity separate from his farming family; identity linked closely to writing
- Identity linked closely to nature
- Growing up: change from childhood to adulthood
- Also explores identity of mother and father
- People's identities linked to their jobs (e.g. *The Thatcher*) - respect

Sheers connections

- Identity also closely linked to the land (Wales rather than Ireland e.g. *Flag*; *History*)
- Also writes about importance of family in shaping his identity (e.g. *Inheritance*; *Farther*; *Late Spring*)
- Identity linked to nature (e.g. *Trees*; *Winter Swans*)
- Identity linked to love; relationships as something that mark you (e.g. *Marking Time*; *Keyways*)
- People's identities linked to their jobs in agriculture (e.g. *The Farrier*)
- Growing up from childhood to adulthood (e.g. *Hedge School*)

Q.10 ‘What is most distinctive about Heaney’s poetry is its powerful, often surprising imagery’. In the light of this statement compare the ways in which Heaney and Sheers use powerful and surprising imagery in their poems. In your response you must include detailed reference to at least two of Heaney’s poems.

Possible approaches

- Students can choose to write on any of Heaney’s poems as long as they keep focus on imagery; they should address the ways in which the imagery is powerful and often surprising
- Students may focus on Heaney’s use of, and appeal to, the senses as powerful
- Students are likely to comment on Heaney’s use of nature imagery
- Juxtaposition of bleak and beautiful imagery

Sheers connections

- As with Heaney, students can choose to write on any Sheers poems
- Nature imagery

Boland and Pollard

Q.11 What connections have you found between the ways in which Boland and Pollard write about social and/or political issues in their poems? In your response you must include detailed critical discussion of at least two of Boland's poems.

Possible approaches

- Likely poems: *The War Horse*; *Child of our Times*; *The Famine Road*; *Mise Eire*; *Suburban Woman*; *Ode to Suburbia*; *Suburban Woman: a Detail*; *The Journey*
- Feminist writer – celebrates ordinary women; focus on women in the past (especially Irish women) and women in mythology
- Writes about Irish identity and Irish history
- Links the British government's cruel treatment of the Irish during the Great Famine to a woman being told she is infertile; linking the personal and the political (*Famine Road*). Boland has said 'Womanhood and Irishness are metaphors for one another. There are resonances of humiliation, oppression and silence in both of them and I think you can understand one better by experiencing the other'. In *Famine Road* both the Irish and the woman are silenced to highlight their oppression

Pollard connections

- Poems in *The Journey* are explicitly political - critical of Western imperialism and capitalism (e.g. in *China*)
- Also explores treatment of women (e.g. exploitation of prostitutes in *Bangkok* and *Cambodia*)
- Explores issues to do with mental health – very personal poems (e.g. *To Depression*)

Q.12 Compare the ways in which Boland and Pollard write about sorrow and sadness in their poems. In your response you must include detailed critical discussion of at least two of Boland's poems.

Possible approaches

- Likely poems: *Child of our Time*; *The Famine Road*; *Mise Eire*; *Fever*; *The Journey*; *Migration*; *Suburban Woman*
- Sadness linked to death and mourning
- Sadness often linked to women
- Sorrow and sadness often linked to the past; Boland tells the stories of those who were treated badly in the past, especially in Ireland
- Sorrow of woman being told she is infertile linked to cruel treatment of Irish by the British government during the Great Famine – but interestingly the woman and the Irish do not get a voice (they are silenced in their oppression) – suffering and sorrow of a nation linked to sorrow and suffering of one woman

Pollard connections

- More personal than Boland?
- Sadness and sorrow linked to death of father and memories of him (e.g. *Cordelia at the Service Stop*; *My Father and the Snow*)
- Sadness linked to depression (e.g. *To Depression*)
- Sadness linked to loss (e.g. *To a Dartmoor Pony*) – writes about nature, like Boland
- Also sorrow felt on her travels – open and honest about emotions

LT1 Section A Assessment Grid 30 marks in total

TOTAL MARK /30	Band 1	Band 2	Band 3	Band 4	Band 5
<p>AO1 Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p>10 marks</p>	<p>Understands poems at a superficial or literal level. Offers some ideas about poems. Shows some grasp of basic terminology, though this may be occasional. Errors in expression and lapses in clarity.</p> <p>0-2 marks</p>	<p>Attempts to engage with poems and organise material, though not always relevant to question. Some, not always relevant use of concepts and terminology. Expression may feature inaccuracies, more so at the lower end of the band.</p> <p>3-4 marks</p>	<p>Engages with poems and response is mostly relevant to question. Some sensible grasp of key concepts. Generally appropriate terminology. Expression tends to be accurate and clear, but there may be lapses.</p> <p>5-6 marks</p>	<p>Clearly informed discussion of relevant poems. Effectively structured argument. Secure grasp of concepts and secure and sensible use of terminology. Expression generally accurate and clear.</p> <p>7-8 marks</p>	<p>Perceptive discussion of relevant poems. Very well developed argument. Confident grasp of concepts and apt use of terminology. Accurate, fluent expression.</p> <p>9-10 marks</p>
<p>AO2 Demonstrate detailed critical understanding in analysing the ways structure, form and language shape meanings in literary texts.</p> <p>10 marks</p>	<p>May identify a few basic stylistic features. May offer narrative/descriptive comment on poems. Occasional textual support.</p> <p>0-2 marks</p>	<p>Can make some basic points about use of structure, form and language to create meaning. Can support some points by reference to poems.</p> <p>3-4 marks</p>	<p>Clear grasp of authors' use of structure, form and language to create meaning. Generally clear and appropriate textual support.</p> <p>5-6 marks</p>	<p>Sound analysis and evaluation of poetic techniques to create meaning. Appropriate and secure textual support.</p> <p>7-8 marks</p>	<p>Detailed critical understanding of poetic techniques to create meaning. Confident and apt textual support.</p> <p>9-10 marks</p>
<p>AO3 Explore connections and comparisons between different literary texts</p> <p>5 marks</p>	<p>May identify basic links between core and partner texts.</p> <p>0-1 mark</p>	<p>Can make some basic, usually valid comparisons/connections between core and partner texts.</p> <p>2 marks</p>	<p>Makes generally clear and appropriate comparisons/connections between core and partner texts.</p> <p>3 marks</p>	<p>Makes purposeful use of specific connections and comparisons between core and partner texts.</p> <p>4 marks</p>	<p>Productive and discerning comparisons/connections between core and partner texts.</p> <p>5 marks</p>
<p>informed by interpretations of other readers.</p> <p>5 marks</p>	<p>Can describe other views with partial understanding.</p> <p>0-1 mark</p>	<p>Can acknowledge that poems may be interpreted in more than one way.</p> <p>2 marks</p>	<p>Makes use of other relevant interpretations.</p> <p>3 marks</p>	<p>Makes clear and purposeful use of other relevant interpretations.</p> <p>4 marks</p>	<p>Confident and informed discussion of other relevant interpretations.</p> <p>5 marks</p>

**SECTION B: Drama post-1990
(30 MARKS)**

The ratio of the three AOs for Section B in terms of weighting is:

AO1 (10 marks)	AO2 (10 marks)	AO4 (10 marks)
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Candidates could approach **context** (AO4) in the following three ways:

- (a) The **play itself** providing context for the extract
- (b) The influences on the **writing/performance** of the play; these may be cultural/social/political/dramatic techniques
- (c) How an audience or reader might **receive** the play.

Candidates may show some awareness of all three ways but they are not expected to address them equally. Candidates must cover (a) and (b).

It is important to note that these are suggested approaches only – the list is not intended to be exhaustive. Students are free to choose any approach that can be backed up with evidence, and they should be rewarded for original interpretations.

Murmuring Judges

Q.13 Re-read Act 2 Scene 1 from the beginning on page 50 to page 54 (CUDDEFORD: It adds to a richness of culture, a depth, a breadth of vision you only find in an Inn.). Discuss how Hare presents ideas about class in this scene and at least one other point in the play.

Possible approaches

Within the extract

- Staging makes clear the sharp class divisions: juxtaposition of Gerard in prison with Lincoln's Inn – lavish dinner ('*each place marked by four different wine glasses*'); lighting used to emphasise differences – part of Hare's criticism of legal establishment
- Costume is used to highlight class ('*white tie and tails*' contrasts with Gerard's prison uniform)
- Upper class people are presented as being in a 'club'; they can influence government policy (Home Secretary is present, invited so they can influence him; he says 'Do I know Sir Peter?' repeating the question '*as if it were ridiculous*') – class is linked to power (juxtaposes with Gerard's lack of power)
- Home Secretary not quite at ease in the upper class surroundings
- Listing at opening of extract – all upper class people – contrast with Gerard's monologue
- Champagne and caviar juxtaposed with Gerard's mention of 'the smell of the kitchens'
- The use of titles emphasises class, as do stage directions ('*A number of the men are wearing medals*', etc.)

Wider play/other contexts

- Throughout the play Hare emphasises the importance of class in determining justice – Gerard is poor and 'kind of Irish' so he is sentenced harshly
- Scene 1 juxtaposes the court (with upper class judge) with Gerard (highlighted through lighting)
- Students may discuss the presentation of prison and prison life
- The legal establishment is presented throughout as a 'boys' club' (e.g. Act 1 Scene 2) – justice is less important than reputation; reference to Beaky Harris whose 'horse was running in Paris'; Sir Peter's reference to 'some sort of silly warehouse robbery' – students may juxtapose this with Gerard's reasons for committing the crime – needed money to look after his family
- Act 1 Scene 6: poverty linked to crime (and racism towards Irish linked to poverty) - Gerard's reasons for driving the car

Q.14 Re-read Act 2 Scene 7 (page 99 to page 102). Discuss how power struggles between men and women are presented in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Barry represents the police; Irina the legal system – power struggle between the two institutions; both feel the other is corrupt/doesn't understand the other (shown through Barry's questions in his attack on Irina); he refers to lawyers as 'you people' emphasising the opposition
- Barry as 'bent' copper in opposition to Irina who wants justice (in the play Hare often presents men as linked to injustice and women as linked to justice)
- Barry's sudden aggression – power through violence ('*She is shocked by his sudden violence*')
- Hare's decision to have the lights fade up on Barry while Sir Peter is talking suggests a link between them
- Irina directly challenges Barry; Irina is also shown to lose her temper for the first time in the play
- Barry flirting with Irina at the end of the scene
- Students may discuss the implicit power struggle between Sir Peter and Irina in this extract (she has got him to appeal the case, but in her absence his opening line to the court is 'My Lord ... we are not here today to appeal against the verdict')

Wider play/other contexts

- Power struggles between Barry and Sandra (e.g. Act 1 Scene 5; Act 2 Scene 3; very end of play when Sandra phones the Chief Superintendent) – power struggles within police force
- Power struggles between Irina and Sir Peter (e.g. Act 1 Scene 3; Act 2 Scene 5) – power struggles among lawyers
- Female characters often linked to justice

Oleanna

Q.15 Re-read Act 3 from page 68 (CAROL: You think I'm a, of course I do.) to page 71 (CAROL: Oh. Your job. That's what you want to talk about.). Discuss how Mamet uses Carol and John to explore social and political issues in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Higher Education: Carol has a long monologue, reflective of her emerging voice – students may argue this shows the strength of Carol when supported by her group; others may argue that she is merely parroting the words of her group
- Socio-economic issues – the gap in understanding between John (as a teacher) and Carol (as a student)
- John's attitudes towards women
- Hierarchy/power structures/class
- Carol's accusations – raise issues of sexism, sexual harassment and political correctness
- Carol says she fought 'to pursue the same dream of security *you* pursue' – arguing that opportunities should be open to all; allusion to American dream

Wider play/other contexts

- There is a range of social and political issues that students may choose to discuss including education; feminism; class; gender and political correctness. None of these are straightforward and students may argue that our sympathies shift throughout the play

Q.16 Re-read Act 2 from page 48 (CAROL: Do you deny it? Can you deny it...?) to page 52 (CAROL: Good day. (*She prepares to leave the room.*)). Discuss how Mamet presents challenges to authority in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Carol challenges John's authority as a teacher and his dismissal of Higher Education
- She is much more confident in her use of language than in Act 1 – links between language and power; she has more dialogue, including long speeches (a shift from Act 1)
- Attacks John with short questions ('Do you deny it? Can you deny it...?')
- Carol's assertion 'I don't think that I need your help'
- Carol challenging John directly: 'You. Do. Not Have. The. Power.' Her use of the declarative sentence mood shows her confidence and suggests she is speaking only facts
- Carol draws on her group and on political correctness
- She is critical and mocking of John: 'To *strut*. To *posture*.' She highlights his hypocrisy
- John's response to Carol's challenge to his authority: he tries to reason with her; still patronising; confused; begins to plead with her – shift in power

Wider play/other contexts

- Other examples of Carol challenging John's authority culminating in the end of Act 3 ('Don't call your wife baby') and the consequences
- Students may choose to discuss John challenging authority as represented by the education system, which he criticises, and also the Tenure Committee; however, he criticises from a position of power and authority, in contrast to Carol who is of a lower socio-economic background and therefore has less power

Dancing at Lughnasa

Q.17 Re-read Act 2 from the top of page 50 (**GERRY: No false modesty. You know you're a great dancer, Chrissie.**) to page 52 (**(GERRY runs on and calls through the window:)**). Discuss how Friel presents the effects of changes in society in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Gerry signing up for the International Brigade – outside world juxtaposed with the community of Ballybeg
- Gerry as a man can leave (reinforced by the fact that he can go abroad); the sisters are trapped in Ballybeg; however, students might argue that even though Gerry has more options than the sisters, he feels he has little choice but to go to Spain ('Who wants salesmen that can't sell?') – 1930s economic changes and effects
- 'Maybe that's the important thing for a man: a *named* destination'
- Radio – represents outside world; changes in technology
- The effects of the Industrial Revolution on the sisters – the impact of the new knitting factory

Wider play/other contexts

- Michael's first monologue – the impact of the new radio
- Michael's monologue on pp.59-61 – telling audience what happens to the sisters, especially Agnes and Rose going to England for work; use of narrator means we can see the effects of the changes in society on the sisters
- Juxtaposition between those who leave and those who stay
- Maggie singing 'Will you vote for de Valera?' Links to the promises he made to women, but in the 1937 Constitution he added clauses that reinforced the idea that the woman's role was in the home – an example of an aspect of society that did not change?

Q.18 Re-read Act 1 from page 26 (*KATE reads the paper – or pretends to.*) to the bottom of page 29 (*GERRY: What are you laughing at?*). Discuss how Friel presents relationships between men and women in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Gerry and Chris – highlights different attitudes towards men and women in 1930s Ireland
- Gerry's costume, hat and cane – smiles but is ill-at-ease (asks lots of questions; false joviality e.g. repeated 'wow-wow-wow')
- Contrast between Gerry 'six months' and Chris 'thirteen months'; Chris remembering the exact date when she last saw Gerry
- Gerry as irresponsible e.g. bicycle (but students may argue he is well-meaning) and Chris who is trapped at home; Gerry seems to have little understanding of the shame he has brought on Chris; the disruption he causes exposes the sisters' vulnerability, both emotional and economic
- Gerry does most of the speaking in this extracts, highlighting the power he has over Chris
- Reference to Agnes hints that he has feelings for her
- Dancing

Wider play/other contexts

- Gerry and Chris
- Students may want to discuss the sisters' relationships with Boy Michael
- References to Bernie and her husband – emphasises how trapped the sisters are
- Maggie's desire for a husband
- Rose and Danny Bradley
- Kate and Austin Morgan (ends up tutoring his children – lost opportunities)

Arcadia

Q.19 Re-read Act 2 Scene 7 from page 104/page 106 in the new edition (Valentine Listen – you know your tea’s getting cold.) to page 109/page 111 in new edition (Septimus has stood, and she nods him back into his chair.). Discuss how Stoppard uses scientific ideas in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Heat linked to entropy: systems move from order to disorder – mirrored in structure of play – both time periods on stage at same time; table covered in props; modern day characters in Regency costumes
- Heat linked to Second Law of Thermodynamics – evidence of Thomasina’s genius – she discovered it first; different attitudes of Valentine and Hannah show sexism still a part of 1990s society (Valentine says Thomasina had a genius for a tutor; Hannah suggests – correctly – it could have been the other way around)
- Role of Valentine: explains science to Hannah for audience’s benefit – Stoppard makes difficult concepts accessible (e.g. cup of tea image)
- Byron’s poem ‘Darkness’ (linked to Second Law of Thermodynamics – what would happen if heat went out of universe); heat/sun also linked to reason in Byron’s poem
- Heat linked to sexual attraction – juxtaposition of Thomasina the mathematical and scientific genius with her growing sexual awareness (e.g. references to Byron and her desire to waltz)
- Poignancy of Septimus and Thomasina kissing in the hermitage
- Discussion of heat takes place while the piano is being played in the music room (Lady Croom and the Count engage in ‘carnal embrace’) – the piano playing is fluent (contrast with Thomasina’s awkward playing as a 13 year old – evidence of her innocence; the fact she is unaware of the significance of the piano stopping shows she is still not fully sexually aware)
- Significance of steam engine

Wider play/other contexts

- Thomasina’s discovery of Second Law of Thermodynamics linked to steam engine (as at the beginning of the play she looks at the ordinary in a new way e.g. rice pudding)
- Play moves from order to disorder (mirrored in structure, props, etc.)
- Heat linked to sexual attraction from beginning: first line of play (‘Septimus, what is carnal embrace?’) highlights its key role; foreshadows Thomasina falling in love with Septimus; later in Scene 7 Thomasina references ‘the action of bodies in heat’

- References to burning of Library at Alexandria and burning of Dido (Act 1 Scene 3) foreshadow Thomasina's death in a fire (due to love)
- Sex as 'the attraction Newton left out' – the reason why the universe is not deterministic – people 'fancying' the wrong people (e.g. Thomasina and Septimus; Septimus and Lady Croom; Chloe and Bernard; Byron, etc.)

Q.20 Re-read Act 1 Scene 2 from page 27/page 29 in the new edition (*She goes to the garden door to bang her shoes together and scrape off the worst of the mud.*) to page 30/page 33 in new edition (*She holds his look.*). Discuss how Stoppard presents women and attitudes towards women in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Hannah as practical (costume; out in garden); linked to Age of Reason/Enlightenment (contrast with Bernard – linked to Romanticism)
- Hannah as feminist researcher
- Bernard's initial flattery
- Bernard's sexism ('simply as a document shedding reflected light on the character of Lord Byron ...'); Stoppard uses him to show sexism in academia (reinforced by 'the Byron gang unzipped their flies and patronised all over it') – use of 'gang' suggests an exclusive male group
- The audience realises as soon as Hannah says the researcher who patronised her book was called Nightingale that this is why Bernard has given a false name
- Hannah as a strong character – she stays standing; she holds Bernard's gaze; she is forthright, responding to his sexism with 'I'm going to kick you in the balls' (humorous for audience)

Wider play/other contexts

- Presentation of Hannah throughout rest of play (she is vindicated at the end – unlike Bernard, her theory is correct – Stoppard challenging sexism in academia)
- Presentation of Thomasina – genius – challenges sexist attitudes of Regency period (as expressed by both Lady Croom and Captain Brice)
- Lady Croom – upper class – in control (but still subservient to wishes of husband with regard to the garden)
- Chloe as Thomasina's double

Broken Glass

Q.21 Re-read Scene 9 (page 61 to page 63/page 72 to page 74 in new edition). Explore Miller's presentation of prejudice in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Implied prejudice of Case (although note his outrage when Gellburg accuses him directly); coldness towards Gellburg (uses surname while Gellburg addresses him as 'Mr Case')
- Gellburg's own prejudice is at the forefront in this scene, his hatred of his own Jewishness
- Gellburg's long, abject, detailed apology for the lost 611 deal contrasts with Case who says little, making it clear that he no longer trusts Gellburg
- Gellburg's fear of being linked to another Jew
- Dismissal of Alan Kershowitz as 'I hardly know the man! And the little I do know I don't even like him'
- Case sits while Gellburg stands – shows different statuses – students may argue that Gellburg's inferiority is not just because of his lower position, but because of his internalisation of inferiority as a Jew
- Gellburg's collapse - in part due to his self-hatred as a Jew, and due to him repressing these feelings

Wider play/other contexts

- Case's prejudice in previous scenes ('you people') and Gellburg's lack of reaction
- Gellburg's reaction to the treatment of Jews in Germany – almost blames them for what is happening; can't understand why Sylvia is so affected
- Sylvia's response to anti-Semitism in Germany (newspaper prop); Sylvia's dream linking Gellburg to the Nazis
- Harriet's response to anti-Semitism

Q.22 Re-read Scene 8 from page 58/page 68 in new edition (GELLBURG (*reaching for his authority*.) to the end of the scene on page 61/page 72 in new edition. Discuss how Miller presents ideas about masculinity in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Gellburg feels threatened by Hyman (*'reaching for his authority'* just after Hyman leaves; 'What's so good about him?')
- Gellburg tries to assert authority over Sylvia
- Lack of physical intimacy linked to Gellburg feeling less of a man (Sylvia says 'Don't sleep with me again'); Sylvia's dismissal of him as a 'little liar'
- Repetition of 'you will kill me'
- Gellburg's awareness of Sylvia's resentment that he made her give up work
- Gellburg blames Sylvia for his impotence (and therefore his emasculation); his belief that she didn't want him to be the man – 'everything inside me just dried up'
- Setting: bedroom – ironic as there is no physical intimacy; Gellburg pretended they had relations because he felt emasculated by Hyman
- Image of him weeping uncontrollably at the end
- Gellburg's view of what makes a man

Wider play/other contexts

- Gellburg's impotence
- Gellburg's attempt at strength in relationship and desire to maintain stereotypical role of provider
- Harriet telling Hyman about Gellburg throwing Sylvia up the stairs
- Issues surrounding physical intimacy
- Gellburg taking on more of the domestic role when Sylvia is paralysed
- Gellburg's pride in his job (only Jew in the company)
- Costume: black clothes
- Hyman – confident in his masculinity – contrast with Gellburg

Kindertransport

Q.23 Re-read Act 2 Scene 2 from page 84/page 83 in new edition (HELGA. You should change your mind and come with me.) to the end of the play. Discuss how Samuels presents the effects of events in 1930s/40s Germany on the characters in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Effects on Eva – being part of the Kindertransport means she feels abandoned; changes her name to Evelyn – rejecting German Jewish identity; Samuels draws on real life stories of the Kindertransport children and their feelings of rejection and abandonment
- The sound of the boat hooter – emphasises theme of journeys, linking to the forced journey Eva took on the Kindertransport away from her mother
- Effects on Helga – memories of the suffering in the concentration camp and her husband being killed (upsetting for audience) – but Eva cannot connect with her – their experiences of events in Germany are very different as Eva was sent away: Helga says ‘My suffering is monumental. Yours is personal’ – Helga cannot understand her daughter’s feelings of abandonment
- Helga loses her daughter: ‘We have been together a week and you are still years away’
- Effect on Evelyn in the present day: reference to Ratcatcher; shadow of Ratcatcher is the final image of the play, showing Evelyn cannot escape her past
- Significance of naming daughter Faith; Evelyn’s inability to connect with Faith; Faith’s desire to find out about her family

Wider play/other contexts

- Time shifts help to emphasise the effects of past events on the present; opening of play – juxtaposition of Eva being sent away with Evelyn’s coldness in the present day
- Emphasises theme of separation
- Setting: storage room – Evelyn locks away her memories of the past
- Props are reminders of events in Germany e.g. the train, the books and the naked dolls
- Eva’s fear of being evacuated – reminds her of being abandoned on the Kindertransport

Q.24 Re-read Act 2 Scene 1 from page 73/page 72 in new edition (*FAITH kneels down and stares at the pieces. She tries to gather and fit them together.*) to page 77/page 76 in new edition (*EVA. I thought that you were not alive.*). Examine how Samuels explores ideas about loss in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Evelyn's attempt to destroy the past by tearing the papers and Faith's attempt to join the pieces back together – she feels she has lost her past
- Evelyn telling Faith about the death of her parents; father died in concentration camp
- Evelyn's unwillingness to talk about the loss of her mother: the ellipses and fragmented speech show how difficult it is to talk about - Samuels then uses a time shift to show the audience Eva and Helga meeting
- Loss of family; loss of mother/child relationship; Eva's belief that her mother had died – she has already dealt with this loss
- Eva's loss of her German Jewish identity (wants to be called Evelyn) and Helga's refusal to believe that she has lost her daughter
- Eva's loss linked to a sense of betrayal (Samuels drawing on real-life experiences of children who survived the Kindertransport and felt betrayed as their parents had let them go)
- Loss of understanding between mother and daughter (highlighted by Helga speaking German at the beginning of the extract)

Wider play/other contexts

- Eva's loss of her German Jewish identity throughout the play
- Loss a result of forced separation (due to Nazis)
- Helga's understanding that she has lost her daughter Eva (Act 2 Scene 2)

LT1 Section B Assessment Grid 30 marks in total

Total Mark /30	Band 1	Band 2	Band 3	Band 4	Band 5
<p>AO1 Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p>10 marks</p>	<p>Understands play at a superficial or literal level. Offers some ideas about play. Shows some grasp of basic terminology, though this may be occasional. Errors in expression and lapses in clarity.</p> <p>0-2 marks</p>	<p>Attempts to engage with play and organise material, though not always relevant to question. Some, not always relevant use of concepts and terminology. Expression may feature inaccuracies, more so at the lower end of the band.</p> <p>3-4 marks</p>	<p>Engages with play and response is mostly relevant to question. Some sensible grasp of key concepts. Generally appropriate terminology. Expression tends to be accurate and clear, but there may be lapses.</p> <p>5-6 marks</p>	<p>Clearly informed discussion of play. Effectively structured argument. Secure grasp of concepts and secure and sensible use of terminology. Expression generally accurate and clear.</p> <p>7-8 marks</p>	<p>Perceptive discussion of play which may present individual reading. Very well-developed argument. Confident grasp of concepts and apt use of terminology. Accurate, fluent expression.</p> <p>9-10 marks</p>
<p>AO2 Demonstrate detailed critical understanding in analysing the ways structure, form and language shape meanings in literary texts.</p> <p>10 marks</p>	<p>May identify a few basic features of language/dramatic techniques/structure. May offer narrative/descriptive comment. Occasional support from text.</p> <p>0-2 marks</p>	<p>Can make some basic points about use of language/dramatic techniques/structure to create meaning. Can support some points by reference to text.</p> <p>3-4 marks</p>	<p>Clear grasp of playwright's use of language/dramatic techniques/structure to create meaning. Generally clear and appropriate textual support.</p> <p>5-6 marks</p>	<p>Sound analysis and evaluation of playwright's use of language/dramatic techniques/structure to create meaning. Appropriate and secure textual support.</p> <p>7-8 marks</p>	<p>Perceptive critical analysis of playwright's use of language/dramatic techniques/structure to create meaning. Confident and apt textual support.</p> <p>9-10 marks</p>
<p>AO4 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>10 marks</p>	<p>May describe basic context in question focus. May describe wider context in which play is written and received.</p> <p>0-2 marks</p>	<p>Can acknowledge the importance of context in question focus. Basic grasp of wider context in which play is written and received.</p> <p>3-4 marks</p>	<p>Clear grasp of the importance of context in question focus. Clear grasp of wider context in which play is written and received.</p> <p>5-6 marks</p>	<p>Sound appreciation of significance and influence of context in question focus. Sound analysis of wider context in which play is written and received.</p> <p>7-8 marks</p>	<p>Perceptive discussion of significance and influence of context in question focus. Confident analysis of wider context in which play is written and received.</p> <p>9-10 marks</p>

LT4 - Summer 2013

Unit-Specific Guidance

Both sections of this paper require candidates to:

- study and discuss in detail a core text
- make wider reference to a partner text.

In **Section A** the partner text is an unseen poem or poetry extract, and in **Section B** the partner text is a linked drama text. In both cases examiners will expect detailed critical discussion of the **core** texts, with comparative reference made to the partner texts. There is no ideal proportion of time to be allocated to the partner text in the candidate's response: it is the quality of the connections that counts and their contribution to the cogency and relevance of the response.

SECTION A : Critical Reading of Poetry (40 Marks)

The ratio of the four AOs for Section A in terms of weighting is:

AO1: 1	AO2: 1	AO3: 1	AO4: 1
(10 marks)	(10 Marks)	(10 marks)	(10 marks)

Notes

Although candidates are completely free to establish illuminating connections between the texts they have studied and the unseen poems in any ways they choose, including: ideas, implicit beliefs or attitudes, imagery, language, form or structure, they are not expected to develop those connections in depth or at length. The emphasis should be squarely upon the question addressed through detailed analysis of the **core text** with **the unseen text used only for the purposes of illumination and comparative reference.**

We may expect candidates to select some of the following '**possible approaches**' to each question. It is also possible that candidates may select entirely **different** approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

Q.1 Examine some of the ways poets have presented the theme of hope.

Overview

Candidates are free to explore the presentation of hope or, of course, its opposite: the absence or destruction of hope. In the strongest essays we might see a detailed and balanced demonstration of both approaches.

- We might see reference to the Wife's hope of another husband and (in the subtext) perhaps some vain hope for the rejuvenation experienced by her character, the loathly lady. We might also see some exploration of the characters in the Wife's Tale as the Knight hopes for "salvation" and, at a more conceptual level, there might be some discussion of hope for all who make amends or behave appropriately.
- In Donne there is plenty of material in the religious poetry as he hopes for an amendment of life; hopes for forgiveness and for salvation. The love poems offer opportunities to write about the lighter aspects of the topic – hope for success in seduction; hope for the development of romantic relationships into spiritual realms; hope for an elusive wisdom when it comes to romance and the hope of being remembered or rediscovered (e.g. *The Relique*).
- Milton provides rich opportunities: Eve's aspirations to godhead and Adam's vain hopes in hiding their fault. There is always the sense of hope for fallen man and regaining God's favour; hope for the relationship between Adam and Eve which has become so bruised and hope that Satan might one day be defeated; Satan's hopes in bringing about the fall of man but his essential hopelessness in the face of God's omnipotence.
- In spite of the apparent hopelessness with regard to religion, politics and man's fallen nature, Blake presents a vision of a possible future governed by the values of innocence and a world where the little black boy may be treated fairly and little boys or little girls will not be lost or deserted. Where frightening beasts become emblems of vigorous virtue and "manacles" are thrown off through revolution and a re-evaluation of faith and belief.
- Some might argue that the *Lyrical Ballads* present hope through their faith in human nature and through the healing powers of nature itself. Others might concentrate upon the doom (hopelessness) of the *Ancient Mariner* and the plights of a range of the lost, abused or abandoned characters. In more sophisticated approaches we might see a more conceptual approach to hope and the faith/belief systems which underpin it with characters and stories seen as the vehicles for such ideas.

In all of the unseen poems there are opportunities to make valid and illuminating connections.

Q.2 “Powerful poetry so often springs from the most ordinary or even the ugliest of ingredients.”

Overview

There is an abundance of very obvious material in all of the studied texts but only in the strongest answers are we likely to see a development of candidates’ ideas to embrace moral ugliness or ugly ideas.

- An obvious line to take on the Wife of Bath would be the physical ugliness which is central to *The Prologue* and *The Tale*: we might see detailed treatments of the Wife’s awareness of her own fading beauty and the frank ugliness of her character in the Tale, but more sophisticated responses could recognise that there is something ugly about the rapist knight in the Wife’s Tale being rewarded as well as something intrinsically ugly about his original crime. The attitudes of those who represent the Church might also be seen as ugly and abusive. Ordinariness might be seen in the domestic life of the Wife as she describes it in the *Prologue* and this might be linked to the “ordinary” or crude language of the Wife.
- The ugliness of sin or the ugliness of some unavoidable truths about love and relationships (e.g. *Love’s Alchemy*) might provide some promising material in Donne. Some might suggest that imagery such as that of *The Flea* or the images of alchemy, death and decay are – in the true spirit of metaphysical poetry – brought into unusual relationships with beauty and/or beautiful ideas. Some might see the violence and ugliness of some of the imagery and references in the religious poems as paradoxical in similar ways. We might see some detailed treatment of Donne’s technique in his use of simple objects to explore elevated and complex ideas.
- The ordinariness of the domestic scenes elevated by the epic verse, the context (and the gravity of the trespass which ensues) plus the ugliness of sin and vengeance (disguised by the physical beauty of the serpent) and the ugly turn taken in the Adam and Eve relationship should provide Milton students with plenty to say.
- Blake’s choice of ordinary subjects contrasts with the complexity of thought/theology/philosophy which infuses them and there is a wide range of potential material to underpin writing about ugliness from the jealousy of nurses to the diseases of the body and society to the abusive behaviour of authorities under the disguise of love and duty.

- In *Lyrical Ballads* there is a clear determination to expose the beauty/sanctity/significance of apparently ordinary lives. Many poems present the ugliness of some of their subjects in their explorations of society and man's relationship with nature/God. Many of the settings and characters – prisons, graves, insane and abandoned people - combined with observations of the weakness and ugliness of human behaviour and attitudes should provide plenty of material. We might see some interesting work in stronger essays on the ambiguity of some subjects where beauty and ugliness seem functions of each other.

In all of the unseen poems there are opportunities to make valid and illuminating connections.

Q.3 How far would agree with the proposition that successful poetry must always surprise us in some way?

Overview

There are so many instances in all the works where a reader might be caught off guard or surprised/astonished by poetic techniques, outcomes, character developments or insights, as well as being surprised/ excited by choices of language and subject matter.

- The Wife is an obvious shocker but she can also surprise us with glimpses of her vulnerability and sad preoccupation with age and rejuvenation. We might also be surprised by her attitudes towards other females in the Tale and by the moral weakness of the Tale in the presentation of crime and punishment.
- The essence of the metaphysical conceit lies in surprise but stronger essays might also analyse the tone of some of Donne's poems which can surprise with sudden vehemence or other changes of mood.
- There might be some interesting writing on Milton's technique in creating surprise in a story which was so familiar to his audience – explorations of character (not apparent in the Genesis story); pace and imagery might provide some rich opportunities.
- Changes of tone, switches from the innocent to the experienced perspective and powerful imagery could provide some sensible material for Blake students. We are likely to see some treatment of the surprises of Blake's technique as simple surfaces reveal very complex meanings and attitudes.
- *Lyrical Ballads* with some surprising insights into moral/social issues and sometimes unexpected attitudes towards familiar subjects (grief, loss, criminality, courage, endurance, etc) could provide some promising material. Some responses might catch the surprising perceptions of beauty and moral significance in the natural world.

In all of the unseen poems there are opportunities to make valid and illuminating connections.

Q.4 Explore the claim that poetry provides “a light by which we may see”.

Overview

In order to make useful progress with this task candidates will need to unpack the metaphor in the question (e.g. poetry provides a special and potent means of revealing aspects of the world to which we are normally blind.) Having established this, or something similar, it will be important for essays to take account of AO2 and seek to show how this is brought about by poetry rather than simply offering an assertive list of “hidden meanings” in the works studied.

- We might be shown new social and moral perspectives in Chaucer; a better understanding of human nature; honour; vulnerability; the role of religion – there is a very wide field of choice here.
- Readers might gain a more subtle understanding of both romantic and religious love in Donne and in the conceits, imagery and terms of reference we might find unexpected depths of meaning and truths.
- We are likely to see responses which focus upon insights into duty, responsibility, service and human vulnerability in Milton. The best responses could manage to address the style of Milton’s writing as significant in helping to impart knowledge, insight and understanding.
- Religious truth and/or imposture, social injustice, personal morality and relationships are likely to be popular points of focus in Blake.
- Poems which provide a better understanding and appreciation of both the human and natural worlds - and a revaluation of simple virtues and the simple life - will probably feature largely in work on *Lyrical Ballads*.

In all of the unseen poems there are opportunities to make valid and illuminating connections.

**Q.5 “Two of the most persistent themes in poetry are uncertainty and insecurity.”
Discuss the presentation of one or both of these themes.**

Overview

The themes in the question are sometimes explicit and sometimes an aspect of the subtext in the works studied. In either case, responses will need to engage with the idea of “presentation” and show how the themes have been approached by different poets.

- They can certainly be approached through both the character of the Wife herself and the presentation of characters in her story – there should be much to say about the young Knight’s predicament and the nature of the loathly lady as a possible projection of the Wife’s hopes and insecurities.
- Donne’s attempts to resolve his troubled relationship with God and his attitudes towards different aspects of romantic love could yield some very productive ideas.
- The development of circumstances in Eden relies upon uncertainty and insecurity to create much of the dramatic tension and in stronger essays we might see some detailed treatment of the ways Milton presents mankind’s precarious position with the gift of freewill as the root of his undoing
- Blake’s lost and/or questioning/misguided or misinformed personae keep the issues at the forefront of many of the poems.
- We might see observations on the insecurity or uncertainty of (for example) life, welfare, prosperity, liberty as well as considerations of the difficulty of reconciling different attitudes to life or fully engaging with the lives and feelings of others which feature very obviously in so many poems in *Lyrical Ballads*.

In all of the unseen poems there are opportunities to make valid and illuminating connections.

LT4 Section A Assessment Grid 40 marks in total

Total Mark /40	Band 1	Band 2	Band 3	Band 4	Band 5
AO1 Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression. <p style="text-align: right;">10 marks</p>	<ul style="list-style-type: none"> Understands poems at a superficial or literal level. Offers some ideas about poems. Shows some grasp of basic terminology, though this may be occasional. Errors in expression and lapses in clarity. <p style="text-align: right;">0-2 marks</p>	<ul style="list-style-type: none"> Attempts to engage with poems and structure response, though not always relevant to question. Some, not always relevant use of concepts and terminology. Expression may feature inaccuracies. <p style="text-align: right;">3-4 marks</p>	<ul style="list-style-type: none"> Engages creatively with poems and response mostly relevant to question. Some sensible use of key concepts. Generally appropriate terminology. Expression generally accurate and clear, with some lapses. <p style="text-align: right;">5-6 marks</p>	<ul style="list-style-type: none"> Clearly informed and creative response to poetry. Coherent and sound argument. Sound and apt application of concepts. and terminology. Expression generally accurate and clear. <p style="text-align: right;">7-8 marks</p>	<ul style="list-style-type: none"> Sophisticated, creative and individual response to poetry. Very effective organisation. Confident, sophisticated use of concepts and terminology. Writes with flair and accuracy. <p style="text-align: right;">9-10 marks</p>
AO2 Demonstrate detailed critical understanding in analysing the ways structure, form and language shape meanings in literary texts. <p style="text-align: right;">10 marks</p>	<ul style="list-style-type: none"> May identify basic features of language/form/structure in poems. May offer narrative/descriptive comment. Occasional support. <p style="text-align: right;">0-2 marks</p>	<ul style="list-style-type: none"> Can make some points about use of language/form structure to create poetic meaning. Can support some points by reference to poems. Can show some grasp of implicit meaning. <p style="text-align: right;">3-4 marks</p>	<ul style="list-style-type: none"> Purposeful, detailed discussion of use of language/form/structure to create meaning. Generally clear and appropriate textual support. Grasps implicit meanings. <p style="text-align: right;">5-6 marks</p>	<ul style="list-style-type: none"> Sound analysis and evaluation of use of language/form/structure to create meaning. Neat and secure textual support. Sound grasp of implicit meaning. <p style="text-align: right;">7-8 marks</p>	<ul style="list-style-type: none"> Perceptive critical analysis and evaluation of poetic techniques. Confident and apt textual support. Confident discussion of implicit meaning. <p style="text-align: right;">9-10 marks</p>
AO3 Explore connections and comparisons between different literary texts <p style="text-align: right;">5 marks</p>	<p>May identify superficial connections/comparisons between set text poems and unseen poem.</p> <p style="text-align: right;">0-1 mark</p>	<p>Can make some superficial, usually valid comparisons/ connections between set text poems and unseen poem.</p> <p style="text-align: right;">2 marks</p>	<p>Makes generally clear and appropriate comparisons/ connections between set text poems and unseen poem.</p> <p style="text-align: right;">3 marks</p>	<p>Makes purposeful and sound use of specific connections and comparisons between set text poems and unseen poem.</p> <p style="text-align: right;">4 marks</p>	<p>Productive and illuminating comparisons/ connections between set text poems and unseen poem.</p> <p style="text-align: right;">5 marks</p>
informed by interpretations of other readers. <p style="text-align: right;">5 marks</p>	<p>Can describe other views of set poems with partial understanding.</p> <p style="text-align: right;">0-1 mark</p>	<p>Can acknowledge that set text poems may be interpreted in more than one way.</p> <p style="text-align: right;">2 marks</p>	<p>Makes use of other relevant interpretations of set text poems.</p> <p style="text-align: right;">3 marks</p>	<p>Makes clear and purposeful use of other relevant interpretations of set text poems.</p> <p style="text-align: right;">4 marks</p>	<p>Mature and confident discussion of other relevant interpretations of set text poems. Autonomous, independent reader.</p> <p style="text-align: right;">5 marks</p>
AO4 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. <p style="text-align: right;">10 marks</p>	<ul style="list-style-type: none"> May describe wider contexts in which poems are written and received. Attempts to make superficial connections between texts and contexts. <p style="text-align: right;">0-2 marks</p>	<ul style="list-style-type: none"> Can acknowledge the importance of contexts . Makes some connections between texts and contexts. <p style="text-align: right;">3-4 marks</p>	<ul style="list-style-type: none"> Clear grasp of the significance and influence of contexts. Clear understanding of connections between texts and contexts. <p style="text-align: right;">5-6 marks</p>	<ul style="list-style-type: none"> Sound appreciation of significance and influence of contexts. Sound understanding of connections between texts and contexts. <p style="text-align: right;">7-8 marks</p>	<ul style="list-style-type: none"> Perceptive discussion of significance and influence of contexts. Confident analysis of connections between texts and contexts. <p style="text-align: right;">9-10 marks</p>

SECTION B: Shakespeare and Related Drama

(40 marks)

The ratio of the four AOs for Section B in terms of weighting is:

AO1: 1	AO2: 1	AO3: 1	AO4: 1
(10 marks)	(10 Marks)	(10 marks)	(10 marks)

Notes

The question paper rubric reminds candidates that in their responses to any of the questions below they need to make connections between the texts they have prepared and show awareness of other readings (AO3). In addition, they must show their knowledge and understanding of the various contexts in which the texts have been written and received (AO4). These instructions are not repeated in the individual questions, and it is not realistic to list all possible connections or relevant contexts in the following guidelines, but examiners must be aware of the importance of AO3 and AO4 when arriving at their judgements on essays.

King Lear and Oedipus Rex

Q.6 “It is mankind’s inability to see (in the widest sense of the word) which is at the heart of the play.” Examine this remark about *King Lear* and show how your ideas have been influenced by your reading of *Oedipus Rex*.

Overview

“See better, Lear”; “I stumbled when I saw”, etc are key lines which, it could be argued, are at the very heart of the play and we should expect candidates to explore the idea of seeing in various ways such as understanding, realising, empathising, sympathizing as well as noticing. The argument might be extended by some stronger essays to include the strategies of the Cornwall/Regan/Goneril/Edmund group and their failure to realise the potential for self-destruction in their decisions. The inability or unwillingness to see (examine and understand) are at the heart of *Oedipus Rex* too and should provide plenty of material for illuminating comparative reference. Whichever lines they take, candidates will need to show how Shakespeare has embedded the theme into the play rather than simply identify examples of “blindness”.

Possible approaches could include:

- Lear’s mistakes about the loyalty of his children/Kent
- Lear’s apparent willful ignoring of the Fool’s wisdom
- Cordelia’s failure to predict the outcome of her actions
- Gloucester’s gullibility/lack of judgement
- Kent’s (Caius’) failure to see the consequences of his actions in the “new world” ruled by the sisters
- The sisters’ blindness to the machinations of Edmund

Comparative material might include:

- Oedipus’s blindness to the wealth of hints, clues and warnings seen as ironic and illuminating similar ironies in *Lear*
- Mental crisis and actual blindness at the end of the play seen as fitting punishment connected with Lear’s self punishment and enlightenment

Q.7 Tragic heroes are said to inspire feelings of pity and fear in the minds of the audience. How far have you found this to be true of Lear and how have your ideas about the tragic hero been influenced by your reading of *Oedipus Rex*?

Overview

While this is a clear opportunity for candidates to use their knowledge of Aristotelian theory which will provide material for AO4 as well as support for arguments (AO1/AO2), we must be open to responses which are not familiar with the relevant theories but which come fresh to the ideas of pity and fear. Provided arguments are coherent and supported by the texts they will earn credit. Character studies of Lear and Oedipus will not provide adequate responses to this task and we should expect to see a more conceptual approach which considers the characters as functions within the plays.

Possible approaches could include:

- Pity for the old Lear seeking rest and relief/fear for the consequences of splitting the Kingdom
- Fear at the vehemence and scale of Lear's rage but pity for his impotence - from the banishment of Cordelia and Kent to the cursing of Goneril and Regan
- Fear for Lear's safety and sanity combined with pity for his predicament on the heath
- Fear for a world descending into chaos and pity for the innocent and honourable who suffer because of Lear's mistakes
- Pity for the weakened Lear in the final phases of the play; "fear" at the inevitability of his death and the possibly bleak future of the kingdom

Comparative material might include:

- Fear for consequences of Oedipus' arrogance and inability to read clues/judge soundly would connect effectively with similar circumstances in Lear
- Pity as truth dawns compares closely with feelings for Lear in his crisis

Hamlet and The Revenger's Tragedy

Q.8 “The play is, above all, a sustained exploration of the differences between how things seem and how they really are.” Discuss this view of *Hamlet* with comparative reference to *The Revenger's Tragedy*.

Overview

As this is a core Shakespearian theme and an idea which pervades *Hamlet*, candidates will need to be selective and control a potential avalanche of material. Pretending, disguise and deceit will probably be at the leading edge of most essays but more confident candidates might begin to explore subtle philosophical dimensions: moral ambiguity and fate for instance. Almost identical issues can be identified in *The Revenger's Tragedy* but there might be some interesting and illuminating attempts to contrast say, antic disposition and physical disguise.

Possible approaches could include:

- Hamlet's mourning
- Claudius' statesmanship covering his corruption
- Gertrude's position
- Pretences of love/loyalty involving Ophelia and Polonius
- Mistaken identities – Polonius for the King in the chamber scene
- False friendship of Rosencrantz and Guildenstern
- Laertes' treachery
- Claudius' "staging" of the final scenes – deadly earnest disguised by sport

Comparative material might include:

- Shows of love or loyalty between so many of the characters which could illuminate several of the points above
- Vindice's disguise which might be connected to Hamlet's antic disposition
- Staged set pieces designed to deceive which might illuminate "The Moustrap" as well as Claudius' strategies towards the end of the play

Q.9 Through a detailed study of *Hamlet* and comparative reference to *The Revenger's Tragedy*, discuss the ways tragedies do or do not reassure audiences that good can triumph over evil.

Overview

There is an implicit invitation here to bring to bear any contextual knowledge of tragic theory but candidates who are not familiar with Aristotelian conventions should be just as able to address the idea of an audience's feelings about justice. There is a wide range of potentially rich material woven through the "personal lives" of the characters as well as the wider political perspectives in Denmark. In the strongest work we might see some consideration of abstract ideas of justice and retribution (in the context of the tradition of Revenge plays) which move beyond considerations of outcomes such as Ophelia's drowning or Polonius' death and explore divine providence and theological issues connected with Heaven's justice, the Ghost, purgatory and predestination. There might be some interesting contrasts with *The Revenger's Tragedy* as essays consider the possible shift of sympathies towards the end of the play as well as some comparisons to the just (if extreme!) fates of wrongdoers.

Possible approaches could include:

- The political justice/injustice of the loss of Denmark to Fortinbras – linking opening concerns with land and invasion / Old Hamlet's management of the Kingdom/to Fortinbras' appearance at the end
- The injustice of Hamlet's position ("popp'd in between th'election and my hopes") and denial of suit to return to Wittenberg
- The commands of the Ghost and the demands of Christian morality
- The suffering of Ophelia who has agreed to be a pawn in her father's scheme
- The deaths of Rosencrantz and Guildenstern
- The suffering of Gertrude
- The killing of Polonius
- The violent ends of all at the conclusion to the play

Comparative material might include:

- The corruption of the Duke's family (direct links to Elsinor family)
- The nature of the Duke's death (poetic justice? Illuminating the way Claudius dies?)
- The treatment of Vindice's family (links to the use of Ophelia)
- The executions of the criminals (could link to Polonius and Rosencrantz and Guildenstern. As well as Laertes and the royal family)
- The fates of the revengers and moral climate at the conclusion (Could link to the fates of Hamlet and the new order under Fortinbras.)

Measure for Measure and The Duchess of Malfi

Q.10 “At the heart of the play is a debate about oppression versus good government.” Examine this view of *Measure for Measure* and show how your ideas have been influenced by your reading of *The Duchess of Malfi*.

Overview

There should be plenty to consider in the Duke’s decision to step aside in the interests of good government which introduces opportunities for tyranny and oppression; Angelo’s management of the law and his own self-government; the treatment by authorities of the low life characters and stronger responses might address ideas about the letter and spirit of laws. There are clear opportunities to bring knowledge of political theory (Machiavelli, Elyot et al) to bear but we must look out for extended essays on political theory which become detached from the texts and consequently penalise themselves. There is an obvious case for the Duchess being a victim of oppression but thoughtful readers might question her responsibilities as a governor herself and even consider Antonio as a potential “victim” of her oppression. Those sections of the play which deal directly with the corruption of courts and the power of the church should provide very fruitful connections.

Possible approaches could include:

- Debates centering on the wisdom and morality of transferring power to Angelo
- The sentence passed upon Claudio
- Attempts to punish and reform the low and dissolute characters
- The law as it is expressed through Elbow
- Discussion of the importance of Abhorsson and Barnadine

Comparative material might include:

- The brothers’ treatment of the Duchess
- Models of foreign courts and virtuous rule
- The conditions of Bosola’s service
- The governance of the court and state by a madman (Ferdinand) and a corrupt churchman (The Cardinal)

Q.11 Explore Shakespeare's presentation of the theme of duty in *Measure for Measure*. In the course of your writing, make comparative reference to Webster's treatment of the same theme in *The Duchess of Malfi*.

Overview

There are a number of angles to explore here and responses could choose to focus on the Duke and his duty as a governor; Angelo with his duty to the Duke and to the law; Isabella and her divided duty; Angelo and his duty to Marina; the duty of citizens to observe laws (with appropriate questions raised about bad laws). In *The Duchess of Malfi*, useful connections could be made to the Duchess's duty to her family and her people; Bosola's duties to his master; Ferdinand's duty as a governor and the Cardinal's duties as a prince of the church as well as a temporal lord. Simple identification of relevant material will not be enough to deal with dramatists' presentation of the issues and answers will need to deal with ways ideas have been incorporated into characters and their actions.

Possible approaches could include:

- The Duke's duty to rule and, despite his excuses, meet his responsibilities as a governor
- Angelo's duty to his master and to the state
- Citizen's duties in obeying the laws
- Angelo's duties (at a personal level) to Mariana
- Isabella's conflict of duties

Comparative material could include:

- The Duchess's duty to family and state
- Antonio's duty to his mistress
- The duties/loyalties of Bosola
- Ferdinand's and The Cardinal's respective duties to state and church
- Julia's duties to her husband

The Tempest and Dr Faustus

Q.12 Some critics have seen *The Tempest* as a thinly disguised exploration of the nature and practice of government. Examine this idea with comparative reference to the ways *Dr Faustus* might be seen as an exploration of political and/or religious views.

Overview

The question attempts to probe the ways plays are constructed of *ideas* and answers will need to address the implications for the wider world of material such as the planned power-grabs from Alonso and Prospero; the history of Prospero's government and the implied future for Prospero without his supernatural powers. Some responses might choose to look at the relationships between Prospero's power and Miranda's marriage plans which can be seen as politically advantageous as well as romantically desirable. Some might explore the parallel worlds of nobles and clowns with appropriate thoughts about the nature of hierarchies. There are also opportunities for writing about the management of colonies. The question invites broader references to *Dr Faustus* which should be shaped to show that serious political and or theological debate might be presented as both implicit and explicit components of a story such as that of Faustus.

Possible approaches could include:

- Prospero's methods/intentions in capturing his enemies
- Prospero's account of his exile from Milan and references to his style of government
- Prospero's governing of his island subjects, Miranda, Caliban and Ariel
- Use of the royal party as models for analysis of virtue, power and corruption in rulers and subjects
- The same ideas presented as comedy in the Stephano/Trinculo/Caliban group
- Discussion of Prospero's political objectives – return to power in Milan secured by a marriage alliance to Naples
- Issues about control and punishment (in the closing stages of the play) with regard to Sebastian/Antonio and Caliban/Stephano/Trinculo

Comparative material might include:

- Faustus as a vehicle for exploring authority/leadership
- Faustus as a means of examining Renaissance values
- Satire upon the government and political aspirations of the church
- Power and government by Lucifer – pecking orders – God's omnipotence but distance from his creation

Q.13 "The key ideas are explored as effectively through the comic characters as they are through any of the more serious roles." Discuss this view of *The Tempest* with comparative reference to *Dr Faustus*.

Overview

Having first established what the candidate believes the key ideas to be, (e.g. good government, duty, loyalty, honesty, revenge/retribution and so on) there are opportunities to address the symmetry of *The Tempest* and show that there are only superficial differences between the corrupt ambitions/intentions of the clowns and those of the royal party. There might be some interesting discussions about different sorts of comedy – including the charming/ironic naivety of Miranda/Ferdinand; the serious purposes behind apparently crude slapstick and the ambiguity of Caliban; the satirical presentation of courtly manners and intrigue amongst others. There should be clear opportunities to link to *Faustus* whose corrupt ambitions and practices are mirrored by the clowns in his play.

Possible approaches could include:

- Although not strictly comic characters, the use of dark/gallows humour involving the Boatswain and the sailors in the opening scene could provide interesting parallels with Prospero and his use of authority; Gonzalo and his reflections on the perfect state and the clowning of the drunken group
- Prospero's account of the treasons in Milan which are continued in the behaviour of the royal party and mirrored in the drunken antics of Trinculo, Stephano and Caliban
- Setting up and taking down of leaders
- Loyal service and just rule (Prospero and Caliban/Caliban and Stephano/The Royal party and some might include Ferdinand/Miranda)
- Greed and treachery are traits shown by high and low characters alike
- Some consideration of the final scenes where high and low characters are brought together could provide opportunities to explore and compare crime and punishments for all the transgressors

Comparative material could include:

- Comparisons of *Faustus* conjuring and the antics of Dick and Robin which points up the futility and immorality of *Faustus*' magical powers
- The lower orders in taverns, etc are as impressed and taken in by *Faustus*' magic as the aristocrats
- The clowns, rustics and higher characters are all equally subject to the power of evil
- *Faustus* is as easily seduced by trivial and corrupting shows (e.g. Seven Deadly Sins) as the simple folk he amazes with his magic

Richard II and Edward II

Q.14 “The play is, in essence, a poetic presentation of power itself.” Examine this view of *Richard II* with comparative reference to *Edward II*.

Overview

There is a chance that only the strongest responses will offer sustained attention to the qualities of the poetry and might opt instead to give most of their attention to power. However, “poetic presentation” is a clear prompt to address AO2 and candidates will need to give due attention to language, form and structure and **how** power is presented. Wise and unwise use of power connected to the King’s responsibilities and his subjects’ obligations taking account of wider political and religious duty is to be found in every corner of the play. As candidates respond to Shakespeare’s art in creating such an analysis they might take advantage of material such as the gardener’s scene to show that there is nothing spare and Shakespeare loses no opportunity to pursue his didactic ends in keeping the issues of power clearly before the audience. There might be valid efforts to relate the political/power aspects of the play to specific elements of Elizabethan political life (Essex’s rebellion perhaps) and we should beware of extended but disconnected contextual comment which, without relevant consideration of the text, cannot score well. There are numerous points of connection with Edward – some candidates might explore contrasts – perhaps seeing Edward as even more irresponsible (and perhaps more offensive) than Richard when it comes to the misuse of power.

Possible approaches could include:

- Richard’s treatment of Mowbray and Bolingbroke and the ceremonial displays of power
- The ruthlessness and arrogance of Richard’s treatment of Gaunt disguised as majesty
- The broader issues of the King’s murderous and corrupt behaviour protected by his “right-royal majesty” and “royal blood”
- Politically naïve confiscation of Bolingbroke’s inheritance
- Richard’s contempt for the nobles
- Conflict/power-broking amongst the nobles (See especially Act 4 Scene 1)
- Bolingbroke’s assumption of power– rich opportunities also in Act 4 Scene 1 to examine the ways Richard and Bolingbroke speak: plain and business like vs poetic and rhetorical but other nobles vying for power would repay analysis.

Comparative material might include:

- Gaveston’s elaborate verse as a means of presenting overweening arrogance and power (he wears, as Mortimer junior points out, “A jewel of more value than the crown.”)
- Scene 19 provides especially rich material for Edward’s poetic analysis of power and defeat
- The frustration and outrage of all the nobles (and the Queen) as they reflect upon the legitimacy of power expressed in numerous, powerfully poetic speeches – Kent on Mortimer for instance in Scene 18

Q.15 Examine the ways Shakespeare has or has not created sympathy and support for the rebels in *Richard II*. In the course of your writing, show how your ideas have been influenced by Marlowe's presentation of the rebels in *Edward II*.

Overview

The emphasis in effective answers will have to be on **how** the dramatists have/have not created sympathy for the characters. Strong answers will see Bolingbroke as a deeply ambiguous figure whose (arguably) false respect and modesty raise questions. Candidates might focus on the ways Shakespeare has presented private ambitions and interest pitched against political responsibility and care for the nation in the ways they explore sympathy or the lack of it with regard to the likes of Fitzwater, Aumerle and Northumberland. Some subtle responses might look at the seeds of rebellion early in the play in tone and implications of Gaunt's and York's analysis of Richard and his rule. Once again, we might see some illuminating connections through contrast with Edward as some might hold the view that Marlowe's rebels are even more tainted with private ambition and self-interest than Shakespeare's. Some might compare the structures of the two plays – both showing accounts of misgovernment by Richard and Edward in the early acts followed by arousal of sympathies at least partly through the presentation of unscrupulous rebels.

Possible approaches could include:

- The broad grievances of the nobility under Richard's arrogant rule/possibly balanced by analysis of ungovernable nobles
- The particular examples of treachery to the likes of Gaunt/Bolinbroke/Aumerle who, in different ways, bear the brunt of Richard's bad government.
- The role of Richard's favourites in antagonizing the nobles
- The Queen's role in shaping audience reactions to Richard and the rebels
- The nature of Richard's demise and how this might influence sympathy for or antagonism towards the rebels

Comparative material might include:

- Especially provocative presentation of Edward and Gaveston (some might note Gaveston's colourful verse)
- Pronounced moral and political outrage on the parts of the rebels balanced by political ambition and opportunism
- Possible sympathy for a new generation of nobles (Mortimer Junior, etc) seeking to purge the Kingdom and return to the heroic days of Edward's father, balanced by a recognition of possibly corrupt personal ambition
- The role of the Queen in influencing sympathies.

LT4 Section B Assessment Grid 40 marks in total

Total Mark /40	Band 1	Band 2	Band 3	Band 4	Band 5
<p>AO1 Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p>10 marks</p>	<p>Understands plays at a superficial or literal level. Offers some ideas about the plays. Some use of basic terminology, though this may be occasional. Errors in expression and lapses in clarity.</p> <p>0-2 marks</p>	<p>Attempts to engage with plays and structure response, though not always relevant to question. Some, not always relevant use of concepts and terminology. Expression may feature inaccuracies.</p> <p>3-4 marks</p>	<p>Engages creatively with plays and response mostly relevant to question. Some sensible use of key concepts. Generally appropriate terminology. Expression generally accurate and clear, with some lapses.</p> <p>5-6 marks</p>	<p>Clearly informed and creative response to plays. Coherent and sound argument. Sound and apt application of concepts and terminology. Expression generally accurate and clear.</p> <p>7-8 marks</p>	<p>Sophisticated, creative and individual response to plays. Very effective organisation. Confident, sophisticated use of concepts and terminology. Writes with flair and accuracy.</p> <p>9-10 marks</p>
<p>AO2 Demonstrate detailed critical understanding in analysing the ways structure, form and language shape meanings in literary texts.</p> <p>10 marks</p>	<p>May identify a few basic stylistic features. May offer narrative/descriptive comment on plays. Occasional textual support.</p> <p>0-2 marks</p>	<p>Can make some points about use of language/dramatic techniques/ structure to create meaning. Can support some points by reference to plays. Can show some grasp of implicit meaning.</p> <p>3-4 marks</p>	<p>Purposeful, detailed discussion of use of language/dramatic techniques/structure to create meaning. Generally clear and appropriate textual support. Grasps implicit meanings.</p> <p>5-6 marks</p>	<p>Sound analysis and evaluation of use of language/dramatic techniques/structure to create meaning. Neat and secure textual support. Sound grasp of implicit meaning.</p> <p>7-8 marks</p>	<p>Perceptive critical analysis and evaluation of playwrights' techniques. Confident and apt textual support. Confident discussion of implicit meaning.</p> <p>9-10 marks</p>
<p>AO3 Explore connections and comparisons between different literary texts</p> <p>5 marks</p>	<p>May identify superficial connections/comparisons between core and partner plays.</p> <p>0-1 mark</p>	<p>Can make some superficial, usually valid comparisons/connections between core and partner plays.</p> <p>2 marks</p>	<p>Makes generally clear and appropriate comparisons/connections between core and partner plays.</p> <p>3 marks</p>	<p>Makes purposeful and sound use of specific connections and comparisons between core and partner plays.</p> <p>4 marks</p>	<p>Productive and illuminating comparisons/ connections between core and partner plays.</p> <p>5 marks</p>
<p>informed by interpretations of other readers.</p> <p>5 marks</p>	<p>Can describe other views with partial understanding.</p> <p>0-1 mark</p>	<p>Can acknowledge that plays may be interpreted in more than one way.</p> <p>2 marks</p>	<p>Makes use of other relevant interpretations.</p> <p>3 marks</p>	<p>Makes clear and purposeful use of other relevant interpretations.</p> <p>4 marks</p>	<p>Mature and confident discussion of other relevant interpretations. Autonomous, independent reader.</p> <p>5 marks</p>
<p>AO4 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>10 marks</p>	<p>May describe wider contexts in which plays are written and received. Attempts to make superficial connections between texts and contexts.</p> <p>0-2 marks</p>	<p>Can acknowledge the importance of contexts. Makes some connections between texts and contexts.</p> <p>3-4 marks</p>	<p>Clear grasp of the significance and influence of contexts. Clear understanding of connections between texts and contexts.</p> <p>5-6 marks</p>	<p>Sound appreciation of significance and influence of contexts. Sound understanding of connections between texts and contexts.</p> <p>7-8 marks</p>	<p>Perceptive discussion of significance and influence of contexts. Confident analysis of connections between texts and contexts.</p> <p>9-10 marks</p>



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