



GCE MARKING SCHEME

**ENGLISH LITERATURE
AS/Advanced**

JANUARY 2012

INTRODUCTION

The marking schemes which follow were those used by WJEC for the January 2012 examination in GCE ENGLISH LITERATURE. They were finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conferences were held shortly after the papers were taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conferences was to ensure that the marking schemes were interpreted and applied in the same way by all examiners.

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

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

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LT1 January 2012

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) |
|-------------------|-------------------|-------------------|

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 & Yeats

Q.1 Compare the ways in which Eliot and Yeats write about ageing. In your response you must include detailed critical discussion of at least two of Eliot's poems.

Possible approaches:

- Likely poems: *The Love Song of J. Alfred Prufrock*; *Portrait of a Lady*; *The Waste Land*; *Rhapsody on a Windy Night*.
- Ageing linked to themes of isolation, entrapment, disappointment and disillusion
- Focus on seasons; ageing linked to an awareness of time passing (e.g. reference to April in *Portrait*).
- Awareness of death and of the inevitability of death.
- Linked to theme of memories.

Yeats connections:

- Sadness of ageing (e.g. *Sailing to Byzantium*; *The Wild Swans at Coole*).
- Awareness of death and of the inevitability of death.
- Sense of loss/bitterness at ageing.
- Linked to love (e.g. *When you are Old*)
- Linked to the theme of memory (e.g. *Among School Children*, *The Wild Swans at Coole*).

Q.2 What connections have you found between the ways in which Eliot and Yeats write about settings and/or landscapes? In your response you must include detailed critical discussion of at least two of Eliot's poems.

Possible approaches:

- Likely poems: *The Waste Land*; *Preludes*; *Rhapsody on a Windy Night*; *The Portrait of a Lady*; *Journey of the Magi*.
- Urban landscapes of *The Waste Land*, *Preludes* and *Rhapsody on a Windy Night* – imagery of decay; links to loneliness and isolation; spiritual decay.
- Outer landscapes/settings mirroring inner landscape of the mind.
- Domestic setting of *Portrait of a Lady* – link to entrapment/ isolation; inability of people to communicate.
- Setting of *Journey of the Magi* linked to theme of journeys; also sadness – the harsh landscape mirrors the struggle the Magi have to accept the new ways.

Yeats connections:

- Focus on specific places e.g. Coole (*The Wild Swans at Coole*).
- Desire to go to past civilisations (e.g. *Sailing to Byzantium*).
- Places linked to creativity and inspiration, and as a means of escape (e.g. *The Lake Isle of Innisfree*).

Larkin & Abse

Q.3 What connections have you found between the ways in which Larkin and Abse write about family in their poems? In your response you must include detailed critical discussion of at least two of Larkin's poems.

Possible approaches:

- Likely poems: *Self's the Man*; *The Whitsun Weddings*; *Take One Home for the Kiddies*; *Afternoons*; *Reference Back*; *Love Songs in Age*; *Dockery and Son*.
- Family relationships often presented as unsatisfactory (e.g. *Reference Back*).
- Sense of isolation rather than being part of a family.
- Critical of working class families (e.g. *The Whitsun Weddings*; *Afternoons*; *Self's the Man*) – but students may argue there is a sense of regret as well.

Abse connections:

- Often celebrates strong family connections especially with his mother, father and wife.
- Autobiographical approach to many of his poems – lots of poems about close family and extended family (aunts, cousins etc. e.g. *Cousin Sidney*; *Uncle Isidore*; *The Death of Aunt Alice*; *Two Photographs*).
- Sadness and loss at death of father (e.g. *In Llandough Hospital*).
- Sadness at mother ageing (e.g. *A Winter Visit*; *Journey Down the M4*).
- Real sense of love for his wife and loss at her death (e.g. *Postcard to his Wife*).
- Warmth and humour (e.g. *Death of Aunt Alice*).

Q.4 What connections have you found between the ways in which Larkin and Abse make use of the natural world in their poems? In your response you must include detailed critical discussion of 'Here' and at least one other of Larkin's poems.

Possible approaches:

- Likely other poems: *The Whitsun Weddings*; *Take One Home for the Kiddies*; *Toads Revisited*; *Water*; *MCMXIV*; *Afternoons*.
- In *Here* the urban landscape is juxtaposed with nature; the speaker is on a train; as they get further from the town nature becomes more lush, until the landscape opens out into a beach and sea; for Larkin this 'unfenced existence' is 'out of reach'.
- Nature is linked to freedom and escape; contrasted with urban landscape.
- In *MCMXIV* the images of nature emphasise the innocence of the soldiers, but also foreshadow the war to come.
- Nature viewed from a train (*Here*; *The Whitsun Weddings*) – speaker cut off/isolated from the natural world?
- Nature as essential, a life force; linked to religion (e.g. *Water*).
- However, in *Toads* the speaker rejects the natural setting of the park.

Abse connections:

- Nature linked to Wales – e.g. the sea imagery in *Leaving Cardiff* and *A Scene from Married Life*.
- Like Larkin he juxtaposes nature with the urban landscape (e.g. *Return to Cardiff; Sons*) – although in a much more personal way.
- Highlights the beauty of nature (e.g. *The Wall*).

Plath & Hughes

Q.5 Compare the ways Plath and Hughes use colour imagery in their poems. In your response you must include detailed critical discussion of 'Tulips' and at least one other of Plath's poems.

Possible approaches:

- Likely other poems: *Poppies in July*; *Poppies in October*; *Daddy*; *Little Fugue*; *Wuthering Heights*; *Letter in November*; *The Moon and the Yew Tree*; *The Hermit at Outermost House*; *Nick and the Candlestick*; *Medallion*; *Crossing the Water*; *Ariel*.
- Colour imagery generally used to explore inner thoughts and feelings.
- Red linked to life/vitality; also linked to blood, passion, violence and love. In *Tulips* the white of the hospital is linked to numbness and sterility, and also death (winter metaphor); the white imagery shows the speaker is happy being numb as it allows her to forget the pain of the world; she is at peace. The red of the tulips hurts her because they force her to feel. Eventually they bring her back to life.
- In *Poppies in July* the speaker believes the red poppies will break through her numbness – but they are ineffectual and the final image of the poem is 'colourless'.
- In *Poppies in October* the speaker sees the vibrant colour of the poppies as a gift that only she notices – the focus is on the beauty of nature and there is a feeling of hope through the final colour images.
- Juxtaposition of black and white in Plath's poems – black links to death and depression; white – can suggest purity and innocence, but also linked to sterility and death. Black imagery often linked to father (as in *Daddy*, *The Moon and the Yew Tree*, *Little Fugue*) – linking him to violence, oppression and death.
- Colours also linked to beauty of natural world (e.g. *Letter in November*, *Medallion*).

Hughes connections:

- Red linked to Plath – but Hughes views it as much more violent (e.g. *Red*).
- Colours often used to show the beauty and violence of the natural world – focus more on observing the world rather than using colour imagery to explore the inner world of thoughts and feelings (e.g. *Pike*).
- Colour used to create his Crow character (e.g. *Two Legends*) – focus on mythology.

Q.6 What connections have you found between the ways Plath and Hughes write about the seasons and/or the time of the year in their poems? In your response you must include detailed critical discussion of at least two of Plath's poems.

Possible approaches:

- Likely poems: *Poppies in July*; *Poppies in October*; *Letter in November*; *Winter Trees*; *Tulips*; *The Manor Garden*; *Spinster*.
- Plath tends to use the seasons to explore her inner thoughts and feelings.
- Focus on beauty and power of nature (as in *Poppies* poems – although in *July* the poppies are unable to break through her numbness).
- In *The Manor Garden* the end of the year is juxtaposed with the coming birth of the baby. The season is used to explore her anxiety/uncertainty about the birth.
- In *Letter in November* the end of the year is juxtaposed with the coming spring, suggesting hope.
- In poems about the seasons there is an awareness of the cycle of the seasons, a focus on change.

Hughes connections:

- Observes the changes of the seasons – part of his focus on nature. Like Plath his poems show an awareness of the cycle of the seasons – but unlike Plath often Hughes is looking at the seasons in themselves and not using them as a channel for his inner thoughts and feelings.
- Focuses on the beauty and power of nature; nature as violent (*October Dawn*).
- Seasons linked to death (e.g. *February 17th*; *November*).
- Seasons linked to birth, but birth of animals rather than his children (e.g. *March Calf*).

Duffy & Pugh

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

Possible approaches:

- Likely poems: *Girl Talking*; *Shooting Stars*; *A Healthy Meal*; *Dream of a Lost Friend*; *Queen Kong*; *Mrs Lazarus*; *Eley's Bullet*.
- Death is often used as a way to criticise society, for example the oppression of women/religion (*Girl Talking*), or the Holocaust (*Shooting Stars*); death imagery is used to criticise those who eat meat in *A Healthy Meal*.
- Also explores death of loved ones – autobiographical and poignant (*Dream of a Lost Friend*); violent grief and loss in *World's Wife* poems (*Mrs Lazarus* and *Queen Kong*).

Pugh connections:

- Also uses theme of death to criticise society e.g. *M.S.A.*; *Hello*; *Nothing happened here*; *She was nineteen and she was bored*.
- Sense of loss and sadness e.g. *What Christie wrote when the child died*; *Old Widowers*; *Epitaph for Mariana*; *An even worse way to go*.

Q.8 Compare the ways Duffy and Pugh write about journeys in their poems. In your response you must include detailed reference to 'Originally' and at least one other of Duffy's poems.

Possible approaches:

- Likely other poems: *In Mrs Tilscher's Class*; *Who Loves You*; *The River*; *In Your Mind*; *Queen Kong*; *Mrs Tiresias*; *Mrs Lazarus*.
- Literal journeys – sense of dislocation; lack of belonging; theme of change; *Originally* explores both a literal journey to a new place and a metaphorical journey – leaving childhood behind.
- Journeys often linked to language (e.g. *Originally*, *The River*).
- Metaphorical journeys often focus on the journey from childhood to adulthood (e.g. *Originally*; *In Mrs Tilscher's Class*); again there is a sense of loss.

Pugh connections:

- Also explores the metaphorical journey from childhood to adulthood (e.g. *Inner City Lullaby* – the boys are on a literal journey to search for work, but also metaphorical journey).
- Literal journey through urban landscape – sense of place e.g. *Birmingham Navigation Graffiti*.
- Literal journey juxtaposed with journey from life to death in *Epitaph for Mariana*.
- Journeys often linked to sea imagery e.g. *Sailors*, *Harbours*; *Lost on Voyage*; *Hello*.
- Writes about literal journeys abroad; own experiences e.g. *The Black Beach*.
- Various journeys explored in *Earth Studies* collection e.g. *The craft I left in was called Esau*; *After I came back from Iceland*.

Heaney & Sheers

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

Possible approaches:

- Likely poems: *Death of a Naturalist*; *Mid-Term Break*; *Personal Helicon*; *The Peninsula*; *Requiem for the Croppies*; *Night Drive*; *Relic of Memory*; *Bogland*.
- A lot of Heaney's poems are grounded in Ireland – importance of heritage and history.
- Focus on the significance of the land itself.
- Draws on history and mythology.
- Rich language; focus on the senses.
- Place linked to childhood.

Sheers connections:

- A sense of place is also important – Sheers' poems are often grounded in Wales.
- Links places and people e.g. climbing Skirrid hill with father in *Farther*; strong focus on rural places (e.g. *Y Gaer* and *The Hill Fort*) – deep sense of connection to the land.
- Also explores the industrial landscape (e.g. *The Steelworks*) – decline of industry.
- Links place to strong emotions (e.g. love/desire in *Landmark*; grief in the *Hill Fort* poems).

Q.10 What connections have you found between the ways in which Heaney and Sheers write about death in their poems? In your response you must include detailed critical discussion of at least two of Heaney's poems.

Possible approaches:

- Likely poems: *Mid-Term Break*; *Requiem for the Croppies*; *Clearances*; *The Wishing Tree*; *Death of a Naturalist*.
- Students may discuss the ways that Heaney explores literal death or metaphorical death.
- Explores death on a personal level emphasising the importance of family connections e.g. *Mid-Term Break* (death of his brother); *Clearances* (death of his mother); *The Wishing Tree* (death of his wife's mother).
- Death often linked to childhood and changing/growing older.
- Also explores death on a wider, more political level; focus on importance of his Irish heritage; links death to war (e.g. *Requiem*).

Sheers connections:

- Like Heaney, Sheers explores the death of loved ones (e.g. *On Going*; *Border Country*; *Y Gaer*; *The Hill Fort*). Like Heaney, he also links death to childhood – death causes people to grow up suddenly (e.g. *Border Country*). Strong sense that nature will outlast us (*The Hill Fort*). The two titles *Y Gaer* and *The Hill Fort* emphasise the importance of language to Sheers, and emphasise the different moods of the father as he visits the place he used to take his son.
- Like Heaney, Sheers also writes about those killed in war (although a different war) in *Mametz Wood*.
- Metaphorical death: of childhood (like Heaney – e.g. *Hedge School*) and of a relationship in *Keyways*.

Boland & Pollard

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

Possible approaches:

- Likely poems: *The Famine Road*; *Mise Eire*; *New Territory*; *From the Painting*; *Self-Portrait on a Summer Evening*; *Sisters*; *I Remember*; *Fever*.
- Juxtaposes past and present as a way to explore her Irish heritage; in *Famine Road* the juxtaposition of the Irish famine with the voice of an infertile woman gives a particularly female perspective on history; the female voice is also apparent in *Mise Eire*, where the speaker identifies with Irish women from the past.
- The juxtaposition of past and present is part of Boland's search for a uniquely female voice as a poet; there is a focus on new ways of expression, on language (e.g. *Mise Eire*); links past discovery of new lands to writing poetry (e.g. *New Territories*).
- Also explores her own past - juxtaposes the death of her grandmother in a fever ward (*Fever*) with Boland's present day desire to write and to shape experiences through language and with her desire to reconstruct her identity (she is shaped by her past).
- Juxtaposition of past and present allows criticism of society, of the way the Irish were treated in the past (e.g. *Famine Road*).
- Also writes poems about paintings which depict images from the past (e.g. *From the Painting*; *Self-Portrait*) – focus on detail, on 'seeing' what is there in the painting and what is not; again, linked to the theme of women's experiences.

Pollard connections:

- Also juxtaposes past and present as a way to criticise society. Focus is on the countries she travelled to (e.g. *Vietnam*, *China*) – criticises those countries, but also Western society's corrupting influence.
- Pollard also juxtaposes the past and present on a more personal level (e.g. *October* and *My Father and the Snow*), especially when writing about her father's death.

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

Possible approaches:

- Likely poems: *The Pilgrim*; *New Territories*; *Mirages*; *The Flight of the Earls*; *After the Irish of Egan O'Rahilly*; *The Famine Road*; *The Glass King*; *Elegy for a Youth Turned to a Swan*; *Song*; *The Botanic Gardens*; *Self-Portrait on a Summer Evening*.
- Writes about men from mythology (*Elegy*) and history (*Mirages*; *The Flight of the Earls*).
- Sometimes writes in the voice of men from the past in Ireland: in *After the Irish of Egan O'Rahilly* she gives the Irishman a voice; there is a focus on Irish heritage. In *The Famine Road* it is the voice of the British we hear – this shows their cruelty and the horrific way the Irish were treated.
- Juxtaposes male and female experiences; challenges the male interpretation of the world (e.g. in *Self-Portrait on a Summer Evening* the woman challenges the male poet's idealisation of her).
- Students may discuss the fact that the horse in *The War Horse* is presented as male – linking men with violence and the Troubles?
- Some poems emphasise the desire/love between men and women (e.g. *Song* and the personal *Botanic Gardens*).

Pollard connections:

- Largely autobiographical rather than focusing on history and mythology - writes mainly about her father and his death (e.g. *My Father and the Snow*; *Cordelia at the Service Stop*; *Notes to Self*).
- Writes about her partner (*For my Fiancé*; *For the Other Ones*).
- Critical of men who use prostitutes (*Bangkok*) – direct address makes poem confrontational.

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) |
|---------------------------------|---------------------------------|---------------------------------|

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).

Murmuring Judges

Q.13 Re-read Act 2 Scene 5 from the opening on page 82 to page 88 (IRINA: You don't believe him. (*SIR PETER is caught off balance*)). Discuss how ideas about power are presented in this extract and at least one other point in the play.

Possible approaches

Within the extract:

- Presentation of power is key to Hare's criticism of the legal system.
- Power linked to gender – male characters have more power (reinforced by 'Sir Peter').
- Power relationship between Woody and Sir Peter.
- Power relationship between Woody and Irina.
- Power relationship between Irina and Sir Peter – Irina has to have dinner with Sir Peter to gain some measure of power – Irina being 'shown off'; Woody tells her she has to 'play a slightly tricky game'; Irina catching Sir Peter '*off balance*'.
- Importance of setting – Lincoln's Inn '*white panelled, with Georgian prints on the walls*' – the upper classes have the power.
- Police presented as a 'club'.
- Power of Travis and Fielding over Gerard.

Wider play/other contexts:

- Power also linked to gender in the scenes set in the police station (e.g. Act 1 Scene 5, Act 2 Scene 3, etc).
- Power shifts - Sandra taking power at the end – phoning Chief Constable.
- Power rests with the upper classes (vividly juxtaposed with prisoners, who have no power) (e.g. Act 1 Scene 6).
- Gerard's lack of power (Act 1 Scene 1) – immediately juxtaposed with the lawyers, who have the power.

Q.14 Re-read Act 1 Scene 4. Explore how Hare presents prison and prison life in this scene and at least one other point in the play.

Possible approaches

Within the extract:

- Stage directions – 'gloomy'.
- Scene opens with a blunt imperative – prison warden in charge; initial lack of sympathy for Gerard; shift in sympathy when Beckett realises it's his first time.
- Use of challenging questions; Gerard's confusion.
- Humiliation of undressing in front of people; nakedness emphasises vulnerability and inferiority; uniform too big (emphasises that Gerard doesn't belong there? Link to anti-Irish attitudes; prejudice).
- Lack of resources (no vans; no water); lack of space: Hare criticises prison overcrowding.
- Paperwork ('Beckett is filling out forms').
- Loss of identity for prisoners – Gerard is given a number instead of a name.
- Beckett gives Gerard advice.
- Reference to suicide in prisons.

Wider play/other contexts:

- Act 1 Scene 6 – Irina visits Gerard in prison: shocking image of 'shit packages'; when she is led into the prison 'the stage darkens' – mirrors lack of hope for prisoners; Beckett's comments about the 'Something-Must-Be-Dones'; presentation of Gerard as 'a little ghostly' and 'grey and still'; prisoners' lack of trust for lawyers – Gerard let down by the system; harsh sentence – result of prejudice (link to wrongful convictions of Birmingham Six, Guildford Four, Maguire Seven).
- Act 2 Scene 1 – juxtaposition of Lincoln's Inn dinner with Gerard in prison – staging is central to Hare's criticism of the judiciary.
- Act 2 Scene 4 – assault of Gerard in the shower; shocking and violent; emphasises violence in prison; vulnerability of prisoners; intimidation; suggestion that prison officers look the other way; dramatic technique of showers and screaming – effectively shocking.
- Act 2 Scene 8 – Irina revisits Gerard in the prison; stage directions mirror Gerard's mindset: 'gloomier than ever'; reference to prisoners being locked up for a day while guards search for drugs; Beckett's criticism of prisons; Gerard silent; no reaction to Irina's news; suggestion that prison has radicalised him (reading books on Irish history).

Oleanna

Q.15 Re-read Act 3 from page 73 (JOHN: And you might speak to the committee ...?) to page 78 (CAROL: Yes, perhaps you should.). Discuss how ideas about power are presented in this extract and at least one other point in the play.

Possible approaches

Within the extract:

- Audience response to shift in power.
- Power linked to gender and class; previously John as male teacher held the power.
- Power linked to language.
- Carol in control of language, correcting John (reversal of Act 1); challenging his use of the word 'ban', etc.
- Carol's emotional coldness towards John.
- Carol and her group's desire to ban John's books – banning of books often leads to a strong emotional response (evoking images of censorship, etc). However, contrast this with Carol's desire that someone else gets to choose the books - desire for more control/power over the syllabus.
- Carol's repeated surprise that John hasn't been home – she has power over him as she has more information at this point – she knows about the accusation.
- Shock when audience hear Carol's accusation of rape – shift in power, but loss of sympathy for Carol?
- Carol's recourse to her group and to the law; her power is shored up by other people.

Wider play/other contexts:

- More sympathy for Carol at beginning of play – she is clearly lower in status and has less power: John interrupts her and is dismissive of her; Carol has to shout to put across her views, etc.
- Carol's inability to understand; her inability to articulate her ideas and her sense of herself as a failure all helps to emphasise her lack of power. Her desire to be taught and her ideas about the necessity of education to improve social standing shows her belief that education and power are linked.
- Audience response to end of the play – Carol telling John not to call his wife 'baby'; the subsequent beating and her final lines. John is physically more powerful, but who has the real power at the end?

Q.16 Re-read Act 1 from the top of page 9 (CAROL: I have to pass it ...) to the top of page 15 (CAROL: It's pathetic. Isn't it?). Discuss how Mamet uses the character of Carol to criticise American society in this extract and at least one other point in the play.

Possible approaches

Within the extract:

- The main focus is on the American education system.
- Carol's inability to understand John shows the gap between teachers and students; this gap is clearly illustrated in the different language they use, in the constant interruptions (by John, signifying his power) and the use of ellipsis.
- The link between education and 'getting on in the world': Carol repeats 'I have to pass it' three times.
- Carol shifts between a desire to pass the course and a desire to understand
- Carol's speech: this is the first time she has been able to speak more than a sentence or two without John interrupting; she focuses on the people who want to be helped by the education system, the people she argues are being failed.
- In Carol's second speech – 'Nobody *tells* me anything' – her frustration is clear (repeated 'and'; shouting); critical of teachers using terms without explaining them; jargon; is Mamet also criticising those students who expect to be told everything?
- Uses Carol to criticise the class division in society (Carol is of lower socio-economic status so she has less access to language, education, etc. than John); John interrupts her when she tries to explain her socio-economic background - dismissive.

Wider play/other contexts:

- Some students may see the criticism of the American education system as the key focus of the play, but it is likely they will explore other aspects of society as well.
- Uses Carol to criticise extremes of political correctness (e.g. rape accusation; Carol telling John not to call his wife 'baby' etc.) [link to Thomas/Hill court case].
- Some may argue there is a criticism of feminism (e.g. the group that helps Carol).
- Uses Carol to criticise gender roles – John as the male teacher is in the traditional power role, while Carol (as the female and the student) has less power (at least initially).

Dancing at Lughnasa

Q.17 Re-read Act 2 from the opening (page 43) to page 46 (MAGGIE: I wouldn't worry about that. Word gets about very quickly.). Explore the way Friel presents Irish Catholic family relationships in this extract and at least one other point in the play.

Possible approaches

Within the extract:

- Maggie and Boy Michael: Maggie is affectionate towards her nephew (she 'tousles' his hair); she calls him 'cub' – mocks him, but with affection. She dances and sings. The song she sings links to love – something she will never have. The only men in her life are the Boy and Jack (she is not 'respectable' enough in Irish Catholic society to get married). She loves the Boy even though he was born out of wedlock – this has led to the family being disgraced and shunned by the community. He is quite sharp in his responses to her – typical child? Foreshadowing that he will leave? The kites he is working on represent freedom, which also foreshadows him leaving – the male characters can leave, the female characters are trapped by society's expectations.
- Boy Michael talks about his father: he trusts Gerry will get him a bike. Maggie feels sorry for him as she knows this is an empty promise; wants to protect him.
- Maggie says she sat on the bars of a bike – reference to her past, a distant time; freedom she no longer has – now she is tied to the domestic.
- Maggie and Jack: reference to Austin Morgan getting married – it is hinted earlier that Kate has feelings for him; another example of others being able to move on with their lives and get married while the sisters are stuck in poverty, shunned by the community.
- Kate's concern for Rose and Agnes (foreshadows Rose going missing and the two of them leaving at the end of the play as a result of the effects of the Industrial Revolution).
- Kate's attempt to pretend everything is normal with Jack – part of her attempt to keep up appearances.

Wider play/other contexts:

- Tableaux at opening and end of play – suggests unity of family (especially against the community from which they are all but excluded).
- Sisters – close-knit family; lots of bickering, but real love.
- Sisters protective over Rose – less understanding about mental health issues at this time.
- Family broken up in part due to industrialisation: the knitting factory means Agnes and Rose have no work which leads to them leaving; without the family around them they die in poverty.
- Chris jealous of Agnes and Gerry – man coming between the sisters.
- Michael escapes – the men can escape; the women are trapped in the domestic; the women are responsible for the family and for any children.

Q.18 Re-read Act 2 from the top of page 64 (*GERRY runs on.*) to page 67 (*CHRIS and GERRY join the others in the garden.*). Discuss how Friel presents the significance of gender in 1930s society in this extract and at least one other point in the play.

Possible approaches

Within the extract:

- Stage direction shows Gerry is full of energy and enthusiasm: he 'runs' in and out of Chris's life. As a man he is able to leave; his character juxtaposes sharply with Chris, highlighting the different attitudes towards men and women.
- Gerry dances with Agnes.
- Gerry sings 'Anything Goes'. This may be true for him (as a man) but it is ironic with regard to the sisters, who are constrained by Irish Catholic society. The list he sings emphasises the sisters' poverty.
- Gerry's flattery of Agnes – the sisters have very little interaction with men (they are shunned due to Boy Michael, but also trapped in the domestic).
- Chris's jealousy and refusal to dance with Gerry; his lack of awareness that he may have upset her.
- Gerry dancing and flirting with Maggie.

Wider play/other contexts:

- Gerry is Michael's father. By getting Chris pregnant and not marrying her he has condemned her to be shunned (Friel commenting on strict attitudes to sex outside of marriage in Irish Catholic society).
- Emphasises the fact that the men can leave (similar to Michael and Jack) while the women must stay at home, trapped and constrained by society.
- Gerry's initial appearance in Act 1 after being away for over a year; flattery; false promises; false optimism and enthusiasm.
- Link to change – reference to selling gramophones; invention of the radio – and wider world: he is going to join the International Brigade in Spain – again emphasising that he can be a part of the wider world.
- Gerry's appearances disrupt the household – he represents a wider world that the women cannot be part of.
- Students may choose to focus on the presentation of the sisters (rather than discussing Gerry again) – focusing on women's position in the domestic; the strict attitudes towards women in Catholic society; the effects of the Industrial Revolution on women; Kate's focus on reputation, etc; Rose's encounter with Danny, etc.

Arcadia

Q.19 Re-read Act 1 Scene 3 from page 52/page 54 in the new edition (Brice Good God, man, what have you told her?) to the end of the scene. Explore how Stoppard presents relationships between men and women in this extract and at least one other point in the play.

Possible approaches

Within the extract:

- Generally linked to sex.
- Septimus and Mrs Chater: Septimus having sex with Chater's wife is the reason Chater wants to have the duel; there is also the clear implication that Brice is also having sex with Mrs Chater ('she will never want for protection while Captain Brice has a guinea in his pocket'). Brice makes reference to Chater's 'conjugal property', highlighting 19th century attitudes to married women.
- Lady Croom and Byron: Lady Croom tells Septimus to stop Byron leaving; she is attracted to him but does not admit it.
- Septimus and Lady Croom: Lady Croom treats Septimus as her employee: 'Well, restrict your lessons to the *piano* side of the instrument and let her loose on the *forte* side when she has learned something'; he is in love with her (*Septimus has been watching Lady Croom's progress up the garden*). However, the class difference between them means he is unable to declare his feelings. The class difference between him and Thomasina is highlighted by him referring to her as 'Lady Thomasina' (she calls him Septimus, even though he is older, male and her tutor, showing class is more important).
- Lady Croom speaks the majority of the lines when she is on stage; the men defer to her.

Wider play/other contexts:

- Most male/female relationships are linked to sex in some way ('the attraction which Newton left out').
- Septimus and Thomasina – relationship moves from tutor/pupil at beginning (shown by the stage direction 'separately occupied') to falling in love at the end (shown by the waltzing).
- Septimus and Lady Croom – at the end of Scene 6 it is implied that she invites him to her room for sex.
- Byron is caught by Lady Croom having had sex with Mrs Chater; in a fit of jealousy, Lady Croom throws Byron out of the house (although she pretends it is because of her morals) – Byron leaving is central to Bernard's theory; Septimus receives a letter from Byron which explains everything, but Septimus burns it in front of Lady Croom without reading it, to stay on her good side (and this one small act means Bernard is able to make his mistakes).
- Bernard and Hannah – rivals in research; Romanticism versus Enlightenment/Age of Reason; Bernard as sexist and patronising.
- Bernard and Chloe.
- Lady Croom is in charge when she is on stage, but she has to defer to her husband's wishes about the garden (19th century attitudes to women).

Q.20 Re-read Act 1 Scene 4 from page 63/page 66 in the new edition (*Bernard enters in high excitement and triumph.*) to the end of the scene. Discuss how Stoppard presents ideas about academic research in this extract and at least one other point in the play.

Possible approaches

Within the extract:

- Bernard as the triumphant researcher – gloating and excited.
- His refusal to wait until he has confirmed his research (leads to his downfall).
- Bernard and Hannah's attitudes towards research are juxtaposed: he represents Romanticism, and he doesn't wait for proof; Hannah is much more cautious and wants proof (she is linked to the Age of Reason).
- Bernard's rudeness and sexism comes across when Hannah challenges him – Stoppard uses Bernard to show the misogyny of male researchers and academics.
- The importance of evidence – the centrality of letters to the play.
- Audience guesses Septimus wrote the mocking poem and not Byron.
- Hannah's excitement as she realises that the hermit must have been iterating algorithms - she shouts, which is out of character and unexpected – shows the importance of research to her.

Wider play/other contexts:

- The prop *The Couch of Eros* is central to the theme of research. Bernard believes it proves his theory, but the audience know he is misreading the evidence. Dramatic irony of Chater's dedication to Septimus.
- Unfolding events surrounding the book make the play enjoyable for the audience.
- Septimus casually discards the envelopes (so there is no addressee, allowing Bernard to mistakenly assume they are to Byron); burns the letter from Byron that would have explained everything. Tiny events have huge consequences (link to Chaos Theory).
- Act 2 Scene 7: Bernard discovers he was wrong. Audience may enjoy humour of Bernard getting his comeuppance: 'Fucked by a dahlia!' New evidence uncovered by Hannah shows the two Ezra Chaters were the same.
- Academic rivalry between Hannah and Bernard throughout the play.
- Bernard learns nothing: his final word is 'Publish!'.
- Hannah waits for proof and she is vindicated – at the end of the play Gus gives her the picture of Septimus and Plautus.

Broken Glass

Q.21 Re-read Scene 6 from page 41 (GELLBURG (*he seems momentarily on the edge of being reassured and studies HYMAN'S face for a moment, nodding very slightly*). I would never believe I could talk this way to another person. I do trust you.) to page 44 (GELLBURG *storms out*). Discuss the ways in which attitudes towards sex are presented in this extract and at least one other point in the play.

Possible approaches

Within the extract:

- Gellburg starting to open up to Hyman, but pauses and ellipses show how difficult this is for him; this can be linked in part to the time period (people talked less openly about sex in the 1930s), but a lot of it is due to Gellburg's repression.
- Gellburg's embarrassment about his impotence; challenges Hyman; starts talking about Hyman's reputation as a ladies' man; emphasises his insecurity and feelings of inadequacy.
- Lies to Hyman about making love to Sylvia; stage directions present him as terrified.
- Hyman's fears that Sylvia has spoken to Gellburg about him.
- Gellburg's physical symptom of his distress – thinking and talking about sex is making him feel ill - 'I'm going to vomit'.
- Gellburg's anger – shouts at Hyman, trying to assert control (control that he feels he has lost due to his impotence).

Wider play/other contexts:

- Scene 1: Hyman and Margaret comfortable with sexuality; touching each other, fantasising; juxtapose with Gellburg's attitude towards sex (linked to his repression of his Jewishness).
- Scene 2: Sylvia and Gellburg discuss his impotence; his embarrassment; Sylvia saying it no longer matters; Gellburg getting angry.
- Scene 3: Harriet tells Hyman about Sylvia and Gellburg's sex life and his impotence; throwing her up the stairs after everyone laughs at 'dirty' postcards.
- Scene 5: Sylvia and Hyman flirting; her sexual interest in him.

Q.22 Re-read Scene 7. Examine how Miller presents ideas about power in this scene and at least one other point in the play.

Possible approaches

Within the extract:

- Case: privileged; has power over Gellburg as his boss and as a non-Jew.
- Scene opens with Case standing; doesn't turn around when Gellburg enters.
- Gellburg's polite 'Excuse me ...' places him below Case; he is obviously worried, emphasised by the use of ellipses and repeated broken apologies.
- Effect of Case sitting down but not asking Gellburg to sit; Gellburg perches on a chair, emphasising his precarious position.
- Case talks over Gellburg; implies Gellburg must know Kershowitz because they are both Jewish – displaying prejudice of the time; implication that Gellburg cheated him.
- Stage directions: Gellburg's 'anxiety shoots right up' foreshadows his heart attack.

Wider play/other contexts:

- Other scenes with Case and Gellburg (Scene 4 and Scene 9) – reinforcing American prejudice against Jews; Gellburg's lack of power.
- Relationship between Sylvia and Gellburg; Sylvia's fear of Gellburg (her dream about him turning into a Nazi); Gellburg's attempts to control Sylvia – Harriet telling Hyman about Gellburg hitting Sylvia with a steak and throwing her up the stairs – using violence in an attempt to gain power and control; Sylvia's regret at Gellburg making her give up her job – part of why she resents him; link to attitudes towards women in the 1930s.
- Scene 8: Sylvia regaining some control/power.
- Wider context: Sylvia's illness linked to her fear of the power the Nazis have over the Jewish people in Germany – the old men cleaning the streets with their toothbrushes.

Kindertransport

Q.23 Re-read Act 2 scene 1 from the opening on page 47 to page 51 (same in both editions) (EVA. I can't ask Mrs Miller to do a seder.). Discuss how Samuels presents ideas about prejudice in this extract and at least one other point in the play.

Possible approaches

Within the extract:

- Setting: time shifts between past and present.
- Evelyn is unkempt, smoking; this is juxtaposed with scene from the past between Eva and Helga – Evelyn can't escape from her memories and the prejudice of the past.
- Dialogue: repetition of Faith asking to be let in – literal and metaphorical – effects of prejudice on Jews manifests itself in the present scenes.
- Postman: authority figure; played by same actor as the Ratcatcher – emphasises Eva/Evelyn's fear.
- Postman's Hitler impression shows casual racism in Britain; lack of understanding of what is happening in Germany; reference to 'smell' shows a darker tone.
- Eva saluting back to the postman.
- Props: the parcel and letter from Helga; Helga's attempt to maintain a connection and bond with Eva – sending her *Rattenfanger* (highlights theme of separation) and *Haggadah*. *Haggadah* links to Eva's German Jewish identity – an identity that is changing the longer she is in England, in part as a result of prejudice ('I can't ask Mrs Miller to do a seder').

Wider play/other contexts:

- Ratcatcher: symbol of Eva/Evelyn's fear; same actor plays all of the male characters – all authority figures (e.g. Organiser; Border Guard, Station Guard) – all demonstrate and reinforce theme of prejudice. End of play – Ratcatcher's shadow covers the stage showing the difficulty of escaping the past.
- Importance of other props e.g. the dolls; the cups and plates Evelyn gives Faith; the glasses Evelyn polishes; the chipped glass; the mouth organ, etc.
- Importance of setting – the attic represents secrets locked away.
- Sound effects e.g. trains; boat hooter – theme of journeys and separation as a result of the Nazis' prejudice against Jews.

Q.24 Re-read Act 1 scene 2 from page 28/page 29 in the new edition (FAITH. I don't want any tea.) to page 32/33 in the new edition (FAITH. What was the point in her having me if she was going to cut herself off?). Discuss how attitudes towards the past are presented in this extract and at least one other point in the play.

Possible approaches

Within the extract:

- Significance of Faith's name.
- Setting: storage room (attic) represents hidden secrets.
- Questions at the beginning of the extract: concern about her mother, but also irritation: 'Has she had the vacuum out yet?' – awareness that her mother is obsessive about cleaning; a way to shut herself off from her daughter and from her past.
- Faith finding the *Rattenfanger* book. Recalls the story – link to her mother without realising it.
- Desire to understand the past – keeps asking questions through the extract; past linked to identity.
- Faith's dawning understanding that Eva is her mother. Use of expletive to show her shock.

Wider play/other contexts

- Act 1 scene 1: Evelyn and Faith packing – mother/daughter relationship. Faith's desire to stay; desire for reassurance from her mother; concern for her mother; audience may feel sympathy towards her as her mother acts coldly; Faith watching helplessly as her mother polishes glasses – paralleled with scene from the past – Eva and Helga packing to leave; Helga's coldness as a way to protect herself and her daughter – audience can see in present the effects of this separation on Evelyn's attitudes towards Faith.
- Faith playing with the naked dolls and the train set.
- Faith looking through the boxes.
- Faith's attempts to get her mother to talk about the past.
- Act 2 scene 1: Faith attempting to get through to her mother literally and metaphorically when she is locked in the bathroom; importance of memory/identity.
- Act 2 scene 2: mirroring of Act 1 scene 1 – Faith and Evelyn packing but Faith now moving on; desire to understand her Jewish identity; final discussion with Evelyn – lacks sentimentality.

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> |

LT4 January 2012

Unit-Specific Guidance

Both sections of this paper require candidates to:

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

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

SECTION A : Critical Reading of Poetry (40 Marks)

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

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

Notes

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

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

Q.1 Examine some of the ways poets present human limitations and/or weaknesses.

Overview

Candidates could look at the character of the Wife of Bath but will need to consider carefully how Chaucer *presents* her weaknesses and/or limitations in light of her context. Equally, they might choose to focus upon the contents of the Tale and consider the Knight and the Loathly Lady in their quite different contexts. Donne's religious poetry provides enormous scope as does Milton's account of man and woman in Eden. In Blake's writing and *Lyrical Ballads* we should not be surprised to see a wider approach to these issues as "people" can quite reasonably be seen as mankind rather than specific characters

There are adequate opportunities for candidates to make their own relevant and illuminating connections with any of the unseen poems.

Q.2 "Every successful poem reminds us that the whole truth is never to be found on the surface of things." Discuss this view.

Overview

At the heart of the task is the idea that poetry has its own ways of addressing complexities and uncovering truths and, consequently, all answers will need to focus clearly upon *poetic techniques* rather than upon a list of possibly complex issues/truths which are raised in the poetry studied. For instance, candidates could show through analysis of the Wife of Bath's tone, language and imagery that there may be a strident woman on the surface but there is an insecure one underneath. An analysis of the imagery of Donne's secular and divine poems should reveal more about the nature of different kinds of love than is immediately apparent. Equally, the apparently simple truths about right and wrong in Milton's writing reveal complex dimensions on close inspection. Wordsworth's and Coleridge's "simple" folk and landscapes reveal complex moral and philosophical perspectives while a close analysis of tone and context in Blake's writing should show layers of irony and a system of complex thought.

There are adequate opportunities for candidates to make their own relevant and illuminating connections with any of the unseen poems.

Q.3 "One way or another, poetry always seems to be concerned with love." How far do you agree with this view?

Overview

All of the prescribed poetry texts provide a wealth of opportunities for candidates to address the presentation of "love" in all its forms and degrees. We should expect most responses to move beyond simple accounts of romantic love and allow for those candidates who want to show that while a concern with love might be an aspect of many poems there is more to them than that. However, we must beware of those who assert disagreement with the view in the title as a starting point for an essay on a topic of their own choosing!

There are adequate opportunities for candidates to make their own relevant and illuminating connections with any of the unseen poems.

Q.4 "It is primarily through imagery that poets make clear what cannot easily be expressed." Consider this view.

Overview

The task is largely concerned with the nature and role of imagery; the importance of the reader's imagination in the creative process of reading and the ways in which poets arrive at truths and insights through the ways they are encouraged by the poet to look at the world with fresh eyes or in unusual ways (lovers as compasses for instance or deities in the light of setting suns). There is plenty of material in all of the prescribed texts and we might see candidates observing that familiar images of marital disharmony or knightly arrogance in the *Wife of Bath's Prologue and Tale* are means to uncover an abstract idea about the status and value of women; or that Neo-Platonic abstractions are neatly addressed through the images of entwined lovers in Donne's work while the unexpected and violent imagery of some of the Holy Sonnets attempts to crystallize the apparent contradictions of divine love. Man's relationship with God and the rest of creation – abstract and difficult ideas of free will / predestination are effectively presented through the collapse of Adam's and Eve's relationship while abstractions such as malice, grace and justice are made accessible through the drama and its characters. In *Lyrical Ballads* and Blake's writing, the issue of challenging abstract ideas encapsulated in simple imagery is at the heart of an understanding and appreciation of the poems.

There are adequate opportunities for candidates to make their own relevant and illuminating connections with any of the unseen poems.

Q.5 Explore some of the ways poets make use of irony in their writing.

Overview

All of the poetry texts present excellent opportunities to look at a wide spectrum of ironic attitudes, circumstances and behaviour with an equally wide range of tones and applications: from the gentle teasing of *Expostulation and Reply* and playful humour of *The Flea*, *The Good Morrow* or *The Sunne Rising* to the daring imagery of *Batter My Heart*. Milton's work offers irony at work in the service of tragedy; Blake's writing uses irony in a didactic way to mock and satirize as well as instruct while Chaucer provides insights into character and cultural values/attitudes.

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

SECTION B: Shakespeare and Related Drama

(40 marks)

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

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

Notes

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

King Lear and Oedipus Rex

- Q.6** "In *King Lear*, Shakespeare makes very effective use of the tension between what characters choose to do and what they ought to do." In the light of this remark, and with comparative reference to *Oedipus Rex*, examine Shakespeare's presentation of the theme of duty.

Overview

The fundamental tension here between duty and selfishness should encourage responses which look analytically at Lear's decision to relinquish rule; Cordelia's unflinching honesty; her sisters' conspiratorial selfishness; Kent's loyalty; Edmund's Machiavellian opportunism and the Fool's loyalty and stubborn refusal to follow his own advice to avoid great ones in decline – and so on. We might see fresh and interesting discussions of Albany; Kent outside Gloucester's palace; Cordelia's return and the later stages of Edmund's career and demise. We could see illuminating points about Oedipus' refusal or inability to examine his own position in the light of guidance/advice and a complacent focus on himself as hero and victor over the Sphinx rather than as the source of problems for his land.

- Q.7** Examine the presentation and dramatic importance of violence in *King Lear*, showing how your ideas have been illuminated by your reading of *Oedipus Rex*.

Overview

Verbal, emotional and physical violence feature largely throughout the play and candidates should be able to relate (for instance) Lear's verbal displays to themes of power and impotence while Gloucester's blinding should lead to interesting discussions of the legitimate use of power and moral as well as physical blindness. Adventurous candidates might look at the violence done to the state and natural order by both well and evil intentioned characters. Planned infanticide, actual patricide, self-blinding, suicide and the fracture of natural order should provide plenty of points for connection to Oedipus.

Hamlet and The Revenger's Tragedy

- Q.8** Explore Shakespeare's presentation of the theme of justice in *Hamlet* and show how far your understanding and appreciation of this issue have been informed by your reading of *The Revenger's Tragedy*.

Overview

There should be plenty to say here about heavenly, legal and natural justice as candidates explore (among other features) the Prince's dilemma; the fate of corrupt rulers and their consorts; Laertes' corruption in his quest for justice and the fates (deserved or otherwise) of Polonius, Ophelia and Rosencrantz and Guildenstern. There are very rich opportunities to connect with *The Revenger's Tragedy* where candidates can find directly comparable circumstances to those in *Hamlet*, as well as more specific treatments of justice (or the lack of it) as courts and legal processes are examined and exposed as corrupt.

- Q.9 "From first to last, there is an overwhelming air of decay." Examine Shakespeare's presentation of the theme of decay in *Hamlet* and show how your ideas have been influenced by Middleton's treatment of the same theme in *The Revenger's Tragedy*.**

Overview

The imagery of the play, from the "lazar like" physical corruption of the poisoned old Hamlet; the "rank" offences of the "bloat King" Claudius; "reechy kisses" and "enseamed sheets"; blisters instead of roses on the forehead of love to the later scenes of unearthed bones in the graveyard, tells its own clear story. Ambitious responses may go on to consider the more metaphorical aspects of decay – moral values; honest government; natural order; family relationships. The skulls, incest and breakdown of moral order in *The Revenger's Tragedy* also tell their own story and should provide a wealth of illuminating connections.

Measure for Measure* and *The Duchess of Malfi

- Q.10 With comparative reference to *The Duchess of Malfi*, discuss the dramatic importance of religion in *Measure For Measure*.**

Overview

In *Measure For Measure* candidates might see religion as the source of laws against immorality and therefore as a convenience which upholds the power of those who exploit it – the Duke's disguise could provide interesting material for discussion. As a plot device, religion or the religious life, is central and there could be much lively analysis of religious and humane values in opposition. The Cardinal's immorality and hypocrisy in *The Duchess of Malfi* should provide some interesting connections as candidates consider different sorts of power and authority.

- Q.11 "It is impossible to sympathise fully with any of the characters in *Measure For Measure*." In the light of this remark, explore Shakespeare's techniques in shaping our responses to his characters with comparative reference to Webster's techniques in *The Duchess of Malfi*.**

Overview

Some might observe that every character is tainted in some way or another with weakness and/or selfishness and argue from that either it is difficult to sympathise or that this makes them more successful dramatic creations and brings them closer to how humans really are. The discussion could be widened to include the difficulties in which characters find themselves with some arguing that the circumstances are always presented as being of the characters own making and, therefore, it is difficult to sympathise. Some might use this idea as a bridge to *The Duchess of Malfi* where the Duchess' willfulness and her pursuit of private pleasure over public duty might be seen as grounds for losing sympathy, but we are more likely to see connections made through contrasts as essays consider the pathos of the Duchess' situation and injustices done to her.

The Tempest and Dr Faustus

- Q.12 Examine Shakespeare's presentation of the theme of obedience in *The Tempest* and show how your reading of *Dr Faustus* has illuminated your ideas.**

Overview

The play opens with an interesting presentation of obedience in the conflict between the sailors and their royal passengers. The theme then permeates the rest of the play and it is difficult to find any elements of plot or character which are not closely concerned with the idea. Therefore, we should expect candidates to be selective but among the most popular points of focus might be:

Prospero's relationships with Ariel, Miranda and Caliban (later Miranda and Ferdinand); discussion of the legitimacy of Prospero's insistence on obedience; the dynamics of the Royal party; Trinculo, Stephano and Caliban. In the partner text, obedience to God or the devil; servants' obedience to their masters; the more abstract ideas of obedience to the dictates of a range of moral laws and the legitimacy of all of these are issues which permeate *Dr Faustus* and should provide plenty of material for comparative reference.

- Q.13 "The conclusion to *The Tempest* might leave any audience with an uncomfortable sense of injustice." How far do you agree with this view and to what extent has your reading of *Dr Faustus* influenced your ideas?**

Overview

The ideas of retribution and punishment are very closely woven into *The Tempest* at nearly all points – even in the chaotic opening lines there is time to consider who might deserve hanging – and should provide a wealth of material for examination and debate. The legitimacy of Prospero's treatment of Caliban and his enslavement of Ariel (and threats of punishment to both) might persuade candidates to argue in one direction, while the lack of real consequences for the royal party might lead them in another direction. In both cases we might see detailed debate about Prospero as representative of heavenly power in both merciful and punitive modes. This approach could provide a profitable link with *Dr Faustus* as "punishment" (deserved or otherwise) becomes a means of exploring/judging Dr Faustus' endeavours in a renaissance context.

Richard II and Edward II

- Q.14 Discuss Shakespeare's examination of the qualities of kingship in *Richard II*. In the course of your writing, show how Marlowe's treatment of the theme of kingship in *Edward II* has illuminated your ideas.**

Overview

Accounts of Richard's character will not be sufficient to deal with an "examination of the qualities of kingship" and candidates will need to look closely at language and dramatic technique if they are to make a success of this task. The opening of the play with its emphasis upon mismanagement of nobles; personal corruption and overweening pride set against the theoretical dignity and divine sanction of kingship should provide plenty of promising material. Candidates could make connections through contrasts as they might see Edward's incompetence and immorality to be of a different sort but, similarly, his power rests upon a set of beliefs, assumptions and taboos.

Q1.5 One critic has asked, "Is it possible, at the end of the play, to believe with any confidence that England is in better hands?" What is your view of Shakespeare's presentation of Richard's opponents in the light of this remark, and how far have your ideas been influenced by your reading of *Edward II*?

Overview

We must beware of descriptive accounts of the progress of the rebellion and reward significantly only those responses which focus upon the presentation of characters/ideas and the structure of the play. Candidates may deal with the change in the style of government from pageantry and ceremony to pragmatic which some will see expressed in the poetry of the play while others might look at the means by which power is shown to assert itself and find little difference between the kind of corruption Richard was accused of at the start of the play and that which he suffers at the end. Gaunt's warnings to Richard about flouting sacrosanct traditions are reflected in the ways Bolingbroke himself gains power – or so it might be argued. In making connections, it might be argued that the ambitious and squabbling nobles in *Edward II* and attempts to manipulate his successor do not bode particularly well despite attempts to present a picture of regeneration and the possibility of wiser rule.

LT4 Section B Assessment Grid 40 marks in total

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



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