



GCE MARKING SCHEME

SUMMER 2016

**ENGLISH LITERATURE - LT1 (LEGACY)
1171/01**

INTRODUCTION

This marking scheme was used by WJEC for the 2016 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was 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 conference was to ensure that the marking scheme was 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' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

AS LEVEL

MARKING GUIDELINES: SUMMER 2016

ENGLISH LITERATURE

LT1: Poetry and Drama 1

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 write about isolation 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*; *Portrait of a Lady*; *Preludes*; *Rhapsody on a Windy Night*; *The Hollow Men*; *Journey of the Magi*
- Isolation often linked to fragmented sense of self
- Often linked to fragmented and sterile world (Eliot reflecting his view of post-WWI society)
- Urban decay linked to isolation
- Lack of communication between people (especially between men and women)
- People often presented as isolated and cut off from others and from the world
- Spiritual isolation
- Isolation linked to aging

Yeats connections

- Isolation also linked to aging
- In contrast to Eliot there is a desire for isolation and isolation is presented as peaceful (e.g. *The Lake Isle of Innisfree*)
- Isolation linked to lost love (e.g. *The Wild Swans at Coole*; *Down by the Salley Gardens*; *When You Are Old*;)

Q.2 'Eliot tends to present the world as a bleak and fragmented place'. In the light of this quotation, compare the ways in which Eliot and Yeats present their views of the world in their poems. In your response you must include detailed reference to at least two of Eliot's poems.

Possible approaches

- Possible poems could include: *The Waste Land*; *Preludes*; *Rhapsody on a Windy Night*; *Prufrock*; *Portrait*; *The Hollow Men*; *Journey of the Magi*
- Presentation of the world as fragmented; decaying; sterile (often shown through lack of water); Eliot's focus on post-WWI landscape
- Often a focus on bleak, fragmented urban landscapes; impact of industrialisation and mechanisation; people becoming disconnected from the world

Yeats connections

- Also presents world as fragmented (e.g. *The Second Coming*) – more violent than Eliot's imagery?
- Juxtaposition of bleak urban landscape with rural peace (e.g. *Lake Isle of Innisfree*)
- Presents the world as beautiful but also with a sense of bleakness (e.g. *The Wild Swans at Coole*)
- Candidates may argue that Yeats presents the world in a more hopeful way than Eliot

Larkin and Abse

Q.3. 'In Larkin's poems, love and desire are always linked with disappointment'. In the light of this quotation, compare the ways in which Larkin and Abse write about love and/or desire in their poems. In your response you must include detailed reference to at least two of Larkin's poems.

Possible approaches

- Possible poems could include: *Love Songs in Age; Broadcast; The Whitsun Weddings; Self's the Man; Talking in Bed; Reference Back; Wild Oats; Afternoons; An Arundel Tomb; Study of Reading Habits*
- Candidates are likely to agree with the statement (though they don't have to)
- Desire for women linked to disappointment (e.g. by desiring women who are out of reach)
- Love between parent and child linked to disappointment and disillusionment
- Marriage as disappointing

Abse connections

- Candidates may argue that Abse's poems are more positive in their presentation of love and desire
- Hyperbolic and humorous attitude to love and desire in *A Scene from Married Life*
- Poignant presentation of genuine love for absent wife in *Postcard to his Wife*
- Love linked to disappointment (e.g. *The Silence of Tudor Evans*; humour in *Blond Boys*)
- Love for family (e.g. *Sons*)
- Marriage linked to love (in contrast to Larkin's presentations of marriage)

Q.4 What connections have you found between the ways in which Larkin and Abse write about illusion and reality 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: *Essential Beauty; Wild Oats; Sunny Prestatyn; Love Songs in Age; The Large Cool Store; A Study of Reading Habits; Faith Healing; Talking in Bed; An Arundel Tomb*
- Illusion and reality in adverts; critical of consumerism
- Particular focus on reality for working classes
- Fantasy/illusion as a means to cope with the world
- Idealisation of women

Abse connections

- Also juxtaposes fantasy with grim reality for working classes (e.g. *Welsh Valley Cinema*)
- Idealisation of women, but more humorous (e.g. *Blond Boys*)
- Juxtaposition between memories and reality (e.g. *Return to Cardiff*)
- Juxtaposition of illusion and reality of death in *Postcard to his Wife* (if students read the poem as being about the death of his wife)
- *A Letter from Ogmere*

Plath and Hughes

Q.5 Compare the ways in which Plath and Hughes write about settings 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: *Full Fathom Five*; *The Manor Garden*; *Nick and the Candlestick*; *The Moon and the Yew Tree*; *Winter Trees*; *Letter in November*; *Tulips*; *Poppies in October*; *Lesbos*; *Ariel*; *Wuthering Heights*; *Finisterre*; *Face Lift*; *Suicide off Egg Rock*; *Words*
- Settings often used to reveal the inner landscape of the mind
- Plath uses a number of settings including the sea; gardens; hospitals; domestic; urban; the moors etc. She uses these settings to explore a number of themes including identity; death/loss/grief; pregnancy and new life; rebirth; freedom; entrapment; creativity etc.
- Often focuses on the seasons and time of year

Hughes connections

- Candidates may argue that Hughes tends to observe nature rather than use it as a way to explore his feelings (e.g. *Pike*)
- Focus on the sublime (e.g. *The Horses*)
- Also links settings to his children (e.g. *Full Moon and Little Frieda*; *Ravens*)
- Also links place to death of father figure (*The Day He Died*)
- Also explores the seasons and time of year (e.g. *November*; *October Dawn*)

Q.6 What connections have you found between the ways Plath and Hughes use imagery of violence 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: *Cut*; *Daddy*; *Mary's Song*; *Miss Drake Proceeds to Supper*; *Maudlin*; *Elm*; *Medallion*; *Words*; *Face Lift*; *Poppies in July*; *The Bee Meeting*; *Lesbos*; *Nick and the Candlestick*; *Death & Co.*; *The Munich Mannequins*
- Imagery of violence often shocking and controversial
- Imagery of violence used to explore a number of themes including identity; grief/loss/death; relationships; creativity; nature; love for children etc.

Hughes connections

- Also uses imagery of violence to present relationships including love/sexual/married relationships (e.g. *Lovesong*)
- Often uses imagery of violence to present the natural world (e.g. *February 17th*; *Pike*; *Ravens*; *Thistles* etc.), the power of the elements (e.g. *October Dawn*; *The Horses*), the amorality of animals (e.g. *Hawk Roosting*) etc.

Duffy and Pugh

Q.7 What connections have you found between the ways in which Duffy and Pugh write about suffering and sorrow 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: *Shooting Stars*; *Lizzie 6*; *Girl Talking*; *Queen Kong*; *Mrs Midas*; *Dream of a Lost Friend*; *The Dolphins*; *A Healthy Meal*; *Originally*; *Making Money*; *Queen Kong*; *Mrs Lazarus*
- Often explores the suffering of women and girls
- Presents the suffering of those marginalised and ignored
- Arguably political aim in presenting suffering and sorrow e.g. critical of capitalism
- Suffering and sorrow often linked to childhood (e.g. as a result of abuse or due to emigration)
- Linked to love, loss and grief; some very personal explorations of suffering and sorrow
Also explores suffering of animals

Pugh connections

- Also explores suffering and sorrow of marginalised and ignored; also arguably has political aim (e.g. *M.S.A*; *Torturers*; *Cameraman*)
- Also explores suffering and sorrow linked to loss (e.g. *Earth Studies* poems; *Old Widowers*)

Q.8 Compare the ways in which Duffy and Pugh write about relationships 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: *Girlfriends*; *Oppenheim's Cup and Saucer*; *Mrs Midas*; *Mrs Lazarus*; *Mrs Darwin*; *Mrs Aesop*; from *Mrs Tiresias*; *Queen Kong*; *Whoever She Was*; *Dream of a Lost Friend*; *Who Loves You*; *Words, Wide Night*; *The Way My Mother Speaks*; *Lizzie 6*; *Girl Talking*; *Standing Female Nude*; *Originally*; *In Mrs Tilcher's Class*; *Descendants*; *Liar*; *Boy*
- **NB: candidates are free to adopt any approach to this question and examiners must reward what is there and not what they expect to see**
- Lesbian relationships
- Relationships between men and women
- *World's Wife* collection – feminist aim to give silenced women a voice; wives give their viewpoint on relationships from history, myth etc.
- Relationships often presented as abusive as a way to give the marginalised and ignored a voice
- Relationships and love linked to language
- Parent/child relationships
- Friendship

Pugh connections

- Relationships between men and women (e.g. *M.S.A.*; *Sweet 18*)
- Parent/child relationships (e.g. *Paradise for the Children*)
- Teacher/pupil relationships (e.g. *Earth Studies* poems)

Heaney and Sheers

Q.9 Compare the ways in which Heaney and Sheers write about the countryside 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 What connections have you found between the ways in which Heaney and Sheers write about family 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: *Digging*; *Follower*; *Poem*; *Clearances*; *The Wishing Tree*; *Mid-Term Break*; *The Wife's Tale*
- Relationship with father; father linked to rural landscape/heritage
- Love for mother shown through *Clearances* sonnet sequence
- Relationship with wife
- Linked to childhood and growing up
- Linked to memories and the past
- Linked to grief and loss

Sheers connections

- Also writes personal/autobiographical poems about family (e.g. parents in *Inheritance*, grandfather in *Late Spring*)
- Grandfather linked to rural landscape/heritage
- Also writes about love (e.g. *Keyways*)
- Linked to childhood and growing up
- Linked to memories and the past
- Linked to grief and loss (e.g. *The Hill Fort*, *Y Gaer*)

Boland and Pollard

Q.11 What connections have you found between the ways in which Boland and Pollard write about powerful emotions 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: *The Famine Road; The Botanic Gardens; Suburban Woman; Ode to Suburbia; I Remember; Mise Eire; Fever; The Journey; An Irish Childhood in England: 1951; Fond Memory; Child of our Time*
- Candidates are free to write about any emotions they choose, but they must ensure that the focus of the essay remains on emotions
- Possible emotions students may choose to write about include: grief; sorrow; loss; anger; love (for children, parents, lovers etc.); lust; nostalgia etc.
- Candidates may even write about boredom as an emotion (e.g. linked to the domestic)

Pollard connections

- As stated above, candidates are free to write about any emotions they choose, but they must ensure that the focus of the essay remains on emotions; possible emotions may include love (e.g. *Mission Beach; For My Fiancé; For My Future Daughter*), grief (e.g. *Cordelia at the Service Stop; My Father and the Snow*), depression (*To Depression*), anger, guilt (e.g. *Vietnam*) etc.

Q.12 Compare the ways in which Boland and Pollard write about female identity 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: *From the Painting 'Back from the Market' by Chardin; The Famine Road; The Botanic Gardens; Sisters; Suburban Woman; Ode to Suburbia; I Remember; Mise Eire; Self-Portrait on a Summer Evening; The Oral Tradition; Fever; The Unlived Life; Suburban Woman: a Detail; The Women; The Journey; Envoi; An Irish Childhood in England: 1951; Fond Memory*
- Writes about identity as a poet and a woman: Boland has stated that 'I began to write in an Ireland where the word 'woman' and the word 'poet' seemed to be in some sort of magnetic opposition to each other'
- Focuses on marginalisation of women; writes about female identity in the domestic etc.
- Irish identity e.g. way Irish treated by the British linked to female identity
- Writes about women in paintings – how their identity is shaped by the painter
- Some poems autobiographical – writes about her own female identity
- Links female identity to journeys, exile and home

Pollard connections

- Also autobiographical – writes about her identity as a daughter (losing her father) (*Cordelia at the Service Stop; My Father and the Snow*) and as a woman in love (*Mission Beach; For My Fiancé*)
- Writes about her issues with mental health – deeply personal (*To Depression*)
- Links female identity to journeys, exile and home

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 align="right">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 align="right">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 1 Scene 4 (page 12 to page 16). Discuss how Hare presents authority figures in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Staging critical of 1990s prison system: Beckett the prison guard positioned behind desk suggests separation between him and prisoners; the prison is 'gloomy' with a 'gigantic door' which makes Gerard look small and vulnerable in contrast; Beckett fills out forms during scene (administration – students may parallel with the contextual aspect of police filling out forms due to PACE act)
- Treatment of Gerard: first line is a blunt command: 'Strip off'. Next line is also a command, suggesting prison officers in the 1990s were commanding and perhaps numbed to the humanity of the prisoners
- Requires Gerard to undress; Gerard is vulnerable next to fully clothed prison officer; dehumanises Gerard by giving him a number – Hare's criticism of 1990s prison system
- Beckett's shift to '*sudden sympathy*' when he realises this is Gerard's first time; gives him advice to help him (humanises prison officers)
- Beckett as critical of the system (e.g. 'There's no room here'; 'Again?'; 'the water's off') – mouthpiece for Hare's criticisms of the 1990s British prison system
- *Silent* and *foxy* officer - menacing; connotes a predator?

Wider Play/Wider Contexts

- Candidates may choose to write about a number of authority figures, such as lawyers, the police (and how the public react to the police) and the Home Secretary
- Candidates may comment on the juxtaposition between authority figures and Gerard shown through characterisation but also staging, music etc. (e.g. in Act 1 Scene 1 and 2)
- Candidates may focus on the way Hare uses authority figures such as Sir Peter to criticise aspects of the legal system (for example racism, sexism, class hierarchy, lack of communication between different aspects of the system etc.)
- Candidates may choose to focus on characters like Irina and Sandra who are authority figures, but are prejudiced against because of their gender

Q.14 Re-read Act 2 Scene 8 from page 105 (WOODY: Good morning, Sir Peter. I thought you might be looking pretty pleased.) to the end of the play. Explore how Hare presents ideas about justice and injustice in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Boys' club banter (previously commented on by Irina) between Wood and Sir Peter ('You got one over Toppy'/'I flattened him. Pow.') – justice and legal system as a game/competition
- Sir Peter and Woody (and Barry) juxtaposed with prisoners slopping out – highlights the injustice of Gerard's fate (and reminds us about how out of date the British prison system is)
- Use of music in this final section – builds behind the action on stage - *The Magic Flute* – link to brotherhood/masons
- Simultaneous staging – shows the way the different parts of the system do not work together; suggests confusion
- Newspaper article on the man caught having sex with a dolphin
- References to corruption e.g. Barry's expenses (again, juxtaposition with prisoners slopping out highlights injustice of Barry's actions)
- Irina's desire for justice – forms the John Wilkes Society (John Wilkes was an 18th century radical politician – for example, he fought for the right for voters – not the House of Commons – to choose their MPs); Irina's comment 'I'm only sorry there are so few of us here' suggesting that most in the legal system do not want justice/reform
- Sandra's desire for justice – picking up phone to Chief Constable at end of play: significant moment – as she stands up the music stops and the lighting focuses on her – shows her as important but also isolated?

Wider play/Wider Contexts

- Presentation of boys club elsewhere in play ('spoils your bowling average') – Sir Peter not interested in Gerard's case
- Irina and Sandra – female characters linked to a desire for justice elsewhere in the play (e.g. Irina visiting Gerard in prison and trying to get his sentence lowered; Sandra challenging Barry's corruption)
- Injustice linked to prejudice (e.g. Gerard's sentence linked to British prejudice against the Irish – Hare draws on Guildford Four and Birmingham Six etc.)

Oleanna

Q.15 Re-read Act One from page 23 (JOHN: Yes. They're *garbage*. They're a *joke*.) to page 26 (JOHN: We won't tell anybody.). Examine how Mamet presents authority in this extract and at least one other point in the play.

Possible approaches

Within the extract

- John's presentation as an authority figure; American education dominated by white men; John dominating the dialogue – longer sections of speech than Carol
- John's language as inappropriate for a teacher talking to a student e.g. using language Carol finds difficult to understand and being personal/intimate – should be aware of speech codes/political correctness in his role as authority figure
- John as patronising ('Of course you do.');
- offering to give Carol an A grade – unaware of his responsibility as a lecturer (link to American professors accused of offering high grades for sexual favours)
- John's views of authority figures such as the tenure committee: the italicised '*garbage*' and '*joke*'; the different names he gives the committee (candidates may argue his language is quite childish); his fear of them discovering his 'dark secret'; his repetition of 'they'
- Carol's response to John as authority figure: speaks less; stutters; tries to interrupt; interested in grade rather than what John is saying
- Prop of the telephone – interruption – here John chooses not to answer it

Wider Play/Wider Contexts

- John's presentation as an authority figure elsewhere in the play
- John's criticism of his teachers/the American education system
- John's shift in power throughout the play
- Carol's presentation of John as an authority figure breaking speech codes etc. shown through the prop of her notes
- Carol's shift from being in awe of authority to challenging John as an authority figure in Act 3 (with the support of her feminist group) e.g. wanting to ban his book (censorship in American universities)

Q.16 Re-read Act Two from the beginning on page 43 to page 48 (JOHN: I don't see...). Discuss how Mamet uses the character of John to present issues in American society in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Criticises aspects of American education system through John's presentation as a teacher: John has a long monologue during which Carol, the female student, is silent; his focus on teaching as '*performance*'; his use of high register words and phrases that Carol does not understand (e.g. 'heterodoxy'; 'paradigm'); his pomposity (e.g. 'I will not say "gratuitously" for I do not care to posit orthodoxy as a given good'); he patronises Carol ('They will meet and hear your complaint – which you have a right to make; and they will dismiss it'); his focus on tenure; he is (again) too personal with her
- Explores American Dream (e.g. capitalisation of 'A Good Home')
- Political correctness (John reading Carol's report about his sexism and racism)
- Conflict between teacher and student/man and woman

Wider Play/Wider Contexts

- John used to explore a number of issues including education; political correctness; sexism/sexual harassment; the American dream; socio-economic issues; attitudes to feminism etc. elsewhere in the play
- John used to show relationship between gender and power; also miscommunication and conflict

Dancing at Lughnasa

Q.17 Re-read Act Two from the top of page 63 (JACK: I couldn't promise four men but I should be able to get one husband for all of you.) to page 66 ((CHRIS turns the radio on again. No sound)). Discuss how Friel presents social and political issues in 1930s society in this extract and at least one other point in the play.

Possible Approaches

Within the Extract

- The sisters are isolated from society and unmarried; this links in part to the lack of men in Ireland as many emigrated (men free to travel; women restricted to staying at home)
- Friel juxtaposes African society with much more restrictive Ireland – much more freedom in terms of women's sexuality - though students may note that the female role in both societies is in the domestic ('Cooking, sewing, helping with the crops, washing – the usual housekeeping tasks')
- Kate as representative of Catholicism/Catholic attitudes ('I don't think that's what Pope Pius XI considers to be the holy sacrament of matrimony')
- 'Anything Goes' – world outside of Ballybeg and Ireland – sexual freedoms
- Gerry – represents men who can come and go and travel (contrast with the sisters); his lack of understanding of the limitations the sisters face (telling Agnes she could 'teach dancing in Ballybeg')
- Michael as illegitimate; Chris has to look after him juxtaposed with Gerry dancing (symbolising his freedom as a man)
- Radio prop – symbolic of outside world; when it won't go on, this reminds audience how cut off Ballybeg is from the outside world
- Reference to Vera – industrial revolution bringing change to Ballybeg

Wider Play/Wider Contexts

- Effects of industrial revolution
- Poverty of the sisters
- References to De Valera's constitution
- Attitudes to women
- Attitudes to children born out of wedlock
- Jack's role as a missionary
- References to the outside world (for example the run up to WWII)

Q.18 Re-read Act Two from page 56 (KATE: You're going to no police, Maggie.) to the bottom of page 59 (MICHAEL: ...Or perhaps the two of them just wanted ... away.). Examine how Friel presents female identity in this extract and at least one other point in the play.

Possible Approaches

Within the Extract

- Kate's focus on reputation (one of her functions is to symbolise Catholicism)
- Presentation of Rose, in particular the symbolism of the red poppy and the crushing of the berries; attitudes to virginity and sexuality
- Attitudes to female disability
- Presentation of close, caring sisterly relationship – the other sisters clearly worry about and care for Rose
- Focus on domestic activities
- Agnes and Rose's desire to get 'away' (contrast with the men in the poem who are able to successfully get away)
- The impact of the industrial revolution on the knitting cottage industry

Wider Play/Wider Contexts

- Focus on domestic role (house setting of play); garden represents freedom; Maggie looking out of window; Maggie's imaginary bird; link to De Valera's 'comely maidens'
- Juxtaposition of men who can leave with women who are trapped in the domestic
- Catholic attitudes to Chris' love child; the way the sisters look after Chris and Michael (Chris has not been sent to a Magdalene Laundry as happened to many women at this time)
- The consequences of Rose and Agnes emigrating to England
- Other references to reputation (e.g. harvest dance) and sexuality (e.g. Chris' lipstick; the song *Anything Goes*)
- Jack's discussions of attitudes to women in Africa

Arcadia

Q.19 Re-read Act 1 Scene 2 from page 33/page 36 in new edition (Hannah The only known likeness of the Sidley hermit.) to page 37/page 40 in new edition (Hannah (*pleased*) That's my title!). Examine how Stoppard makes use of gardens and landscapes in this extract and at least one other point in the play.

Possible Approaches

Within the Extract

- The changing garden reflects the movement from the Age of Reason/Neoclassicism to Romantic/Gothic/picturesque style
- Humour when Hannah says 'The only known likeness of the Sidley hermit' as the audience have just seen Thomasina draw the hermit (humour reinforced by Bernard: 'Very biblical'); this shows the difficulty of understanding/reconstructing the past; even Hannah, who is the logical of the two, is shown to make assumptions ('Drawn in by a later hand, of course')
- Attitudes to gardens tell us more about Bernard and Hannah (who can symbolise Romanticism and Enlightenment/Age of Reason). Hannah prefers the formal 18th century gardens; her description of the Gothic style as 'The whole Romantic sham'; 'Paradise in the Age of Reason'; interesting juxtaposition of 'sublime geometry'; 'The decline from thinking to feeling'
- Gardens linked to theme of academic research; the garden and the hermit are central to Hannah's research (foreshadows Septimus being revealed as the hermit)
- Reference to Noakes, the landscape gardener; gardens as a fashion accessory for the upper classes; references to Virgil – Hannah exposes the artificiality
- References to the Gothic/Romanticism
- Bernard: 'The real England' unconsciously echoes Lady Croom: 'Nature as God intended it'.

Wider Play/Wider Contexts

- Gardens and landscapes linked to the movement from order to disorder (linked to entropy and second law of thermodynamics)
- Title links to gardens – Arcadia (Virgil etc) and also alludes to the Garden of Eden – theme of temptation and sexual awakening (represented by Thomasina and emphasised by the apple prop)
- Humorous use of the gardens and landscape in Act 1 Scene 1 – confusion of sexual irregularity with irregularity of new design for garden ('Oh no! Not the gazebo!')
- It is implied Lady Croom's garden was created by Capability Brown: appears natural, but is actually very carefully structured: humour her description of it as 'nature as God intended it'. Hyperbolic lexis used to describe new Gothic/picturesque garden
- Reference to 'Et in Arcadia ego'. Humour – Lady Croom misinterprets the reference. Allusion to death foreshadows death of Thomasina
- The importance of gazebo – replaced with the hermitage; Septimus begins by having sex in the gazebo; ends up as the hermit trying to solve Thomasina's equation

Q.20 Re-read Act 1 Scene 4 from page 58/page 61 in new edition (Valentine I'm not cross.) to the end of Valentine's speech on page 63/page 65 in new edition (Valentine ... It's the best possible time to be alive, when almost everything you thought you knew is wrong.). Discuss how Stoppard makes use of mathematical and/or scientific ideas in this extract and at least one other point in the play.

Possible Approaches

Within the Extract

- Iterated algorithms offers new perspective on Thomasina's genius
- Valentine's dismissal of Thomasina's ideas shows sexism is still present in the present day time period
- Maths linked to Valentine's research
- Maths and nature linked – maths as a way to understand the natural world
- Hannah reading from Septimus' primer where Thomasina has written a note in the margin, deliberately echoing Fermat
- Valentine's function in the play is to explain the difficult mathematical and scientific concepts
- Valentine's explanation of Chaos Theory/Butterfly Effect – Stoppard uses examples of this throughout the play (e.g. Septimus casually throws away an envelope with his name on it that would have proved the letters were to him and not Byron)

Wider Play/Wider Contexts

- Science and maths used to show Thomasina's genius (linked to Ada Lovelace)
- Entropy and the Second Law of Thermodynamics – linked to disorder; gardens; sex etc.
- Scene 7: lots of references to Second Law of Thermodynamics; entropy shown visually on stage as the past and present come together
- Newton's laws; sex being 'the attraction that Newton left out'
- Chaos Theory: tiny actions in the past have big consequences for the researchers in the present day
- References to Fermat's Last Theorem at the start of the play (juxtaposition of maths and sex; Thomasina's interest in mathematical knowledge at this point)
- Septimus being 'driven mad' by Thomasina's equation
- Valentine putting Thomasina's equations through the computer to create beautiful fractals (the Coverley set is an echo of the Mandelbrot set); beauty linked to maths; 'In an ocean of ashes, islands of order'

Broken Glass

Q.21 Re-read Scene Five from page 32/page 40 in new edition (*He sits on the bed and draws the cover off her legs, then raises her nightgown.*) to page 36/page 44 in new edition (*A pause.*). Examine how Miller presents sexual attraction and desire in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Setting: bedroom; intimate
- Stage directions reflect the attraction between Sylvia and Hyman (e.g. *He sits on the bed and draws the cover off her legs, then raises her nightgown*)
- Hyman's professional role as a doctor compromised by his flirting with Sylvia; his inappropriate comments about her 'beautiful legs'; his attempts to distance himself (*'he stands and moves abruptly away'*; 'I really should find someone else for you') – implication that he can't trust himself
- Sylvia's paralysis metaphorical for restrictions on women in 1930s America and her inability to express sexual desire (reflects lack of desire for her husband)
- Hyman's reputation (symbolism of name)
- Sylvia changes to subject when Hyman brings up Gellburg
- Hyman's focus on psychological reason for Sylvia's paralysis; his implication that there is possibly a sexual reason (Freud)

Wider Play/Wider Contexts

- Hyman and Margaret's sexual relationship juxtaposed with Gellburg and Sylvia and their sterile marriage
- Gellburg's impotence versus Hyman's masculinity (shown e.g. through phallic props of sour pickles and cigar – students may bring in Freud)
- Gellburg worshipping Sylvia and feeling emasculated by her ('baby' image)
- Sylvia's dream about Gellburg cutting off her breasts

Q.22 Re-read Scene Eleven from page 66/page 77 in new edition (GELLBURG. I ... I want to tell you something;) to page 69/page 80 in new edition (GELLBURG. Why is it so hard to be a Jew?). Discuss Miller's presentation of Jewish identity in this extract and at least one other point in the play.

Possible Approaches

Within the extract

- Gellburg starting to come to terms with his Jewish identity and is able to be more open with Hyman, but still unable to fully express himself (reinforced by the use of ellipses); 'I don't know where I am'; 'I wish we could talk about the Jews'; 'Why is it so hard to be a Jew?'
- Realisation of Case's prejudice ('he goes sailing around the ocean and meanwhile I'm foreclosing Brooklyn for them')
- Anger at Case's prejudice ('You got some lousy, rotten job to do ... Send in the Yid.') – contrast with his previous interactions with Case where he is deferential and arguably servile, and his lack of response to Case's use of 'you people'
- His memory of the past: 'A street full of Jews, one Moses after another. But they all turned to watch her go by, those fakers'
- Focus on what Jewish people look like ('I wouldn't know you were Jewish except for your name') – seems jealous? Reference to Chinese Jews

Wider Play/Wider Contexts

- Case and Gellburg (Scene 4 and 7); Case's prejudice against Jewish people e.g. 'you people'
- Gellburg's inability to accept his identity; his determination to separate himself from other Jews (e.g. spelling out his name to Margaret when she thinks it is Goldberg)
- Gellburg's attitudes to German Jews in Scene 1 (reflects 1930s American attitudes)
- Sylvia linking Gellburg to the Nazis in her dream
- Sylvia's Jewish identity (attitudes to women; marriage; divorce etc.)
- Sylvia's fears for German Jews (contrast with Gellburg and Hyman's responses)

Kindertransport

Q.23 Re-read Act Two Scene One from page 64 in both editions (**GUARD** (*suspicious*). Where are you from?) to page 67/page 66 in new edition (**EVA**. How much longer can I stay with you?). Examine the ways in which Samuels presents prejudice and stereotyping in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Guard played by same actor who plays Ratcatcher; intimidates Eva – asks lots of blunt questions
- Eva's fear and her rejection of her home country ('I don't live there any more.')
- Physical impact of guard taking Eva by the arm (grown man and small child)
- Lil initially ignores Guard's questions – more concerned with protecting and comforting Eva
- Guard's attitudes reflect those of many British people during the war; Samuels highlights the ridiculousness and extreme nature of the prejudice through Lil: 'She's not a spy. She's ten years old.'
- Guard references German people being 'interned' – reflects actual events in Britain during WWII
- The Guard is used as a vehicle to show British prejudice stems partly from fear as well as ignorance: 'Got to protect ourselves'.
- Rejection of Eva: 'Should have stayed where she belongs.'
- As a result of the prejudice she faces, Eva fears that Lil will also reject her: 'How much longer can I stay with you?' Prejudice affects Eva's identity and sense of security

Wider Play/Wider Contexts

- Other male characters (all played by same actor who plays Ratcatcher) reveal prejudice
- Nazi Border Official: prejudiced against Jews; dehumanises and frightens Eva
- Postman: reflects prejudice and ignorance of British people; prejudiced against all Germans
- Prejudice leads Eva to change her identity – rejects German Jewish identity and takes and English name and identity; use of imagery of cleansing suggests she has(to an extent) internalised the Nazi propaganda about Jewish people as dirty and vermin
- Belsen newsreel makes clear the consequences of the Nazi's horrific prejudice against Jewish people (and others)

Q.24 Re-read Act One Scene Two from page 24/page 25 in new edition (EVA. Werden Sie für mich sorgen? (*Will you look after me?*)) to page 27/page 28 in new edition (EVA. Hilfe! Hilfe! Niemand sorgt für mich! (*Help! Help! No one's looking after me!*)). Discuss how Samuels uses the character of Eva to present the theme of identity in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Start of Eva's transition from her German Jewish identity to her English identity as Evelyn; the railway announcement reflects her literal and metaphorical journey
- Separation from parents due to her Jewish identity
- Eva (past) juxtaposed with Faith (present)
- Eva's sense of culture shock (e.g. English food and drink is 'stuff')
- Interaction between Eva and Organiser – misunderstanding and lack of communication; no one speaks German so Eva thinks she has been abandoned (links in to her later fear of abandonment)
- Eva carries the jewels and watch (symbolic of her Jewish identity) but is unable to get them out of the shoe – symbolic of her being cut off from her previous identity?
- Lil: 'You'll have to learn English' (no suggestion she will try to learn German to help Eva); Eva smoking her first cigarette

Wider Play/Wider Contexts

- Eva feeling unable to ask Lil to do a seder; becoming distanced from her original identity
- Eva learning English; eating ham
- Eva refusing a connection with Helga when she returns after the war
- Eva's fear of the Ratcatcher (who on one level represents Hitler)
- The impact of the past on Evelyn's identity in the present day (e.g. her obsessive cleaning; her fear of officials; 'chipped glass' metaphor) is shown through juxtaposition with character of Eva: transition made clear through innovative staging and time shifts that mean Eva is often on stage with Evelyn
- Symbolism of the jewels etc. Helga's desire for Eva to retain her Jewish identity and Eva later selling them; Helga encouraging Eva to be independent by making her sew on her buttons

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="center">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="center">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="center">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="center">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="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 features of language/dramatic techniques/structure. May offer narrative/descriptive comment. Occasional support from text. <p align="center">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="center">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="center">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="center">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="center">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="center">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="center">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="center">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="center">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="center">9-10 marks</p>