



GCE MARKING SCHEME

**ENGLISH LITERATURE
AS/Advanced**

SUMMER 2015

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2015 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.

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LT1 – Summer 2015

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 (10 marks)	AO2 (10 marks)	AO3 (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 use nature imagery in their poems? In your response you must include detailed critical discussion of at least two of Eliot's poems.

Possible approaches

- Possible poems could include: *The Waste Land*; *The Hollow Men*; *Marina*; *Journey of the Magi*; *Prufrock*; *Rhapsody on a Windy Night*; *Preludes*
- Nature imagery used to contrast urban and natural worlds
- Imagery of weather, fog, flowers, etc. used to put across themes and create mood/atmosphere
- Use of water imagery (e.g. suffering linked to lack of water in *The Waste Land* V; water linked to hope - the dry, barren land of *The Hollow Men* with no promise of rain suggests a lack of hope)

Yeats connections

- Nature imagery linked to place
- Urban landscape v natural world (e.g. *The Lake Isle of Innisfree*)
- Use of water imagery linked to a range of themes including hope, escape, ageing and death
- Often symbolic use of nature imagery (e.g. *The Wild Swans at Coole*)

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

Possible approaches

- Possible poems could include: *Prufrock*; *The Waste Land*; *The Journey of the Magi*; *Portrait of a Lady*; *Preludes*; *The Hollow Men*
- Linked to fragmentation of self; loneliness; alienation; disconnection
- Linked to post-WW1 urbanisation
- Linked to lack of religion/spirituality
- Linked to ageing and death
- Linked to relationships between men and women

Yeats connections

- Linked to ageing, death, loss and grief
- Human weakness contrasted with immortality of nature (e.g. *The Wild Swans at Coole*)
- Linked to alienation and disconnection
- Linked to relationships between men and women

Larkin and Abse

Q.3. Compare the ways in which Larkin and Abse write about social and/or political issues in their poems. In your response you must include detailed critical discussion of at least two of Larkin's poems.

Possible approaches

- Possible poems could include: *The Large Cool Store*; *Sunny Prestatyn*; *Essential Beauty*; *The Whitsun Weddings*; *Afternoons*; *Toads Revisited*; *Self's the Man*; *Talking in Bed*; *MCMXIV*
- Often critical of consumerism, including advertising and its false promises
- Critical of urbanisation (contrasted with natural world)
- Exploration of relationships between men and women, including marriage
- Candidates may argue Larkin is critical of the working classes

Abse connections

- Also writes about working classes
- Critical of false promises of cinema in *Welsh Valley Cinema, 1930s*
- Exploration of religion/Jewish identity (e.g. *Red Balloon*; *Uncle Isidore*)
- Critical of racism/anti-Semitism (e.g. *Altercation in Splott*, *Case History*)
- Exploration of relationships between men and women, including marriage; candidates may argue Abse is more personal in his approach (e.g. *Scenes from a Married Life*)

Q.4 What connections have you found between the ways in which Larkin and Abse write about journeys in their poems? In your response you must include detailed critical discussion of at least two of Larkin's poems.

Possible approaches

- Possible poems could include: *Here*; *The Whitsun Weddings*; *Dockery and Son*; *Toads Revisited*; *Mr Bleaney*; *A Study of Reading Habits*; *Afternoons*
- Journeys by train show speaker's detachment from the world; critical observer; journeys used as a way to comment on wider issues/society
- Journey from innocence to experience; youth to adulthood
- Journey from life to death

Abse connections

- Literal journeys (e.g. *Down the M4*; *Leaving Cardiff*) – used to explore themes such as relationship with mother; identity; place; death, etc.
- Journey from innocence to experience; youth to adulthood (e.g. *Sons*)
- Journeys linked to memory (e.g. *Return to Cardiff*; *Postcard to his Wife*)

Plath and Hughes

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

Possible approaches

- Possible poems could include: *Tulips*; *Wuthering Heights*; *Poppies in July/October*; *The Moon and the Yew Tree*; *Letter in November*; *Winter Trees*; *The Manor Garden*; *You're*; *Full Fathom Five*; *Ariel*; *Morning Song*; *Nick and the Candlestick*; *Medallion*; *Elm*; *Sheep in Fog*; *Spinster*
- Often explores relationship between individual and nature
- Uses nature as a way to explore inner world of feelings (outer landscape reflects inner landscape of mind)
- Nature often presented as hostile/threatening
- Nature presented as an escape/freedom from restrictions
- Juxtaposition of violence and beauty
- Nature linked to life and death (both literal and metaphorical)
- Links children (both in the womb and after they've been born) to imagery of nature

Hughes connections

- Often explores relationship between individual and nature
- Nature as threatening/hostile (e.g. *Hawk Roosting*)
- Focus on sublime – nature as awe-inspiring (e.g. *The Horses*)
- Juxtaposition of violence and beauty (e.g. *Pike*)
- Links children to nature (e.g. *Full Moon and Little Frieda*)
- Links natural world to death (e.g. *February 17th*; *The Day He Died*)

Q.6 'The power of Plath's poetry comes from her fearless exploration of the darker aspects of life'. In the light of this statement, what connections have you found between the ways in which Plath and Hughes write about the darker aspects of life in their poems? In your response you must include detailed reference to at least two of Plath's poems.

Possible approaches

- Possible poems could include: *Daddy*; *The Moon and the Yew Tree*; *Wuthering Heights*; *Nick and the Candlestick*; *Full Fathom Five*; *Lesbos*; *Poppies in July*; *Mary's Song*; *Ariel*; *Edge*; *Crossing the Water*; *Cut*; *The Birthday Present*; *Facelift*; *The Munich Mannequins*
- Darker side of relationships e.g. with father and with children
- Frank exploration of depression
- Writes about death and grief
- Often uses imagery of violence
- Presents domestic as hostile environment
- Nature often presented as hostile/threatening
- Candidates may argue that even when Plath writes more positive poems she still focuses on the darker aspects of life

Hughes connections

- Often writes about the darker aspects of the natural world (e.g. *February 17th*; *Hawk Roosting*; *Pike*)
- Writes about death and grief (e.g. *The Day He Died*)
- Often uses imagery of violence
- Explores darker side of relationships (e.g. *Her Husband*; *Love Song*; *The Lovepet*; *Red*; *The Bee God*)

Duffy and Pugh

Q.7 What connections have you found between the ways in which Duffy and Pugh write about identity in their poems? In your response you must include detailed critical discussion of at least two of Duffy's poems.

Possible approaches

- Possible poems could include: *Standing Female Nude*; *Whoever She Was*; *Originally*; *River*; *The Way My Mother Speaks*; *Mrs Tiresias*; *Mrs Midas*; *In Mrs Tilcher's Class*; *Boy*; *I Remember Me*; *Oppenheim's Cup and Saucer*; *Girlfriends*
- Often explores female identity including identity of mothers
- Identity linked to language and culture
- Changing identity as result of moving from childhood to adulthood
- Explores loss of identity
- Explores identities of marginalised and ignored people
- Candidates may explore how Duffy's identity as a lesbian informs her poems

Pugh connections

- Female identity (e.g. *M.S.A*; *Eva and the Roofers*; *The Haggard and the Falconer*; *The ballade of Sexy Remy*)
- Identity of mothers (e.g. *Paradise for the Children*)
- Changing identity as result of moving from childhood to adulthood
- Identity linked to language (e.g. *The ballade of Sexy Remy*)
- Cultural identity (e.g. *M.S.A*; *Birmingham Navigation Graffiti*)
- Identity of marginalised/ignored people (e.g. *Senesino/Farinelli*)

Q.8 'Duffy writes about disturbing, often taboo issues in her poems'. In the light of this statement, compare the ways in which Duffy and Pugh write about disturbing and/or taboo subjects in their poems. In your response you must include detailed reference to at least two of Duffy's poems.

Possible approaches

- Possible poems could include: *Girl Talking*; *Standing Female Nude*; *Lizzie, Six*; *Oppenheim's Cup and Saucer*; *Girlfriends*; *Shooting Stars*; *Boy*; *Dream of a Lost Friend*; *A Healthy Meal*; *Dear Norman*
- Oppression of women
- Oppression of Jews during the Holocaust
- Sexual abuse
- Taboo issue of lesbianism
- Treatment of animals

Pugh connections

- Candidates may argue Pugh is more obviously political in her choice of disturbing and/or taboo material e.g. *Torturers*; *M.S.A.*; *Nothing Happened Here*
- Also writes about the Holocaust, but through presentation of oppressor rather than the oppressed (*She was Nineteen and She was Bored*)
- Candidates may discuss *Sweet 18* as an example of an exploration of a taboo relationship

Heaney and Sheers

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

Possible approaches

- Possible poems could include: *Mid-Term Break*; *Clearances*; *Death of a Naturalist*; *Blackberry Picking*; *Follower*; *Personal Helicon*; *Alphabets*
- Grief and loss often linked to death of family members
- Links grief/loss to a sense of place
- Loss of childhood innocence
- Explores loss from a more political angle in *Requiem for the Croppies*

Sheers connections

- Also links grief/loss to death of family members (e.g. *On Going*; *The Wake*)
- Links grief/loss to a sense of place (e.g. *Y Gaer* and *Hill Fort*)
- Also explores loss of childhood innocence (e.g. *Hedge School*; *Border Country*)
- Also explores loss from a political angle in *Mametz Wood*
- Candidates may discuss loss being linked to relationships (e.g. *Keyways*)

Q.10 'Memories are at the heart of Heaney's poetry'. In the light of this statement, what connections have you found between the ways in which Heaney and Sheers write about memories and the past in their poems? In your response you must include detailed reference to at least two of Heaney's poems.

Possible approaches

- Possible poems could include: *Clearances*; *Death of a Naturalist*; *Blackberry Picking*; *Digging*; *Mid-Term Break*; *Follower*; *Personal Helicon*; *Requiem for the Croppies*; *Alphabets*; *Bogland*; *The Wife's Tale*; *Thatcher*; *Wolfe Tone*
- Childhood memories often at the heart of Heaney's poems; his exploration of memories and the past are often linked to land/heritage
- Memories and the past linked to movement from innocence to experience
- Often writes about his memories of family members
- Memories and the past linked to identity
- Memories and the past linked to sadness, loss, death and grief
- Remembering the political past of Ireland in *Requiem for the Croppies*

Sheers connections

- Memories and the past linked to family members
- Childhood memories (e.g. *Border Country*; *Hedge School*); memories/past often linked to land/heritage (e.g. *Late Spring*)
- Memories and the past linked to love, lust and loss (e.g. *Marking Time*; *Valentine*; *Night Windows*)
- Remembering Welsh soldiers of WW1 in *Mametz Wood*

Boland and Pollard

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

Possible approaches

- Possible poems could include: *Mise Eire*; *The Famine Road*; *The Journey*; *Suburban Woman*; *Ode to Suburbia*; *After the Irish of Egan O'Rahilly*
- Feminist writer: gives a voice to oppressed women throughout history
- As an Irish writer, focuses on oppression of Irish by the British
- Links British government's treatment of the Irish during the Great Famine to a woman being told she is infertile; linking personal and the political oppression (*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

- Also writes about the oppression of women (but from view of detached observer rather than taking on persona of oppressed woman) (e.g. *Bangkok*; *Cambodia*)
- Explores oppression in countries she travels to rather than linking to her own heritage (e.g. *Cambodia*; *Vietnam*; *Laos*)
- References oppression of indigenous people of Australia (*Australia (South Coast and the Centre)*)

Q.12 'The power of Boland's poetry comes from her use of startling and unusual imagery'. In the light of this statement, compare the ways in which Boland and Pollard make use of startling and unusual imagery in their poems. In your response you must include detailed reference to at least two of Boland's poems.

Possible approaches

- Candidates are free to write about any poems as long as they engage with the idea of startling and unusual imagery. They are likely to link startling and unusual imagery to Boland's themes e.g. women, ordinary aspects of life, journeys, etc. Candidates may discuss the use of mythological/classical imagery and the juxtaposition of this with the ordinary aspects of life. They may comment on the importance of 'seeing' in Boland's poems.

Pollard connections

- Again, candidates are free to write on any poems as long as they address startling and unusual imagery. They may make links through similar images used by the poets, or by how the poets use imagery to put across similar themes, or they may contrast the poets' use of imagery.

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 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 align="center">0-2 marks</p>	<ul style="list-style-type: none"> 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 align="center">3-4 marks</p>	<ul style="list-style-type: none"> 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 align="center">5-6 marks</p>	<ul style="list-style-type: none"> 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 align="center">7-8 marks</p>	<ul style="list-style-type: none"> Perceptive discussion of relevant poems. Very well developed argument. Confident grasp of concepts and apt use of terminology. Accurate, fluent expression. <p align="center">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 align="right">10 marks</p>	<ul style="list-style-type: none"> May identify a few basic stylistic features. May offer narrative/descriptive comment on poems. Occasional textual support. <p align="center">0-2 marks</p>	<ul style="list-style-type: none"> Can make some basic points about use of structure, form and language to create meaning. Can support some points by reference to poems. <p align="center">3-4 marks</p>	<ul style="list-style-type: none"> Clear grasp of authors' use of structure, form and language to create meaning. Generally clear and appropriate textual support. <p align="center">5-6 marks</p>	<ul style="list-style-type: none"> Sound analysis and evaluation of poetic techniques to create meaning. Appropriate and secure textual support. <p align="center">7-8 marks</p>	<ul style="list-style-type: none"> Detailed critical understanding of poetic techniques to create meaning. Confident and apt textual support. <p align="center">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 align="center">0-1 mark</p>	<p>Can make some basic, usually valid comparisons/connections between core and partner texts.</p> <p align="center">2 marks</p>	<p>Makes generally clear and appropriate comparisons/connections between core and partner texts.</p> <p align="center">3 marks</p>	<p>Makes purposeful use of specific connections and comparisons between core and partner texts.</p> <p align="center">4 marks</p>	<p>Productive and discerning comparisons/connections between core and partner texts.</p> <p align="center">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 align="center">0-1 mark</p>	<p>Can acknowledge that poems may be interpreted in more than one way.</p> <p align="center">2 marks</p>	<p>Makes use of other relevant interpretations.</p> <p align="center">3 marks</p>	<p>Makes clear and purposeful use of other relevant interpretations.</p> <p align="center">4 marks</p>	<p>Confident and informed discussion of other relevant interpretations.</p> <p align="center">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 5 from page 91 (IRINA: Do you not hear it? Do you never notice it?) to the end of the scene on page 94. Discuss how Hare presents lawyers and the legal system in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Hare uses Irina to highlight the upper class 'boys' club' nature of the legal system and the distance of people like Peter from the real world (also shown by Peter's 'glass screen' metaphor)
- Irina challenges Peter; stage directions show she is '*enjoying herself*'; she makes him '*uncomfortable*'
- Irina's listing of the trappings of the legal system and the 'anaesthetic' metaphor
- Presentation of Peter as uninterested in cases that don't make much money; his decision not to appeal Gerard's case; getting Gerard's name wrong at the trial
- Peter's use of language – 'soggily compassionate' juxtaposed with his agreement that he could have done more
- Irina being made to feel grateful for being employed (attitudes to women in legal system)

Wider Play/Wider Contexts

- Other scenes with Peter and Irina; Irina's attempt to change the system for the better; Irina's attempts to help Gerard
- Gerard used to criticise legal system, especially prison system and miscarriages of justice (Birmingham Six, Guildford Four, etc.)
- Act 1 Scene 1 and 2: staging juxtaposes Gerard's sentencing with the High Court
- Act 2 Scene 1 and 2: staging juxtaposes Gerard in prison with luxury of Lincoln's Inn
- Prison presented as Victorian – system as outdated
- Candidates may also choose to discuss the role of the police as part of the legal system
- Candidates may draw on *Asking Around*

Q.14 Re-read Act 1 Scene 7 (page 45 to page 49). Explore how Hare uses characters and staging to present his ideas about British society in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Criticism of tripartite system – all appear on stage together, but separate; lack of communication
- Juxtaposition of Peter and Irina at opera with Gerard in prison
- Juxtaposition of Gerard and Barry at opening of scene
- Sexism of police (Barry: ‘Who’s Sandra?’)
- Sexism in legal system: Irina being expected to attend opera; using sexuality to get Peter to agree to an appeal
- Corruption in police force – Barry’s promotion
- Use of music

Wider play/Wider Contexts

- Candidates may choose to discuss Hare’s criticism of lawyers (corruption, sexism, old boys’ club, etc.), the police (corruption, sexism, old boys’ club, PACE act, etc.) and/or the prison system (slopping out, loss of identity, outdated buildings, prison violence, etc.)
- Candidates are likely to draw on a range of contexts including *Asking Around*, class issues, miscarriages of justice (Birmingham Six, Guildford Four, etc.) attitudes to the Irish, attitudes to women, etc.

Oleanna

Q.15 Re-read Act 3 from page 63 (CAROL: *Because I speak, yes, not for myself.*) to the top of page 69 (CAROL: *Isn't it...?*). Examine how Mamet presents sexism and sexual harassment in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Carol's group/feminism - Carol purporting to speak out against sexism on behalf of all women
- Emotive language e.g. repetition of 'suffer'
- Carol reading from notes – empowered
- John's patronising language as recorded by Carol: 'dear'; 'Now, don't *you* look fetching'; 'girls'.
- Hill/Thomas case
- Political correctness/speech codes

Wider Play/Wider Contexts

- Carol: 'LET ME GO'
- Carol's accusation of rape
- Carol tells John: 'Don't call your wife "baby"'
- John beating Carol; his use of crude, sexist, gendered language
- John's equation of rape with sexual attraction ('I wouldn't touch you with a ten foot pole').
- White Man's Burden
- John's reaction to the accusation and rejection at the beginning of Act 2

Q.16 Re-read Act 3 from page 61 (CAROL: What is it you wish to tell me?) to page 64 (CAROL: YOUR OWN ACTIONS.). Examine how Mamet presents conflict in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Gender conflict; Carol's accusation of rape
- Conflict between teacher and student
- Miscommunication/misuse of language leading to conflict; Carol challenges John's use of language (e.g. 'What "accusations"?'); Carol's use of legal terminology (suggesting support of feminist group)
- John and Carol's inability to understand each other (shown by questions, ellipsis, shouting, interrupting, etc.)
- John's use of 'feel' challenged by Carol (suggests the traditional sexist view of women as hysterical and driven by emotions rather than reason)
- Power struggle between the two characters
- Phone as cause of conflict

Wider Play/Wider Contexts

- Conflict between John and Carol at beginning of play. John's inappropriate behaviour as a teacher: taking off 'artificial strictures'; 'I like you' etc. Should be aware of speech codes, appropriate behaviour as teacher, etc.
- Conflict between different approaches to what education is/the value of education
- Conflict caused by John's personal life intruding into his role as a teacher (often represented by the phone)
- Conflict between John and his wife/John and Jerry when John is on the phone
- Verbal conflict shifts to physical conflict through John resorting to violence at end of play

Dancing at Lughnasa

Q.17 Re-read Act 1 from the bottom of page 20 (**MAGGIE stands motionless, staring out of the window, seeing nothing.**) to page 22 (**KATE: No need for corner-boy language, Christina.**). Discuss how Friel presents the themes of freedom and entrapment in this extract and at least one other point in the play.

Possible Approaches

Within the Extract

- Maggie's position next to the window represents her desire for freedom and her current entrapment
- Dancing as a symbol of freedom and expression of sexuality (repressed by Catholicism); Friel's stage directions make clear '*there is a sense of order being subverted*'; Maggie dances first – symbolic of her desire for freedom; mask transforms her from her domestic role; Chris 'tosses' surplice – rejection of Catholicism; Kate tries to stop the sisters dancing, but eventually joins in – dances from the kitchen (symbol of entrapment) out into garden (symbol of freedom) – but returns to kitchen
- Dance Hall Act 1935 – attempt to control dance
- Radio as a symbol of freedom; link to the outside world; however, also represents new technology/Industrial Revolution which will later lead Agnes and Rose to escape to England and become trapped in poverty
- Irish dance music – link to paganism. Freedom of paganism juxtaposed with entrapment symbolised by Catholic Church, represented by Kate – her admonishment to Christina at the end of the extract shows her return to her traditional role

Wider Play/Wider Contexts

- Staging – kitchen (symbolic of sisters being trapped in the domestic) takes up two thirds of the stage; garden (representative of outside world) symbolises freedom – but can only be glimpsed by the sisters
- Kate as representative of the Catholic Church/society elsewhere in the play – reminding sisters of responsibilities
- Expectations of Catholic society e.g. De Valera's 'happy maidens'
- Chris trapped by Boy Michael juxtaposed with Gerry as a symbol of freedom (men are able to ignore their responsibilities)
- Maggie's desire for freedom symbolised by the imaginary bird
- Michael's ability to escape Ballybeg (symbolised by the kites); again, highlights different expectations of men and women
- Rose and Agnes escape to England, but end up trapped in poverty

Q.18 Re-read Act 2 from the top of page 47 (JACK: What Okawa does – you know Okawa, don't you?) to the bottom of page 49 (KATE: This must be kept in the family, Maggie! Not a word of this must go outside these walls – d'you hear? – not a syllable!). Discuss how Friel makes use of paganism in this extract and at least one other point in the play.

Possible Approaches

Within the Extract

- Conflict between paganism (represented by Jack) and Catholicism (represented by Kate)
- Jack's detailed description of Ryangan rituals and ceremonies – his fluency here contrasts with elsewhere in the play where he struggles to remember English words
- Jack's reference to 'our people' and use of present tense shows he still sees himself as a part of the Ryangan community; talks of shift from ceremonies in church to pagan ceremonies outside (symbolic of freedom)
- Ryangan society as polytheistic and as worshipping a goddess - contrast with monotheistic, patriarchal Catholicism
- Reference to sacrifice foreshadows death of Rose's rooster and death of Rose and Agnes
- Ryangan ceremonies presented as similar to Lughnasa festival (e.g. lighting of fires)
- Dancing as intrinsic part of the pagan ceremony – contrast with 1935 Dance Halls Act
- Kate's insistence that Jack performs mass; her fear that Jack becoming pagan means she has lost him ('He's not our Jack at all'); her fear of censure from the outside world and her desire to keep Jack's paganism a secret

Wider Play/Wider Contexts

- Conflict between paganism and Catholicism elsewhere in the play
- Jack's descriptions of his experiences of African paganism elsewhere in the play
- Friel's use of the Lughnasa festival throughout the play e.g. the sisters' desire to attend; the stories of the boy who was burned, etc.
- Dancing linked to pagan ritual and freedom
- Radio linked to paganism (e.g. playing Irish music)

Arcadia

Q.19 Re-read Act 2 Scene 6 from page 93/page 95 in new edition (*Before Lady Croom can respond to this threat, Jellaby enters the room with her 'infusion'.*) to the end of the scene on page 96/page 98 in new edition. Examine how Stoppard presents sexual relationships in this extract and at least one other point in the play.

Possible Approaches

Within the Extract

- Relationship between Septimus and Lady Croom
- Humour – Lady Croom submitting easily to flattery
- Septimus setting fire to Byron's letter to please Lady Croom – chaos theory; a tiny action that has huge consequences for the future (this is the letter Bernard makes reference to in Act 2 Scene 5 that explains everything – although this letter would have proven his theory wrong rather than right)
- The use of formal language to disguise what they are really talking about; link to Wildean Comedy of Manners
- Discussion of Mrs Chater; Regency attitudes to women and sex; Lady Croom's cruel but humorous reference to Mrs Chater (e.g. 'the Chater' and 'the village noticeboard') reveals her jealousy; Captain Brice has 'fixed his passion' on Mrs Chater – sex as disruptive; linked to disorder/entropy; audience realises that Chater the poet and Chater the biologist are one and the same

Wider Play/Wider Contexts

- Relationship between Lady Croom and Septimus elsewhere in the play
- Lady Croom's relationships with Count Zelinsky and her husband (neither of whom appears); Lord Croom overruling her desire to keep her garden as it is (Capability Brown style)
- Relationship between Septimus and Thomasina (tutor/pupil; Thomasina's movement from innocence to sexual experience)
- 'The attraction that Newton left out'; sex as disruptive; sex linked to heat (entropy/Second Law of Thermodynamics)
- Relationship between Hannah and Bernard; Bernard and Chloe; conflict, etc.
- Relationship between Hannah and Gus

Q.20 Re-read Act 2 Scene 7 from page 121/page 123 in new edition (*Chloë hurries in from the garden.*) to page 124/page 126 in new edition (*The music changes to party music from the marquee.*). Discuss how Stoppard makes use of time shifts in this extract and at least one other point in the play.

Possible Approaches

Within the Extract

- Combination of past and present on stage highlights movement from order to disorder (entropy); confusion reinforced by all characters wearing Regency dress; time shifts signalled by lighting and music changes
- Innovative staging is exciting/interesting for audience; used to explore a number of themes including science; knowledge; attitudes to women; sex; the past, etc.
- Candidates may argue the staging shows how close the past is – but the fact that the characters cannot see/hear each other perhaps shows that the past can never be regained or properly known
- Highlights doubling between characters e.g. Chloe and Thomasina
- Highlights attitudes to women in different time periods
- Candlestick prop foreshadows Thomasina's death by fire (poignant for audience); also phallic – shows her developing sexual awareness (reinforced by her desire to learn the waltz)
- Theodolite in hermitage – foreshadows Bernard and Chloe being caught by present day Lady Croom (sex as disruptive); reference to hermitage juxtaposed with entrance of Septimus – foreshadows him becoming the hermit
- Thomasina writing in the margin of the primer (and the reference to Fermat's Last Theorem)
- Poignancy of Septimus' line: 'It will make me mad as you promised.'

Wider Play/Wider Contexts

- Time shifts between past and present help to develop/present a number of themes including attitudes to women; science and maths; knowledge and research; sex; literature, etc.
- Time shifts help create humour and allow audience to know more than characters
- Candidates may choose to write about another part of Act 2 Scene 7
- Shift from past in Scene 1 to present in Scene 2 is surprising for audience
- Scenes initially begin shifting from past to present; audience go into interval assuming the shot at the end of Scene 4 is related to Septimus' duel and expecting Scene 5 to be in the past – but it is in the present – signals movement from order to disorder (entropy)

Broken Glass

Q.21 Re-read Scene 6 from the beginning on page 38/page 46 in new edition to page 41/page 49 in new edition (HYMAN: Good! - I'm listening, go ahead.). Examine how Miller presents men in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Relationship between Margaret and Gellburg; his impatience/irritation with her (possible sexism?)
- Relationship between Gellburg and Hyman; Gellburg's insecurity with his masculinity
- Gellburg's discussion of his relationship with Sylvia; his suspicion that she may walk when he is not there; Sylvia in domestic role (1930s attitudes to women)
- Gellburg uncomfortable talking about sex – shown through language and stage directions (1930s attitudes); Gellburg beginning to open up to Hyman: 'I would never believe I could talk this way to another person. I do trust you.')
- Setting of Hyman's office
- Hyman linking Sylvia's paralysis to her relationship with Gellburg

Wider Play/Wider Contexts

- Relationship between Hyman and Gellburg throughout the play – conflict; power struggles
- Hyman's attitude to Sylvia
- Hyman's attitude to Margaret – healthy sex life contrasts with Sylvia and Gellburg's relationship
- Gellburg and Case

Q.22 Re-read Scene 4 (page 29/page 36 in new edition to page 31/page 39 in new edition). Discuss Miller's presentation of social attitudes in America in this extract and at least one other point in the play.

Possible Approaches

Within the extract

- Office setting highlights that in 1930s America it was mainly men who worked; also highlights power imbalance between Gellburg and Case
- Class issues: Case's self-assurance and assumption of privilege – yachting
- His use of 'You people' (anti-Semitism) and Gellburg's telling lack of reaction
- Case's clear lack of real interest in Gellburg's family
- The trouble Gellburg has gone to to find out about possible investment
- Case rather patronising, Gellburg a little servile – the brandy

Wider Play/Wider Contexts

- References to anti-Semitism throughout the play
- References to Germany/Miller's use of 1930s social issues to reflect and comment on modern day genocide
- Attitudes to women in the 1930s; Harriet as domesticated; Sylvia challenging this role
- Attitudes to sex and marriage
- Attitudes to psychoanalysis
- Class issues (Case and Gellburg elsewhere in the play)

Kindertransport

Q.23 Re-read Act 2 Scene 1 from page 51 in both texts (EVA. I can't ask Mrs. Miller to do a seder.) to page 54 in both texts (EVELYN. 'In what way am I being a terrible mother?'). Examine the ways in which Samuels presents suffering and sorrow in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Shifts between past and present show the effects of past suffering and sorrow on Evelyn and other present day characters; conflict between Evelyn and Lil
- Evelyn locked in room: symbolic of her inability to escape the suffering caused by past events
- Biblical imagery of the suffering of the Jews parallels the suffering of the Jews at the hands of the Nazis
- Eva's fear of being led into the sea and drowning like the Egyptians; sea imagery could be metaphor for sadness; also shows how overwhelming the separation is
- Juxtaposition of Eva reading the letter with Helga on stage reading the words emphasises the sorrow caused by the separation of mothers and children due to the Kindertransport
- Helga's sense of sorrow at the loss of her child: 'What is a seder without the presence of the youngest child?'
- Focus on the need to survive suffering

Wider Play/Wider Contexts

- Effects of past suffering on Evelyn throughout the play (e.g. her obsessive cleaning; 'a chipped glass is ruined forever' metaphor, etc.)
- Use of Ratcatcher character and music
- Helga's experience of suffering in concentration camp ('My suffering is monumental. Yours is personal.');
- her use of violent imagery of suffering ('I have bled oceans out of my eyes.')
- Eva's sense of sorrow at what she views as her mother's rejection (a common feeling among Kindertransport children); Eva's rejection of her mother
- Suffering of those in concentration camps highlighted through the newsreel of the liberation of Belsen; Eva's response shows a desire to disconnect/detach herself?
- Effects of past suffering impacting on present day characters elsewhere in the play

Q.24 Re-read Act 1 Scene 1 from the beginning on page 1/page 3 in new edition to page 5/page 7 in new edition (EVELYN (*scrutinising a glass*). This is chipped.). Examine the ways in which Samuels makes use of the shifts between past and present in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Shows past is inescapable for Evelyn – reinforced by play beginning with Ratcatcher music
- Play begins in past, but setting is the store room of the present (where Evelyn has locked away her past and metaphorically her memories of the past)
- Eva's costume makes clear the play is initially set in the past; surprising for audience when Evelyn appears in modern costume
- Parallels between Eva/Helga and Evelyn/Faith highlights the themes of mother/child relationships and the effects of separation on Eva/Evelyn
- Evelyn's constant polishing a result of her inability to deal with past
- Helga preparing Eva for the Kindertransport

Wider Play/Wider Contexts

- Act 2 Scene 1: Evelyn locked in room symbolises how she locks away the past (but the impossibility of this is shown by Eva and Helga appearing on stage at the same time) and how she shuts herself away emotionally as a result of past events
- Eva losing her German Jewish identity is shown through switches between past and present
- Use of time shifts
- Use of Ratcatcher and music

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 align="right">10 marks</p>	<ul style="list-style-type: none"> 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 align="right">0-2 marks</p>	<ul style="list-style-type: none"> 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 align="right">3-4 marks</p>	<ul style="list-style-type: none"> 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 align="right">5-6 marks</p>	<ul style="list-style-type: none"> 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 align="right">7-8 marks</p>	<ul style="list-style-type: none"> 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 align="right">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 align="right">10 marks</p>	<ul style="list-style-type: none"> May identify a few basic features of language/dramatic techniques/structure. May offer narrative/descriptive comment. Occasional support from text. <p align="right">0-2 marks</p>	<ul style="list-style-type: none"> Can make some basic points about use of language/dramatic techniques/ structure to create meaning. Can support some points by reference to text. <p align="right">3-4 marks</p>	<ul style="list-style-type: none"> Clear grasp of playwright's use of language/dramatic techniques/structure to create meaning. Generally clear and appropriate textual support. <p align="right">5-6 marks</p>	<ul style="list-style-type: none"> Sound analysis and evaluation of playwright's use of language/dramatic techniques/structure to create meaning. Appropriate and secure textual support. <p align="right">7-8 marks</p>	<ul style="list-style-type: none"> Perceptive critical analysis of playwright's use of language/dramatic techniques/structure to create meaning. Confident and apt textual support. <p align="right">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 align="right">10 marks</p>	<ul style="list-style-type: none"> May describe basic context in question focus. May describe wider context in which play is written and received. <p align="right">0-2 marks</p>	<ul style="list-style-type: none"> Can acknowledge the importance of context in question focus. Basic grasp of wider context in which play is written and received. <p align="right">3-4 marks</p>	<ul style="list-style-type: none"> Clear grasp of the importance of context in question focus. Clear grasp of wider context in which play is written and received. <p align="right">5-6 marks</p>	<ul style="list-style-type: none"> Sound appreciation of significance and influence of context in question focus. Sound analysis of wider context in which play is written and received. <p align="right">7-8 marks</p>	<ul style="list-style-type: none"> Perceptive discussion of significance and influence of context in question focus. Confident analysis of wider context in which play is written and received. <p align="right">9-10 marks</p>

LT4 – Summer 2015

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.

NB

There has been a marked tendency in recent series for candidates to offer descriptive, biographical rather than creative, critical writing about poetry. This has included Chaucer's arraignment for rape; Donne's change of religious allegiance and the fate of his relatives; Milton's unhappy marriage; Blake's enthusiasm for naturism; Wordsworth's private life and loves and Coleridge's taste for laudanum. Reports have pointed out and exemplified the weakness of assertive writing which creates formulaic equivalences between writers' lives and the meaning of their poems, and examiners are asked to be cautious in rewarding such material under AO4.

Q.1 "The presentation of the natural world is so often the vehicle for a study of mankind." How far do you agree with this remark about poetry?

Overview

Candidates are free to interpret the precise boundaries of what is meant by “the natural world” but will tend to look at landscapes and natural phenomena such as seasons and weathers but there might be some valid overlap with the natural/non-human world which might be found in, say, Chaucer’s incubi, fairy rings and loathly lady or the natural forces at work in Coleridge’s writing.

Approaches could include:

- Chaucer candidates might find a good deal to say about the power of the Wife’s imagery involving a rich array of animals: spaniel, mouse, hawk, cat, magpie and so on all of which provide means of illuminating her character and attitudes. The “landscape” of the *Tale* – mythological creatures of the natural world: elves, incubi, the loathly lady, etc. used to satirise corrupt clerics as well as to support the Wife’s agenda.
- Donne’s poems draw upon a host of images and conceits which might be seen as involving or springing from the natural worlds of cosmology, minerals, landscapes, etc. We should be tolerant if candidates use inanimate instead of/as well as natural objects/phenomena – the point is that they should be able to show how non-human dimensions/agencies are brought to bear in the analysis of mankind.
- Once again, we should be tolerant if Milton candidates decide to include supernatural elements such as Satan’s possession of the serpent or God’s operation within Eden, but candidates have a wide range of opportunities including discussions of the Tree of Knowledge itself as well as Milton’s use of climate, landscape, flora and fauna in his analysis of mankind and the fall.
- Blake candidates will have a wide range of choices as they consider the use of landscapes such as deserts or village greens; plants such as sick roses and poison trees, as well as weathers, rivers and a range of animals – tiger, lamb, caged birds, robin redbreasts and so on.
- *Lyrical Ballads* also offers a rich range of opportunities: landscapes, seascapes; creatures of various kinds; weathers and agriculture – just about every poem in the collection contains relevant and useful material.

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

Q.2 Explore some of the ways in which poetry might be considered unsettling for a reader.

Overview

Candidates might read “unsettling” in a variety of ways including: upsetting, destabilising or disorientating; as breaking-up preconceptions about the world or as deliberate, positive attempts to undermine established/accepted orders or values by challenging or removing comforting/comfortable/convenient/reassuring notions. Some might decide that “unsettling” could be equated with exciting and, while narrow, this could provide relevant responses.

Approaches could include:

- We will almost certainly see reference to the ways Chaucer presents the outrageous elements of the Wife’s character; reveals the weakness and corruption of different aspects of society – the church and social hierarchy in particular; demonstrates a powerful pro or anti-feminist approach; reveals disturbing misogyny in himself and his characters. There could be attention to the ways the Wife makes use of female sexuality – her own and the hapless maiden’s of the *Tale*. Subtle readers might find something unsettling in the mismatch between the Wife’s brash confidence and the realities of her situation which might be appreciated at a sub-textual level.
- There is a range of opportunities in Donne: some might see the presentation of women in some poems as simple objects of desire/seduction as insulting or demeaning; the range of Donne’s moods (including examples of rage, contempt or disgust in both the religious and the secular poems) might be seen as unsettling– some might see the absence of a consistent voice throughout the collection as unsettling in itself; while the religious poems might be seen as challenging faith; presenting uncomfortable moral/religious obligations or inciting terror at the prospect of temptation and damnation.
- Blake candidates should have plenty to say about the presentation of social ills; the role of the church; various examples of human weakness and cruelty especially the ill treatment and exploitation of children. We might see some discussion of the power of imagery being unsettling in itself and some might consider Blake’s radicalism (especially from a 21st century perspective) and his presentation of controversial religious, political and social philosophies as unsettling.
- From the character, tone and story of the Ancient Mariner throughout the array of poems which address loss, grief, deprivation, poverty, madness and incarceration - amongst other disturbing (sometimes supernatural) themes, candidates should find *Lyrical Ballads* offers rich opportunities to write about unsettling poetry.

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

Q.3 "Poetry provides the most powerful means of transforming feelings into words." Examine some of the ways feelings are presented in poetry.

Overview

Key words which might receive attention are “powerful”, “transforming” and “feelings”. Candidates might attempt to distinguish feelings from ideas and show that both intellect and emotions are at work when responding to poetry and (in response to both “powerful” and “transforming”) we should expect to see some attempts to show that it is not just the meaning of words in poetry but also the form words take and specific techniques which are essential to the effective expression of feelings.

Approaches could include:

- The powerful, challenging tone of the Wife; her colourful imagery and terms of reference, which are incorporated into an economical narrative verse form, might be seen as directly expressing the Wife’s feelings of contempt; lust; shamelessness; self-confidence; aggression towards men and so on. Her *Tale* might be treated in similar ways – some might argue that there is something powerful about transforming outrage at rape into punishment without discussion of the pros and cons – others might find some confusion in the Wife’s approach and present this as a counter argument. Equally, some might see the Wife’s apparent long-windedness as demonstrating the opposite of the title’s assertions.
- Metaphysical poetry, it has been claimed, is a perfect example of the fusion of thought and feeling – some candidates might well use this or similar as the starting point for their discussion of Donne in the light of this task. As candidates concentrate upon the “means” they are likely to examine Donne’s imagery and conceits but some will want to make valid comments about form and structure including the way Donne makes use of sonnet form and/or other language strategies including his use of legal/scholarly language/approaches in unexpected contexts.
- The complex feelings between the first couple are explored through a number of poetic devices and we should expect candidates to address, tone, imagery, dialogue and perhaps the convention of the Epic as some of the means which Milton uses. There is likely to be some attention to Satan’s declarations about himself as well as his dialogue with Eve. The imagery which demonstrates change and the fall might also be seen as expressions of the feelings of God.
- Blake’s symbology is likely to receive close attention as candidates show how direct and economical use of flowers, trees, gardens, deserts, animals and so on are such an effective and powerful means of expressing Blake’s feelings about a range of issues. The simple structure of the songs might also feature as a simple/powerful vehicle for complex feelings.
- The simplicity of language and direct use of images to create mood/feelings in *Lyrical Ballads* is likely to be a focus – we might see plenty of reference to the Preface and its poetic “manifesto” and it is possible that some candidates will offer detailed work on the romantic imagination.

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

Q.4 Discuss some of the ways in which good and/or evil have been presented in poetry.

Overview

These terms will certainly mean different things to different candidates and while we need to be alert to unusual interpretations, it is likely that most candidates will opt for an analysis of moral good/evil as they understand it and believe such values to be an aspect of the poetry they have read. We could also see plenty of attention to social good and evil as well as more abstract discussions of the terms as candidates engage with religious poetry. There is just a chance that some candidates might take an exclusively aesthetic approach where good and evil might equate with beautiful and ugly but this would need very skillful handling to keep the work on track.

Approaches could include:

- There is plenty to debate/discuss in the *Wife's Prologue* and *Tale*. In general terms, some will see the Wife as a force for good as she apparently speaks up against the patriarchy while others might see her as an evil/morally ambiguous character. Others still might focus on the views and attitudes which seem to be implicit in the presentation of the Wife and examine what seems to be good/evil about her society or Chaucer's view of the Wife/contemporary church/society which would need to be debated rather than asserted. The *Tale* itself should receive plenty of attention with such a lot of potential material in the Knight's crime and punishment; the role of justice and authority; the moral lessons taught by the loathly lady and the questionable outcomes for the Knight.
- Attention might be focused upon Donne's implicit attitudes to women/society/religion and/or Donne's presentation of the trials of secular and religious relationships; Donne's claims about the higher good to be achieved through Platonic means or surrender to God's will; the presentation of evil through betrayal once again by both human and supernatural elements (e.g. women and the devil).
- We might see some ambitious analysis of Milton's techniques in his attempt to portray the perfect good of Eden which still contains the potential for evil - which, in turn, might develop into discussions of dignity and free will. The presentation of Satan as a force of pure evil is likely to be common and we should see some studies of weakness in Eve and failed duty in Adam. Questions could be raised about the goodness of a God who sets traps for his creation (see free will above) but as candidates address any or all of these issues they will need to keep the focus upon HOW Milton presents good and evil – interesting philosophy/theology essays cannot score highly unless they are engaged with the poetry.
- The antithesis of *Innocence* and *Experience* could be seen as a convenient framework for this essay and ambitious writers might tackle the more subtle areas where the two are not entirely separable: where Innocence (good) is tainted rather than destroyed by the forces of the world of Experience (evil). However, most essays will see the issue as polarised and we will reward coherent and well supported discussions of the ways Blake presents social, spiritual, political, moral good/evil in his songs.
- The focus is likely to be upon the social evils of the time which are so clearly documented but we might also see moral evil dealt with in more abstract terms in, say, *The Rime of The Ancient Mariner*, or in the considerations of limiting attitudes or failures of the imagination which occur in poems such as *We Are Seven* or *Expostulation and Reply*.

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

Q.5 “Poetry encourages us to see the world in new ways.” How far do you agree?

Overview

There is an open opportunity here for candidates to define “the world” and “new ways” in their own ways: some might take an abstract approach to the world to include systems of belief and moral values, while others might concentrate upon the more aesthetic perspective of perceiving the beauty/ugliness of the world and its inhabitants in enhanced and different ways through the power of poetry. We will reward valid and convincing approaches.

Approaches could include:

- Some might argue that the Wife’s views are very new in that they had not been expressed so roundly before – although well read candidates will be able to trace the wife’s ancestors in bawdy fabliaux – and therefore we are encouraged to look at females in a new way. Others might argue the opposite i.e. we are not seeing men/women in a new way at all; we are instead having our long held prejudices and painful experience confirmed – what is new/fresh is Chaucer’s tone, characterization and daring agenda when it comes to satire of the church and (possibly) his aristocratic audience. Once again, very well informed candidates will dispute the newness of any of these approaches but there is a case to be made for these matters being newly minted in Middle English for Chaucer’s court audience. The tale, some might argue, is a clever and new re-structuring of some (by then) traditional tales and moral issues.
- Donne encourages us to look at familiar objects, circumstances and values in new ways through the originality, power and unexpected nature of his imagery; tones of voice (which might at first seem inappropriate) and the intricacy of thought which reveals new dimensions of feeling and experience. Candidates will find rich opportunities in all of the poems in the collection.
- Milton’s re-creation of the Genesis story would undoubtedly have encouraged his original readership to feel and to think in new ways about married relationships; free will; predestination; the nature of evil; the immediate consequences of the fall and human weakness. Well-informed candidates might be able to argue a sub-textual, political allegory which might offer new ways of looking at the state of England in Milton’s day.
- Looking in new ways as far as Blake is concerned might equate (for many candidates) with opening the eyes of his readership to social ills; religious error and abuses in the education and/or exploitation of children. More abstract approaches might look at the concepts of *Innocence* and *Experience* as new ways of examining humanity and spirituality.
- Similarly to Blake candidates, those responding to *Lyrical Ballads* might take the line that the poetry invites us to look at the plight and/or dignity of humanity in new ways. More conceptual approaches might well consider the choice of language and subject matter in the poetry as introducing a new aesthetic as well as new ways of regarding/respecting mankind against a backcloth of revolution in Europe and the colonies.

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
<p>AO1 Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p 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 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 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 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 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 align="right">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 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 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 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 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 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 align="right">9-10 marks</p>
<p>AO3 Explore connections and comparisons between different literary texts 5 marks</p>	<p>May identify superficial connections/comparisons between set text poems and unseen poem.</p> <p align="right">0-1 mark</p>	<p>Can make some superficial, usually valid comparisons/ connections between set text poems and unseen poem.</p> <p align="right">2 marks</p>	<p>Makes generally clear and appropriate comparisons/ connections between set text poems and unseen poem.</p> <p 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 align="right">4 marks</p>	<p>Productive and illuminating comparisons/ connections between set text poems and unseen poem.</p> <p align="right">5 marks</p>
<p>informed by interpretations of other readers.</p> <p align="right">5 marks</p>	<p>Can describe other views of set poems with partial understanding.</p> <p align="right">0-1 mark</p>	<p>Can acknowledge that set text poems may be interpreted in more than one way.</p> <p align="right">2 marks</p>	<p>Makes use of other relevant interpretations of set text poems.</p> <p align="right">3 marks</p>	<p>Makes clear and purposeful use of other relevant interpretations of set text poems.</p> <p align="right">4 marks</p>	<p>Mature and confident discussion of other relevant interpretations of set text poems. Autonomous, independent reader.</p> <p align="right">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 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 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 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 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 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 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 Examine Shakespeare's presentation of the theme of pride in *King Lear* with comparative reference to *Oedipus Rex*.

Overview

There are some interesting opportunities for candidates to interpret pride in different ways and to explore the abandonment as well as the expression of pride through a variety of characters and circumstances.

Possible approaches could include:

- Gloucester's attitude towards Edmund (mixture of male pride and social shame)
- Lear's Proud (and foolish) assumptions about his future security
- Cordelia's pride (vanity) in her principled behaviour
- The blow to Lear's pride in the face of Cordelia's honesty
- Goneril and Regan's proud disdain for Lear
- Edmund's pride in his own ability
- Edmund's exploitation of Gloucester's pride
- Oswald's (proud) treatment of Lear
- Kent's (Caius') proud riposte to Cornwall et al
- Cornwall's and Regan's attitude to Lear
- Blows to Lear's pride: reduction of train; being rejected by daughters; having his follower stocked
- Lear's/Edgar's casting off of pride/acceptance of humility
- Edmund's pride in his manipulation of the Duchesses
- Edgar's proud defence of his name

Comparative material might include:

- Oedipus' pride in his reputation/achievements
- Self-importance – "father" of his people
- Proud disdain for advice
- Willful blindness

Q.7 "However distant from us they may be, tragic heroes still represent common elements of human experience." Through close critical analysis of *King Lear* and comparative reference to *Oedipus Rex*, consider the presentation of Lear and Oedipus in the light of this comment.

Overview

The question goes to the heart of how great drama works on an audience: characters far removed from us in status and circumstance nevertheless speak directly to our humanity and our own experience of the world. We will no doubt see a few literal and dismissive approaches, but we will reward the creatively engaged responses which connect with the vast themes of family, loyalty, conflict, service, blindness to virtue and so on.

Possible approaches could include:

- Issues of age and outliving usefulness
- Mismatch between position and personal morality (Gloucester; Duchesses; Cornwall)
- Breakdown of parent/child relationships
- Rash and poor judgements
- Vulnerability to exploitation/gullibility
- Failure to heed advice
- Sibling rivalry
- Paying the price for misdemeanours
- Learning lessons about genuine love and loyalty
- Understanding limitations ("they told me I was ague-proof")
- Moral lessons – evil is self-defeating (Cornwall; Duchesses and Edmund)
- Virtue as illustrated by Fool, Kent, Cordelia, Albany, Edgar, Gloucester might be seen as frail and unequal to the challenges of malice

Comparative material might include:

- Destiny – character or predestination
- Dangers of pride
- Trust and loyalty
- Paying heed to wisdom

Hamlet and The Revenger's Tragedy

Q.8 "Both plays are dominated by the idea of death or being dead." Explore Shakespeare's presentation of the idea of death in *Hamlet* with comparative reference to *The Revenger's Tragedy*.

Overview

There is a wealth of material here: candidates might focus upon Hamlet's own psyche as revealed through the soliloquys; his contact with the ghost; the proliferation of killing and/or suicide in the play or speculations upon the afterlife.

Possible approaches could include:

- Intimations of self-destruction "Too, too solid flesh would melt" – multiple examples in soliloquys and asides of death/murder/suicide references
- Sufferings of the ghost in purgatory
- Details of Old King's murder (later replayed in play within play)
- Morbid interest in physical consequences of death (Polonius – "not where he eats but where he is eaten") Caesar as clay; Yorick's skull; "pocky corses"
- Rosencrantz and Guildenstern sent to their deaths
- Grave business with Laertes as well as gravediggers
- Stabbings and poisonings at the conclusion

Comparative material might include:

- Motives for revenge rest upon killings committed outside the arc of the play
- Grotesque business with Skull/assassination of Duke
- Death sentences
- Stylised/choreographed murder

Q.9 Examine some of the ways in which Shakespeare presents the theme of deceit in *Hamlet*. In the course of your writing make comparative reference to the presentation of the same theme in *The Revenger's Tragedy*.

Overview

Discussion of deliberate attempts to conceal or deny the truth as well as unwitting self-deceit are likely to be the most common approaches. In addition, candidates might extend ideas about deceit into betrayal and trickery.

Possible approaches could include:

- Over-arching deceit of Claudius
- Gertrude – deceived and/or self-deceived
- Nature of the Ghost (“spirit of health, etc.”)
- Hamlet’s assumption of deceptive “antic disposition”
- Hamlet’s self-deception (“that I with wings as swift as meditation...”)
- Possible deception of Ophelia/ tricking of Polonius
- Gertrude’s deceit in not informing Claudius of Hamlet’s true state
- King’s deception of Hamlet (trip to England); Hamlet’s deceit of Rosencrantz and Guildenstern
- King’s and Laertes’ deceit of Hamlet/the Queen

Comparative material might include:

- Over-arching deceptions of the Duke – office/dignity hiding corruption
- Vindice’s strategies of deceit – Piato disguise
- A variety of tricks/character swaps/lies and deceptions in the Duke’s household
- Vindice’s deception (for purposes of moral correction) of mother and sister
- Vindice’s final revenge strategies involving deception and disguise
- Self-deception of Vindice in believing he might be above the law

Measure for Measure and The Duchess of Malfi

Q.10 One critic wrote of *Measure for Measure*: "...we are excited, fascinated and perplexed, for the issues raised will not allow a completely satisfactory outcome." Examine this remark with close reference to *Measure for Measure* and comparative reference to *The Duchess of Malfi*.

Overview

Candidates have plenty to work on as they explore the implications of this remark. We should not expect to see separate treatments of the individual elements in the question – it is likely that candidates will conflate “excited” and “fascinated” under a broader idea of stimulating entertainment which is, nevertheless, uncomfortable because the moral questions are so complex and tangled that we don’t really know what to think of the characters or the outcome at the conclusion of the play. Well-informed candidates might see this as a way of defining what we mean by “problem play”.

Possible approaches could include:

- Tension of government, law and order in decay creates fascination – how will problems be solved? How will the state manage under Angelo
- Fascination of the immorality and brash flouting of the laws – anticipated reform but perplexing as we question the justice of Claudio’s and Juliet’s position – divided audience sympathies
- Fascination/excitement at Duke’s strategies
- Shock (perplexing) of Angelo’s fall from grace
- The “will she/won’t she” question of Isobel’s dilemma – exciting because of tension – perplexing because of divided feelings
- Tension of impending seduction and/or execution provides both excitement and fascination for the audience
- We become fascinated to know how the re-appeared Duke will save the day; excited at the idea of daring strategies and perplexed by the moral ambiguity of the bed-trick deception and the Duke’s final rulings on the fates of all involved. We would anticipate candidates finding the Duke’s solutions morally questionable and therefore perplexing

Comparative material might include:

- Shocking (perplexing) presentation of the moral decadence of Italy
- The threatening, arbitrary control of the Duchess’s life
- The fascination of Ferdinand’s and the cardinal’s immorality/savagery
- Shocking (perplexing) nature of Bosola’s Machiavellian outlook but excitement and fascination generated by his secret pursuit of the Duchess’ secret
- Excitement of the Duchess’ perilous circumstances
- Morbid fascination of some death and murder scenes
- Excitement of retribution visited upon Ferdinand and the Cardinal but morally perplexing – Bosola’s change of heart – just as in *Measure for Measure* there are no simple messages of restoration or hope at the end

Q.11 Examine Shakespeare's presentation of the theme of appearance and reality in *Measure for Measure*. In the course of your writing, show how Webster's presentation of the same theme has illuminated your ideas.

Overview

Aside from the most obvious issues of physical disguise; substitution of prisoners and the bed trick, we should expect candidates to address some of the more abstract issues such as the appearance of virtue, justice or good government when the opposites might be the case.

Possible approaches could include:

- Reference to all those matters mentioned above
- Appearance of Angelo's authority but audience is half-assured that he remains subordinate to the disguised Duke
- Questions might be raised about the reality of Isabella's vocation which is abandoned when the most attractive marriage proposal is made
- Questions might be raised about the culture of corruption in Vienna as shown through the minor characters – prostitution and the appearance of pleasure but the reality of punishment and disease; the apparent desirability of marriage set against the discomforts and restrictions of the married state for the likes of the clowns

Comparative material might include:

- The appearance of authority in the Duchess undermined by the reality of her brothers' threats
- The appearance of loyalty/service in Bosola – to the Duchess and, eventually the brothers
- The reality of the Duchess's marriage and motherhood hidden by the appearance to her brothers of a celibate state
- The appearance of holiness in the cardinal undermined by the reality of his moral corruption
- The authority of Ferdinand undermined by his bloody tyranny, moral weakness and madness
- The plotting of Bosola against all key characters disguised as service

The Tempest and Doctor Faustus

Q.12 "Despite the powerful presence of the supernatural, the evil in the play is presented as distinctly human." Consider this view of *The Tempest* with comparative reference to *Doctor Faustus*.

Overview

Candidates could approach "evil" in a number of ways. Apart from the obvious issues of usurpation, treachery and murderous intent, essays could address some of the subtler or more debatable shades of evil – human weakness/cowardice; Prospero's control and manipulation of Miranda, Ariel and Caliban for instance or the hints that Antonio and Sebastian are unreformed - or even the potential evil of Prospero returning to Milan where he might not have sufficient strength or inclination to improve upon his earlier reign – despite abandoning magic.

Possible approaches could include:

- Storm scene demonstrates human weakness, pride, arrogance to the point where it endangers lives
- Prospero's account to Miranda of greed and illegitimate ambition
- Caliban's suggestions that his vices were bred by human contact
- Ariel is mostly morally neutral – some might argue that he takes justifiable pleasure in punishment but is not evil
- One of the most evil acts in the play – the incarceration of Ariel – performed by a human – Sycorax
- Absurd evil intentions of Antonio and Sebastian
- Comic but potentially deadly behaviour of the drunken clowns
- Possible failure of some to learn lessons and therefore like to repeat evil – cases could be made against Sebastian and Antonio and, in a more subtle sense, against Prospero.

Comparative material might include:

- Plenty of textual evidence to support the idea that the evil in the play is initiated and maintained by human greed and ambition
- Faustus's behaviour is presented as progressively evil, sinful, arrogant and it is more and more focused upon human failings such as lust, greed and malice
- Faustus's behaviour mirrored and intensified by portrayal of similar traits of minor characters

Q.13 Examine Shakespeare's presentation of the theme of duty in *The Tempest*. In the course of your writing, make comparative reference to Marlowe's presentation of the same theme in *Doctor Faustus*.

Overview

So much of the play is concerned with duty or breach of duty that candidates should find plenty to say. We will be lenient to those who develop the idea of duty into closely related notions such as service or obedience but these will have to be explicitly related to the task.

Possible approaches could include:

Outside the arc of the play but relevant

- Antonio's palace coup (failure of duty) as a consequence of Prospero's slack attention to his duties
- Gonzalo's special duty/humanity in helping Prospero and Miranda
- Prospero's return to Milan with hints that he might not have the duties of a ruler at the front of his mind

Within the play

- Duties of the ship's crew to the royal party.
- Miranda's duty of obedience to her father/Prospero's duties as a father
- Prospero's duty to care for Caliban and Ariel – their duties to their master
- Detailed explorations of duty which are paralleled in the clowns/Caliban part of the plot
- Dutiful sentiments of Ferdinand towards his own father and Miranda/Prospero
- Some ambitious essays might address the epilogue and consider ideas of the audience's "duty" to Prospero

Comparative material might include:

- Faustus duty to himself/university/God
- Mephistopheles' duty to Lucifer/Beelzebub
- Corrupt notions of duty – Faustus duty bound to keep his pact
- Wagner's duty of service to Faustus
- Various issues in the subplot with minor characters – duty to keep bargains; fulfil obligations and so on

Richard II and Edward II

Q.14 "Nobility and chivalry are empty ideas fit only for fairy tales." In the light of this statement, consider Shakespeare's presentation of nobility and/or chivalry in *Richard II*. In the course of your writing, show how your ideas have been illuminated by your reading of *Edward II*.

Overview

Candidates have a choice here and are therefore not limited by a lack of specialist knowledge of chivalric codes and practice but, equally, they have an opportunity to draw upon such material if they are well informed. The task makes clear that chivalry and nobility are ideas; candidates have not been asked to write descriptively about the group of characters classed as nobility. We should expect to see some work on how these qualities (or the lack of them) have been presented. Importantly, as they address Shakespeare's presentation of these elements, candidates will need to consider how Shakespeare has/has not demonstrated the emptiness and illusory nature of the qualities of nobility and chivalry as they explore what seems to be and what actually is the case in the behaviour, motivation and values attributed to the relevant characters.

Possible approaches could include:

- The dignified/elevated qualities of Richard's verse contrasted with the weakness and moral ambiguity of his actions
- The Coventry lists – honour and chivalry vs political pragmatism/Machiavellian motives
- Sequestering money illegally to make up for profligate behaviour/poor management in order to take the nation to war
- The nobility of the dying Gaunt's sentiments contrasted with the way he is treated by the King
- Self-interest / divisions vs idealism among the rebels
- Bolingbroke's high-minded mission and (arguably) his greedy ambition
- The poetry and restored dignity (?) of Richard's end contrasted with the ugliness/pathos of his execution

Comparative material might include:

- Edward's sense of his own dignity contrasted with selfish/immoral/irresponsible behaviour
- Edward's disrespect for the nobles
- Contrasts between rebels high-minded reasons of state for opposing Edward contrasted with personal ambition/spite/vengeance
- The shoddy betrayal of Edward at both a personal and political level

Q.15 Discuss Shakespeare's presentation of kingship in *Richard II* with comparative reference to Marlowe's presentation of the same theme in *Edward II*.

Overview

While this is a fairly standard question for a history play, simple accounts of Richard's reign and its problems will not be an adequate response. Candidates will need to show their understanding and appreciation of the dramatists' techniques and use of language/devices in portraying the concept of kingship and how it is/is not embodied in the two central characters and expressed in the attitudes and expectations of other characters in the plays. As well as explorations of what the kings do and the impact of their actions, we could see some close consideration of the privileges and responsibilities of kingship which would incorporate some discussion of the "divinity" of kings as seen through the eyes of Shakespeare's culture.

Possible approaches could include:

- Richard's management of his powerful subjects
- Richard's respect for the law as well as his expectations of loyalty
- The responsibility of monarch's to manage their kingdoms as well as enjoying the fruits of privilege
- The king as part of rather than separate from the body politic
- Notions of divine appointment
- The qualities of Shakespeare's verse in demonstrating Richard's kingly qualities

Comparative material might include:

- Edward's arrogant dismissal of powerful subjects
- Edward's disrespect for established hierarchy
- Assumptions of power and privilege without understanding of political responsibilities
- Private morality and public duty
- Political as well as personal responsibilities to the queen
- Mismatch between the power of Edward's poetry and the potency of his rule

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 align="right">10 marks</p>	<ul style="list-style-type: none"> 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 align="right">0-2 marks</p>	<ul style="list-style-type: none"> 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 align="right">3-4 marks</p>	<ul style="list-style-type: none"> 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 align="right">5-6 marks</p>	<ul style="list-style-type: none"> 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 align="right">7-8 marks</p>	<ul style="list-style-type: none"> Sophisticated, creative and individual response to plays. Very effective organisation. Confident, sophisticated use of concepts and terminology. Writes with flair and accuracy. <p align="right">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 align="right">10 marks</p>	<ul style="list-style-type: none"> May identify a few basic stylistic features. May offer narrative/descriptive comment on plays. Occasional textual support. <p align="right">0-2 marks</p>	<ul style="list-style-type: none"> 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 align="right">3-4 marks</p>	<ul style="list-style-type: none"> Purposeful, detailed discussion of use of language/dramatic techniques/structure to create meaning. Generally clear and appropriate textual support. Grasps implicit meanings. <p align="right">5-6 marks</p>	<ul style="list-style-type: none"> 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 align="right">7-8 marks</p>	<ul style="list-style-type: none"> Perceptive critical analysis and evaluation of playwrights' techniques. Confident and apt textual support. Confident discussion of implicit meaning. <p align="right">9-10 marks</p>
<p>AO3 Explore connections and comparisons between different literary texts</p> <p align="right">5 marks</p>	<p>May identify superficial connections/comparisons between core and partner plays.</p> <p align="right">0-1 mark</p>	<p>Can make some superficial, usually valid comparisons/connections between core and partner plays.</p> <p align="right">2 marks</p>	<p>Makes generally clear and appropriate comparisons/connections between core and partner plays.</p> <p align="right">3 marks</p>	<p>Makes purposeful and sound use of specific connections and comparisons between core and partner plays.</p> <p align="right">4 marks</p>	<p>Productive and illuminating comparisons/ connections between core and partner plays.</p> <p align="right">5 marks</p>
<p>informed by interpretations of other readers.</p> <p align="right">5 marks</p>	<p>Can describe other views with partial understanding.</p> <p align="right">0-1 mark</p>	<p>Can acknowledge that plays may be interpreted in more than one way.</p> <p align="right">2 marks</p>	<p>Makes use of other relevant interpretations.</p> <p align="right">3 marks</p>	<p>Makes clear and purposeful use of other relevant interpretations.</p> <p align="right">4 marks</p>	<p>Mature and confident discussion of other relevant interpretations. Autonomous, independent reader.</p> <p align="right">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 align="right">10 marks</p>	<ul style="list-style-type: none"> May describe wider contexts in which plays are written and received. Attempts to make superficial connections between texts and contexts. <p 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 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 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 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 align="right">9-10 marks</p>

1.GCE ENGLISH LITERATURE MS SUMMER 2015



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