GCE MARKING SCHEME

SUMMER 2016

**ENGLISH LITERATURE - LT4 (LEGACY)
1174/01**

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.

MARKING GUIDELINES: SUMMER 2016
ENGLISH LITERATURE
LT4 : Poetry and Drama 2

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 exampled 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 **"Poetry is not for special occasions; it is firmly rooted in our ordinary lives." Discuss.**

Overview

Candidates will need to consider the meaning/implications of "firmly rooted", "ordinary lives" and "special occasions" - which could of course imply moments of insight/understanding and/or intensity of feeling as well as the more usual interpretation of "occasions" such as, say, anniversaries or other celebrations. We might see candidates synthesising both ideas and showing that all that seems "ordinary" is transformed by poetry into something "special".

Approaches could include:

- Chaucer candidates might consider the character and circumstances of the Wife of Bath to be firmly rooted in ordinary even crude experience but would need to show how Chaucer's presentation lends her special qualities as well. Some might observe that the "special occasions" such as the set pieces within the Tale are subverted by the ordinariness of the ideas in play as well as showing that for all her extraordinary characteristics, the wife and her circumstances resonate with the concerns and preoccupations of ordinary lives – love, betrayal, power struggles, disappointment, ageing and so on.
- Those who have studied Donne should find plenty to say about the way Donne's poetic technique elevates "ordinary" life into very special occasions in poems such as *Elegy 19* or *The Flea* or, conversely, how what is often considered special, sacred or sacrosanct is undermined by imagery of the ordinary world in poems such as *Love's Alchemy.* The religious verse, some of which is very firmly focused upon "special occasions" such as the prospect of death or the crucifixion itself, is made part of ordinary life through Donne's tone and imagery.
- Although Book 9 revolves around the "special occasion" of the fall of man (and this might be vigorously argued!) the emphasis is upon the "ordinary lives" of the couple who weaken, succumb and fail in the same way as other humans and are from then on the pattern for fallen human lives.
- The accounts of the strengths, heroism, weakness and cowardice of ordinary human lives in Blake's spiritual landscapes of Innocence and Experience provide rich opportunities as we see "occasions" for poems are far from "special" as Blake focuses upon life on the village green; in the tavern, church or streets of London finding what is truly "special" within the fabric of everyday experience. At the same time, "ordinary" events are raised through symbolic treatment to occasions of mythic grandeur as in the case of *The Little Girl Lost* and in poems such as *The Tyger* or *Jerusalem.* Some might argue that Blake focuses upon very special circumstances/occasions.
- Very much the same points as those above for Blake could be applied to *Lyrical Ballads* where the emphasis upon everyday, often rural life, provides the material for a complex analysis of mankind.

There are opportunities to make connections to all of the unseen poems.

Q.2 **Consider some of the ways poets present change.**

Overview

"Change" might be interpreted in a number of ways including: changes of the circumstances of featured characters; changes in point of view; changes in feelings or beliefs, and might be taken to refer to the poets' perspectives or those of the characters or other subject matter within poems. Change might be seen as positive development, decay or as more neutral alteration of states and conditions. Sophisticated responses might also be able to include references to the ways poems attempt to bring about changes in the responses, beliefs or attitudes of readers.

Approaches could include:

- Chaucer candidates could be primarily interested in the complex changes during the Wife's reported life or upon the magical transformations in the *Tale.* Changes in the attitudes and behaviour of men – Alice's husbands; the clergymen in the Prologue or the knight in the *Tale* might also feature largely in responses.
- Donne presents changes in attitudes to Love ranging from celebration to contempt; neo-platonic transcendence to rakish lust and in the religious poems changes from despair to hope; doubt to certainty.
- Milton candidates will probably focus upon the change to all of creation brought about by the first sin of disobedience but will need to look closely at the subtle shades of change which take place between Eve's gentle persuading and the rancorous aftermath of sin. We could see some sophisticated discussions of the presentation of Satan.
- Changes and transformations – some sincere and some ironic; some positive and some destructive – are central to so many Blake poems from *The Chimney Sweeper* pairing and *A Poison Tree* to *The Little Girl Lost* and *…..Found* poems – just about everything in the collection provides opportunities here.
- In *Lyrical Ballads,* as well as concern with changes to the lives and circumstances of the featured characters, there is also emphasis upon changes in the poet's perspective or understanding in poems such as *We Are Seven, Expostulation and Reply* or *Tintern Abbey.*

There are opportunities to make connections to all of the unseen poems.

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Q.3 **"Plain language is easily understood, but figurative language is the lifeblood of poetry." Examine this remark.**

Overview

Candidates can range widely in their responses to this question as they weigh-up the relative merits of plain expression and figurative language. There is an obvious opportunity to air knowledge and expertise in the use of technical terminology, but candidates must avoid a simple "naming of parts" approach. It is vital that, through close analysis, they show HOW metaphor and/or other examples of figurative language are used effectively in the poetry they have read. While the list below is not comprehensive – zeugma ("Kill the boys and the luggage!") did not make it into the top 20 – it should cover most of the references candidates are likely to make and is offered as a handy reminder. Some responses could offer a sophisticated argument for plain language and consequent clarity as being the "lifeblood" of good writing in poetry but most sophisticated responses are likely to consider apparent plainness and underlying complexity.

<u>Alliteration</u>: *the repetition of an initial consonant sound.*

<u>Anaphora</u>: *the repetition of the same word or phrase at the beginning of successive clauses or verses.*

<u>Antithesis</u>: *the <u>juxtaposition</u> of contrasting ideas in balanced phrases.*

<u>Apostrophe</u>: *breaking off discourse to address some absent person or thing, some abstract quality, an inanimate object, or a nonexistent character.*

<u>Assonance</u>: *identity or similarity in sound between internal vowels in neighboring words.*

<u>Chiasmus</u>: *a verbal pattern in which the second half of an expression is balanced against the first but with the parts reversed. (e.g. We repeat what we remember, and remember what we repeat.)*

<u>Euphemism</u>: *the substitution of an inoffensive term for one considered offensively explicit.*

<u>Hyperbole</u>: *an extravagant statement; the use of exaggerated terms for the purpose of emphasis or heightened effect.*

<u>Irony</u>: *the use of words to convey the opposite of their literal meaning. A statement or situation where the meaning is contradicted by the appearance or presentation of the idea.*

<u>Litotes</u>: *a figure of speech consisting of an understatement in which an affirmative is expressed by negation in the second half of the statement. (e.g. "The grave's a fine a private place, /But none, I think, do there embrace.")*

<u>Metaphor</u>: *an implied comparison between two unlike things that actually have something important in common.*

<u>Metonymy</u>: *a figure of speech in which one word or phrase is substituted for another with which it's closely associated; also, the rhetorical strategy of describing something indirectly by referring to things around it.*

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Onomatopoeia: *the use of words that imitate the sounds associated with the objects or actions they refer to.*

Oxymoron: *a figure of speech in which incongruous or contradictory terms appear side by side.*

Paradox: *a statement that appears to contradict itself.*

Personification: *a figure of speech in which an inanimate object or abstraction is endowed with human qualities or abilities.*

Pun: *a play on words, sometimes on different senses of the same word and sometimes on the similar sense or sound of different words.*

Simile: *a stated comparison (usually formed with "like" or "as") between two fundamentally dissimilar things that have certain qualities in common.*

Synecdoche: *a figure of speech in which a part is used to represent the whole (for example, ABCs for alphabet) or the whole for a part ("England won the World Cup in 1966").*

Understatement: *a figure of speech in which a writer or speaker deliberately makes a situation seem less important or serious than it is.*

Approaches could include

- The Wife's colourful speech and that of her "loathly lady" should provide the bulk of material for Chaucer candidates. Repetition; digression; hyperbole, metaphor and simile all feature largely in the verse. If candidates explore the meaning of "plain", there could be some interesting writing on the Wife's "plain speaking" and the complexity of her language/imagery
- The metaphysical conceit with its rich opportunities to explore metaphor and simile might provide the spine to responses for Donne candidates but puns, hyperbole and litotes might also feature in considerations of wit and the ways Donne creates tone and indicates attitude in his work.
- Epic similes provide a tempting starting point for Milton candidates but the verse is rich in many other features e.g. synecdoche, alliteration, various rhetorical devices and metaphor which should provide plenty of useful material.
- Blake's use of symbolism, paradox and metaphor could provide starting points for discussion but ambitious essays could explore metonymy and a full range of other features.
- In *Lyrical Ballads* candidates might point out the deceptive plainness of the language and its lack of complex ornament but still consider the ways the poets have made use of symbolism and a range of rhetorical devices to express ideas and insights.

There are opportunities to make connections to all of the unseen poems.

Q.4 **"We should not expect poetry to confirm our moral values." Discuss the relationship between poetry and moral values in the light of this remark.**

Overview

Candidates might see a close connection between moral values/issues and matters such as religious belief; social conscience/duty; patriotism; conventions governing sexual behaviour and corruption in public and private lives. We should be tolerant of fairly loose interpretations provided points are made coherently and properly supported. As they deal with points of view, essays will need to come to terms with the possible difference in perspective and attitudes between poets and readers of different times and cultures which is implied in the first part of the question

Approaches could include:

- Chaucer's presentation of the Wife and her tale offer a range of opportunities to address issues such as religious views, sexual morality; fidelity and justice from the double perspective of the original audience and readers of today.
- Donne candidates might choose to look at issues such as attitudes towards women; seduction; sin and salvation.
- Milton's original audience might well have believed in the literal truth of his subject matter and candidates might speculate upon how his ideas would have been received and how they are received now by a readership which might hold very different views and values.
- While many candidates might find that their own liberal, humanist views are confirmed by Blake's poetry, questions might be raised about moral issues based upon religious belief and attitudes towards relationships and females.
- A pantheistic view of the world and a belief in the power and sanctity of nature might well strike chords in the contemporary reader of *Lyrical Ballads* but candidates might wish to hold up the attitudes and values implicit in *LB* against what they understand to be the prevailing attitudes of the late 18th century.
- Some candidates might offer supportive arguments which show that moral values are not the main/only concern of poets.

There are opportunities to make connections to all of the unseen poems.

Q.5 **W.H. Auden says: "We want a poem to be beautiful [and] at the same time we want it to be true." Discuss some of the ways poems might be considered beautiful and/or true.**

Overview

With the instruction to consider beauty and/or truth in poetry candidates have wide opportunities to discuss the differences between literal truth (e.g. historical accuracy) and other kinds of truth – emotional and spiritual for instance which might be accessible only through metaphor, imagery or even the form and structure of poems where musicality and rhythm might contribute to the validity of an idea or observation. As they deal with these issues, candidates could go on to show that the same devices which allow the poet to present certain types of truth are also those which might be considered aesthetically appealing or beautiful. Beauty might also be seen in the perfection of form or in the nature of outcomes in some poems which might be seen as more or less true in the ways that such things match-up with common experience. We will reward coherent and supported approaches to beauty which might vary considerably.

Approaches could include:

- Chaucer candidates might question the literal truth of a woman such as the Wife within her historical context but they might see her as embodying a range of human truths about relationships, self-esteem and insecurity. Beauty might be perceived in the structure of the verse and the emotional/intellectual symmetry of *Prologue and Tale* and the ways Chaucer has captured character.
- As well as appreciating the qualities of some of the imagery, candidates might see the shape and complexity of Donne's thought/imagery as inherently beautiful and at the same time expressing profound and complex truth about love, belief, faith and human relationships.
- The beauty of Eden presented through Milton's verse and the first couple's relationship before the Fall plus the false beauty of the serpent might provide plenty of material for Milton candidates. There is the opportunity to consider different types of truth – the literal truth of the Genesis story or the truths about human nature / moral truths embedded in the tale.
- In Blake's work, candidates might wish to consider the deceptively simple beauty of poetic form as well as the imagery of Innocence or the more complex beauty and terror which combine in poems such *The Tyger.* Social, political, and other human truths as well as Blake's ideas about the truth of religion are everywhere apparent and should provide plenty of material for discussion.
- Some might argue for the beauty achieved through simplicity of language and subject matter in *Lyrical Ballads* while pointing to the social, emotional and spiritual truths which are addressed in poems such as *The Thorn, Goody Blake and Harry Gill* or *We are Seven.* There are good opportunities here to discuss the aesthetic qualities of poetic form in this collection.

There are opportunities to make connections to all of the unseen poems.

LT4 Section A   Assessment Grid   40 marks in total

Total Mark /40	Band 1	Band 2	Band 3	Band 4	Band 5
AO1 **Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.** **10 marks**	• 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. **0-2 marks**	• 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. **3-4 marks**	• 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. **5-6 marks**	• Clearly informed and creative response to poetry. • Coherent and sound argument. • Sound and apt application of concepts. and terminology. • Expression generally accurate and clear. **7-8 marks**	• Sophisticated, creative and individual response to poetry. • Very effective organisation. • Confident, sophisticated use of concepts and terminology. • Writes with flair and accuracy. **9-10 marks**
AO2 **Demonstrate detailed critical understanding in analysing the ways structure, form and language shape meanings in literary texts.** **10 marks**	• May identify basic features of language/form/structure in poems. • May offer narrative/descriptive comment. • Occasional support. **0-2 marks**	• 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. **3-4 marks**	• Purposeful, detailed discussion of use of language/form/structure to create meaning. • Generally clear and appropriate textual support. • Grasps implicit meanings. **5-6 marks**	• Sound analysis and evaluation of use of language/form/structure to create meaning. • Neat and secure textual support. • Sound grasp of implicit meaning. **7-8 marks**	• Perceptive critical analysis and evaluation of poetic techniques. • Confident and apt textual support. • Confident discussion of implicit meaning. **9-10 marks**
AO3 **Explore connections and comparisons between different literary texts** **5 marks**	May identify superficial connections/comparisons between set text poems and unseen poem. **0-1 mark**	Can make some superficial, usually valid comparisons/ connections between set text poems and unseen poem. **2 marks**	Makes generally clear and appropriate comparisons/ connections between set text poems and unseen poem. **3 marks**	Makes purposeful and sound use of specific connections and comparisons between set text poems and unseen poem. **4 marks**	Productive and illuminating comparisons/ connections between set text poems and unseen poem. **5 marks**
informed by interpretations of other readers. **5 marks**	Can describe other views of set poems with partial understanding. **0-1 mark**	Can acknowledge that set text poems may be interpreted in more than one way. **2 marks**	Makes use of other relevant interpretations of set text poems. **3 marks**	Makes clear and purposeful use of other relevant interpretations of set text poems. **4 marks**	Mature and confident discussion of other relevant interpretations of set text poems. Autonomous, independent reader. **5 marks**
AO4 **Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.** **10 marks**	• May describe wider contexts in which poems are written and received. • Attempts to make superficial connections between texts and contexts. **0-2 marks**	• Can acknowledge the importance of contexts . • Makes some connections between texts and contexts. **3-4 marks**	• Clear grasp of the significance and influence of contexts. • Clear understanding of connections between texts and contexts. **5-6 marks**	• Sound appreciation of significance and influence of contexts. • Sound understanding of connections between texts and contexts. **7-8 marks**	• Perceptive discussion of significance and influence of contexts. • Confident analysis of connections between texts and contexts. **9-10 marks**

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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 **Some critics have argued that Shakespeare has presented Goneril, Regan and Edmund as victims rather than villains. With comparative reference to Sophocles' presentation of Oedipus' circumstances, show how far you sympathise with this view.**

Overview

"Oedipus' circumstances" deliberately allows candidates to compare the unnatural wrongdoing in Lear with the unnatural evil which Oedipus has done showing how both might be victims or villains, and /or make links between Goneril, Regan and Edmund who, arguably, serve and suffer under powerful men (Lear and Gloucester) and those who serve Oedipus – Tiresias, Creon, Jocasta and possibly even the chorus as representatives of Oedipus' people/"children". Of course, a strong case can be made against the assertion in the title but, while possibly disagreeing, candidates will need to address the validity of the ideas in the task.

Possible approaches could include:

- Gloucester's words to Kent about Edmund
- The pressure Lear places upon his daughters
- Lear's lack of judgement – maltreatment of Cordelia (his favourite) as a warning to the other daughters
- Edmund must forge his own way in the world and takes advantage of Gloucester's suspicion and gullibility
- Goneril and Regan constrained by Lear's unreasonable demands
- Cornwall's and Lear's daughters' cruelty to Gloucester could be seen a desperate attempt to establish loyalty to the new regime
- Corruption at a personal level which undoes Goneril and Regan might be seen to subvert any audience sympathy
- Edumnd's lack of malice in attempting to save Cordelia and Lear might be seen as evidence of a good nature suppressed by necessity
- Comparative material might involve all main characters in Oedipus as victims of capricious divinity but candidates might also present Creon and Tiresias as victims of Odepius' suspicion and unreasonableness. Oedipus' children might be seen as victims of his sin; Jocasta too might be seen as victim and/or villain.

Q.7   **"A study of selfishness." Consider some of the ways this remark might be applied to *King Lear* and show how your reading of *Oedipus Rex* has illuminated your ideas.**

Overview

Candidates might choose either or both sides of the families for analysis as good cases can be made for the theme of "selfishness" being embedded in the older generation of Lear and Gloucester as much as it is in their children. Some sophisticated writing might look closely at Cordelia at the start of the play or Albany before Act 4 and suggest that there is selfishness of different kinds to be found in these characters too.

Possible approaches could include:

- Gloucester's treatment of Edmund "he hath been out these nine years and shall away again.." is based upon selfishness
- Lear might be seen as selfishly ignoring the welfare/unity of the kingdom so as to impose his own "retirement plan"
- The whole "love test" is based upon winning the most favour
- The ways Lear imposes himself and his knights on his daughters might be seen as selfish
- Alternatively, the daughters' grasping of power, inhospitable behaviour and failure to honour their father is selfish
- Edmund sets out to take all for himself – from family and kingdom alike
- Kent, the Fool and Cordelia (with reservations) might be seen as beacons of unselfishness against which the other characters can be measured
- However, questions might be raised about Cordelia's motivation in failing to play her father's game.
- The Duchesses' pursuit of Edmund might be seen as selfish and corrupt against their duties and the interests of the kingdom.
- Comparative points might hinge upon Oedipus' self-regard and confidence in himself after defeating the Sphynx and his blind failure to understand the root of his kingdom's disease. Jocasta and Laius might be seen as selfish in attempting to kill their son in order to protect themselves.

Hamlet and *The Revenger's Tragedy*

Q.8 **"It is Hamlet's indecision and delay which makes him a convincing character."**
Consider Shakespeare's presentation of Prince Hamlet in the light of this
remark. In the course of your writing, show how your reading of *The*
***Revenger's Tragedy* has illuminated your ideas.**

Overview

When held up against Vindice's stylized, conventional revenger, Shakespeare's
presentation of Hamlet's deliberations and delay in carrying out his mission might
strike candidates as being a more "realistic" or convincing picture of a character in
such circumstances. Alternatively, and bearing in mind Ophelia's words **("**The
courtier's, soldier's, scholar's, eye, tongue, sword,. Th' expectancy and rose of the
fair state,.") some might take issue with Hamlet's delay and find it unconvincing. We
can reward coherently argued and well-supported essays which take either (or both)
of these directions.

Possible approaches could include:

- Appreciation of Prince Hamlet's psychological "realism" might be seen in the
  cooling of his initial appetite for revenge.
- His displacement activities with Ros. and Guil. and his wallowing in misery
- The tension which breaks out in mistreatment of Ophelia
- The use of complex tests through the players
- Self-hatred/condemnation seen often in soliloquies
- The rationalizing of his failure of courage in not killing the king at prayer
- The acceptance that he is in the hands of fate ("There is a destiny that shapes
  our ends….")
- Loss of focus and resolve (contrasted by Laertes' conduct) which allows him to
  be manipulated by the King
- Comparative writing could draw attention to the ruthless, unquestioning pursuit of
  revenge by Vindice and the stylized (unconvincing?) nature of so much of the
  play being spectacular, grotesque and entertaining but not as convincing or
  "realistic" as Hamlet.

Q.9 **Examine Shakespeare's presentation of royalty and court life in *Hamlet*. In the course of your writing, make comparative reference to the presentation of the ruling classes in *The Revenger's Tragedy*.**

Overview

Both plays are built upon the proposition that while nobility and honour are possible amongst the royal or ruling classes, the most immediate examples are corrupt, rapacious, murderous, adulterous, incestuous creatures. While there is bound to be close attention to Prince Hamlet and comparative reference to Vindice, we should see some broader reference to those close to the seats of power who (with notable exceptions such as Horatio and Ophelia in *Hamlet* or Antonio in *TRT)* might be seen as a mixture of morally neutral minor characters and others who are servile, cowardly, self-seeking and amoral.

Possible approaches could include:

- The conversations between Marcellus, Bernardo, Horatio and Hamlet at the start of the play
- The ceremony of Claudius' court – confident political management covering immorality and Machiavellian subtlety – courtiers sharply reminded of their compliance in Claudius' and Gertrude's arrangements
- Loyalty of Horatio contrasted with the various kinds of treachery perpetrated by Ros and Guil, Laertes and Polonius
- Polonius' motives and morality might be questioned in several places
- Fortinbras' and Norway's courts (as reported) and the appearance of their army later might be used to contrast the decay of Elsinore
- Questions about the relationship between Prince Hamlet and Ophelia – rank and hierarchy
- Degeneracy of behaviour – lasciviousness of King and Queen and luxurious self-indulgence
- The role of players and entertainment in court
- Questions about succession/power
- Comparative reference could be made to the criminality, luxury and immorality of the Duke's court in *TRT* and potentially more detailed points about the operation of the law; the relative dignity/morality of aristocratic and common people and the possible connections between the virtuous Antonio and the honorable Fortinbras both of whom are used to close their respective plays, which could be taken as an example of the ways dramatic technique is used to present ideas about morality in court life.

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Measure for Measure* and *The Duchess of Malfi

Q.10 **Discusss Shakespeare's presentation of the theme of self-knowledge in**
***Measure for Measure* with comparative reference to Webster's treatment of the**
same theme in *The Duchess of Malfi.*

Overview

The theme of self-knowledge provides rich opportunities for analysis of the
presentation of just about all of the key characters in both plays as well as more
conceptual approaches. Candidates will (necessarily) be selective and it is
particularly important here to reward what has been done without reference to what
might have been considered. Some might link self-knowledge very closely with main
characters' understanding of their power or role within government. We could see
some sophisticated comment on the female characters in *MfM* and the Duchess in
TDOM, who, it might be argued, sets aside wisdom and self-knowledge in her pursuit
of personal happiness.

Possible approaches could include:

- The Duke's knowledge of himself and his position when it comes to reinforcing
  the laws of Vienna – questions of responsibility and cowardice - is he deceiving
  himself while offering a convincing analysis – especially in conversations with the
  Friar - about his nature and motives?
- Angelo's knowledge of his own powers (requests more test of his mettle)
- Clowning behaviour amongst the lower orders with jokes about catching
  diseases; riotous living and the consequences of immorality/illegality revolve
  around self-knowledge to some extent. Lucio in Act IV in conversation with the
  Duke is a good example.
- Escalus' wisdom and gravitas could feature in some discussions
- Questions might be raised about Isabella's self-knowledge bearing in mind the
  movement in her character between the beginning and ending of the play
- Similarly, does Mariana know herself or what might be best for her?
- Comparative references could cover The Duchess herself; Antonio with his
  awareness of his station; the Cardinal's brazen acknowledgement of his own
  nature but we might see most reference made to Bosola as he explores his
  ambitions and motives.

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Q.11 **"It is a distasteful play on every level." Through close analysis of *Measure for Measure* and comparative reference to *The Duchess of Malfi* show how far you agree with this remark.**

Overview

We must expect more than an account of what is distasteful in characters' behaviour in both plays. We should see some analysis of the attitudes, values and beliefs presented. "..on every level" might be addressed by looking at the social levels of the characters or a more conceptual approach might involve a consideration of, say, the moral, aesthetic, political and religious levels – we could see a combination of both approaches.

Possible approaches could include:

- Moral degeneracy presented comically or otherwise might be seen as distasteful
- As would the savagery of the measures for punishment and reformation
- Head tricks and bed tricks
- Self-deception and disloyalty
- Authoritarian control of personal lives – including marriages at the conclusion
- Shirking of responsibilities – the Duke's absence
- Use of religion and piety as an escape from responsibility (Isabella and the Duke)
- The apparent lack of justice in the treatment of Angelo might be debated and seen as offensive
- Lack of moral awareness amongst nearly all characters
- Comparative references might be made to the different but equally shocking and distasteful nature/behaviour of the Duke and the Cardinal; the Machiavellian Bosola and his language ("abortive hedgehog"); gratuitous cruelty lack of normal compassion; unjust murder of the Duchess; the greed and immorality of Julia; the set pieces – waxworks/poisoned bibles and so on.

The Tempest **and** *Doctor Faustus*

Q.12 **"Neither dramatist is entirely successful in creating sympathy for their characters." How far do you agree? In your response you should make close reference to your choice of Shakespeare's characters in *The Tempest* with comparative reference to Marlowe's presentation of character in *Doctor Faustus*.**

Overview

The question is concerned with the dramatists' techniques; their apparent intentions and success, or otherwise, in the creation of characters which have some sympathetic appeal. Candidates are offered a free choice of characters in *The Tempest* (**they don't have to choose Prospero**) and we must be flexible. Most of the characters in *The Tempest* should provide promising material for analysis and, while it is difficult to imagine a failure to sympathise with Miranda, a case could be made against her over-enthusiasm and naiveté. Candidates have the opportunity to be wide-ranging, <u>focusing upon language and dramatic technique through the examples of their chosen character(s) rather than character studies.</u>

Possible approaches could include:

- Given the candidates' free choice of characters in *The Tempest*, we should expect a range of responses including direct disagreement. In all cases we will reward well-supported coherent arguments.
- Prospero might be seen sympathetically as a virtuous man and victim or as an other-worldly scholar who lacks the courage and resolve to destroy his enemies and the political skills to rule effectively.
- Ariel might inspire sympathetic comment based upon Prospero's treatment and the unrestrained joy at the prospect of freedom ('Where the bee sucks…etc.")
- Caliban might be viewed with post-colonialist sympathy but might be seen also as the unredeemed ugly aspect of human nature.
- There is scope in the presentation of the royal party for arguments in either direction – Gonzalo might be seen as Prospero describes him ("good old man..") or as a court sycophant. Candidates might balance Alonso's grief against his past treachery but there is likely to be less sympathy for the sneering, ruthless and probably unreformed Sebastian and Antonio.
- The clowns might split the audience – foolish, amusing and entertaining – justly punished or, like Caliban, as examples of some of the worst aspects of human nature which "stripes cannot cure."
- Comparative reference is likely to be to Faustus himself but we must be prepared to reward thoughtful treatments of Wagner, Dick, Robin, and indeed any of its minor characters where candidates provide coherent, supported analysis.

Q.13   **Examine Shakespeare's presentation of the theme of control in *The Tempest*
with comparative reference to Marlowe's presentation of the same theme in
Doctor Faustus.**

Overview

"Control" could be seen as the central concern of *The Tempest* from the first to the
last lines of the play so candidates will need to be selective in their choice of
supporting textual material. We must take particular care to reward what has been
included for analysis where it is relevant and not to judge essays on what has been
left out. The same is true of *Dr Faustus* where there are extensive opportunities and,
once again, candidates will need to be selective and examiners flexible in their
approaches. It is just as possible to imagine a successful essay where most of the
material is taken from the presentation of the clown or "second tier" characters in
both plays as it is to imagine one where the focus is mostly upon Prospero and
Faustus.

Possible approaches could include:

- The opening scene on the ship where control/authority is explored
- Prospero's control of the elements and the destinies of others
- Miranda's attitudes towards her father's powers
- Prospero's use/exploitation of Ariel and Caliban
- Stephano's and Trinculo's control of Caliban (through alcohol) and his control of
  them (through corrupt ambition)
- Prospero's control of Miranda's future/marriage
- Prospero's control of punishments – both psychological and physical of all
  characters (including threats to Miranda and Ferdinand)
- The theatrical tricks of the Epilogue where control is passed to the audience
- Connections might be made to what Faustus actually controls – some will argue
  that it is all illusory and only God is in control (despite appearances to the
  contrary) and links might be made at most levels of the play – including the lowlife
  characters; the Papacy and the scholars.

Richard II and *Edward II*

Q.14 **"We might be persuaded to dislike him but that does not undermine our pity at his ruin." Consider Shakespeare's presentation of Richard in the light of this remark. In the course of your writing, show how your appreciation of Marlowe's presentation of Edward has illuminated your ideas.**

Overview

Pity and antagonism are at the heart of tragic theory and while candidates do not need to make specific or detailed reference to Aristotelian ideas (or similar critical notions) there should be sufficient in the question's introductory quotation to direct them away from simple accounts of character and towards an approach which demands a consideration of dramatic technique and the ways Richard is presented. Comparative references might regard Edward as a less sympathetic and more dislikeable character, or they might see his personal relationships and the ways he is betrayed as an even more "human" story than Richard's. Whichever line they choose, valid and supported ideas will need to show how the audience response to Shakespeare's character might be influenced.

Possible approaches could include:

- While offended by Richard's weak and ill-advised political machinations we are consistently moved by the beauty of the poetry he speaks and the pathos generated by his personal circumstances and increasing desperation – there are numerous examples.
- The queen is used to promote some personal pity; characters such as York provide the sense of loyalty which promotes pity for Richard's political failure.
- Richard's treatment of his uncle, Gaunt
- Richard's ill-advised relationships with favourites
- Arrogant assertion of his rights without the political skill to support his reign
- The pity we always feel for a man in a trap
- The terror and indignity of Richard's death
- Comparative references to the ways Edward alienates himself from his nobles through his relationship with Gaveston, combined with his blind assertion of his rights as a monarch might be used to illuminate Richard's arrogance and weakness. The violence of Edward's death mirrors that of Richard but is even more cruel and gruesome.

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Q.15 **To what extent and by what means does Shakespeare manage to create audience sympathy and support for Bolingbroke? In the course of your writing, make comparative reference to Marlowe's presentation of any of those who oppose Edward.**

Overview

The use of "…sympathy and support" is meant to give a hint that there might be differences in the ways we are made to feel about Bolingbroke "the man" and "the politician." However, candidates could create a valid response based upon Bolingbroke's personal circumstances and his quest for justice or they might take the line that any personal grievances are simply a cover for political ambition. Whichever approach they take, candidates are expected to focus upon dramatic techniques and the language of the play rather than simple accounts of character and circumstances. Similar questions about sincerity, political necessity and personal ambition can be raised about Mortimer Junior in particular but also all of the characters who oppose Edward (including Isabella with her ambitions for her son) and Edward III himself whose final appearance might be valuably connected with the beginning of Henry IV's reign.

Possible approaches could include:

- Richard's failure to address Bolingbroke's grievances and B.'s exile
- Use of Gaunt as contrasting figure of old nobility; prophet and victim of Richard's arrogance and poor government
- Richard's continuing blind arrogance in the face of powerful subjects' outrage and despair – e.g. Northumberland
- Expressions of sympathy for Bolingbroke's circumstances after Gaunt's death "..'tis shame such wrongs are borne."
- York's role in shaping audience sympathies with his condemnation of treason even while acknowledging Richard's faults
- Bolingbroke's dignity and apparent modesty; his role in punishing those who have misled the King.
- Bolingbroke's ambiguous position: apparent love and respect for Richard "I come but for my own" combined with ambition
- The Gardeners scene – influence upon audience sympathies
- Bolingbroke's apparently merciful (but brisk and business-like) treatment of Richard contrasted with Northumberland's harshness
- Bolingbroke's statesman-like treatment of Aumerle and York
- Bolingbroke's efficient defeat/management of rebellion and judicious mercy to some such as Carlisle
- Ambiguity (see Exton) surrounding Henry's orders/wishes concerning Richard's assassination.
- Comparative references could include discussions of Warwick, Mortimer and Lancaster and the bishops but could range more widely.

LT4 Section B   Assessment Grid   40 marks in total

Total Mark /40	Band 1	Band 2	Band 3	Band 4	Band 5
AO1 **Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.** **10 marks**	• 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. **0-2 marks**	• 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. **3-4 marks**	• 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. **5-6 marks**	• Clearly informed and creative response to plays. • Coherent and sound argument. • Sound and apt application of concepts and terminology. • Expression generally accurate and clear. **7-8 marks**	• Sophisticated, creative and individual response to plays. • Very effective organisation. • Confident, sophisticated use of concepts and terminology. • Writes with flair and accuracy. **9-10 marks**
AO2 **Demonstrate detailed critical understanding in analysing the ways structure, form and language shape meanings in literary texts.** **10 marks**	• May identify a few basic stylistic features. • May offer narrative/descriptive comment on plays. • Occasional textual support. **0-2 marks**	• 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. • **3-4 marks**	• Purposeful, detailed discussion of use of language/dramatic techniques/structure to create meaning. • Generally clear and appropriate textual support. • Grasps implicit meanings. • **5-6 marks**	• Sound analysis and evaluation of use of language/dramatic techniques/structure to create meaning. • Neat and secure textual support. • Sound grasp of implicit meaning. • **7-8 marks**	• Perceptive critical analysis and evaluation of playwrights' techniques. • Confident and apt textual support. • Confident discussion of implicit meaning. **9-10 marks**
AO3 **Explore connections and comparisons between different literary texts** **5 marks**	May identify superficial connections/comparisons between core and partner plays. **0-1 mark**	Can make some superficial, usually valid comparisons/connections between core and partner plays. **2 marks**	Makes generally clear and appropriate comparisons/connections between core and partner plays. **3 marks**	Makes purposeful and sound use of specific connections and comparisons between core and partner plays. **4 marks**	Productive and illuminating comparisons/ connections between core and partner plays. **5 marks**
informed by interpretations of other readers. **5 marks**	Can describe other views with partial understanding. **0-1 mark**	Can acknowledge that plays may be interpreted in more than one way. **2 marks**	Makes use of other relevant interpretations. **3 marks**	Makes clear and purposeful use of other relevant interpretations. **4 marks**	Mature and confident discussion of other relevant interpretations. Autonomous, independent reader. **5 marks**
AO4 **Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.** **10 marks**	• May describe wider contexts in which plays are written and received. • Attempts to make superficial connections between texts and contexts. **0-2 marks**	• Can acknowledge the importance of contexts. • Makes some connections between texts and contexts. **3-4 marks**	• Clear grasp of the significance and influence of contexts. • Clear understanding of connections between texts and contexts. **5-6 marks**	• Sound appreciation of significance and influence of contexts. • Sound understanding of connections between texts and contexts. **7-8 marks**	• Perceptive discussion of significance and influence of contexts. • Confident analysis of connections between texts and contexts. **9-10 marks**