



GCE MARKING SCHEME

ENGLISH LITERATURE AS/Advanced

JANUARY 2013

INTRODUCTION

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

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

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

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LT1 January 2013

Unit-specific Guidance

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

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

Relevant assessment objectives for LT1 as a whole:

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

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

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

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

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

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

NOTES

SECTION A: Poetry post-1900 (30 MARKS)

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

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

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

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

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

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

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

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

Eliot and Yeats

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

Possible approaches

- Likely poems: *Prufrock*; *The Waste Land*; *Portrait of a Lady*; *Rhapsody on a Windy Night*; *Marina*
- Relationships between men and women often linked to isolation and disappointment
- Often focuses on failed relationships and people's inability to communicate
- In *Portrait* relationships are linked to boredom and sterility
- Presentation of relationships between men and women often linked to criticism of society
- Some students might argue there is an autobiographical element to the way Eliot portrays relationships between men and women
- Linked to memories
- Students might argue that Eliot's presentation of women is rarely positive
- Father/daughter relationship in *Marina*

Yeats connections

- Autobiographical element of some poems – love for Maud Gonne influences some poems (e.g. *When You Are Old*; *Among School Children*; *No Second Troy*) – often focuses on lost love and regret
- Relationships linked to sadness and memories (e.g. *Down by the Salley Gardens*)
- Relationships as fragile (e.g. *He Wishes for the Cloths of Heaven*)

Q.2 'Eliot often seems critical of society.' In the light of this statement, what connections have you found between the ways in which Eliot and Yeats write about the society in which they live? In your response you must include detailed reference to at least two of Eliot's poems.

Possible approaches

- Likely poems: *The Waste Land*; *The Hollow Men*; *Prufrock*; *Rhapsody on a Windy Night*; *Portrait of a Lady*
- Poems often critical of a range of aspects of society e.g. fragmentation of society; urbanisation; people's inability to communicate; loss of spirituality
- Critical of men and women and how they interact in society
- Moral decay of post-WWI Europe
- Urban decay of London

Yeats connections

- Desire to escape urban society (e.g. *The Lake Isle of Innisfree*) – students may link to Eliot's criticism of urban London
- Writes poems about the struggles in Ireland; focus on Irish nationalism (e.g. *An Irish Airman Foresees his Death*)
- The fading of grandeur and heroism in Irish society

Larkin and Abse

Q.3 'Larkin's preferred voice is that of the detached observer.' In the light of this statement, what connections have you found between the ways in which Larkin and Abse make use of first person speakers in their poems? In your response you must include detailed reference to at least two of Larkin's poems.

Possible approaches

- Likely poems: *Mr Bleaney*; *Broadcast*; *For Sidney Bechet*; *Toads Revisited*; *The Whitsun Weddings*; *Self's the Man*; *A Study of Reading Habits*; *The Importance of Elsewhere*; *Dockery and Son*; *Reference Back*; *Wild Oats*
- Uses first person to explore a range of themes including death, loneliness, isolation, sadness, disappointment, etc. Usually his speakers express dissatisfaction with life
- Often cynical, critical speakers; many of Larkin's speakers observe and comment on the world (e.g. *Whitsun Weddings*); some may argue Larkin's personas come across as snobbish
- It is interesting that the use of first person does not always make us feel more connected to the speaker – often the speaker remains detached from us
- Students may comment on moments in the poems where the speaker appears more connected e.g. *An Arundel Tomb*

Abse connections

- Often writes autobiographical poems where it can be argued he is the speaker
- In contrast to Larkin, his use of first person makes the reader feel closer to the speaker; this is particularly true in his poems about the death of family members (e.g. *In Llandough Hospital* and *Postcard for his Wife*); it could be argued there is a confessional element to some of Abse's poems
- Often uses first person to explore often personal memories (e.g. end of a relationship, like Larkin, in *Blond Boys* – but quite humorous)
- Takes on personas e.g. characters from Welsh mythology (*The Lament of Heledd*) or the twelfth century (*The Boasts of Hywel ab Owain Gwynedd*); often writes about memories of Cardiff; more grounded in his national identity than Larkin? Contrast with the speaker of *The Importance of Elsewhere* feeling more comfortable away from England

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

Possible approaches

- Likely poems: *Ambulances*; *Mr Bleaney*; *Nothing to be Said*; *Love Songs in Age*; *Toads Revisited*; *Days*; *Wild Oats*; *Afternoons*; *Home is so Sad*; *MCMXIV*
- Students are most likely to link loss to death, but they should be rewarded, as ever, for any valid approach
- Loss linked to disappointment and disillusionment (e.g. implied death of Mr Bleaney)
- Sense of loss linked to relationships – again often linked to disappointment (e.g. *Wild Oats*; *Talking in Bed*)
- Loss of summer linked to growing old (*Afternoons*)
- Loss of innocence (*MCMXV*)

Abse connections

- Again, loss is linked to death – usually of loved ones (e.g. *In Llandough Hospital*; *Postcard to his Wife*); arguably more personal and poignant than Larkin's poems on loss
- Writes about his mother growing old – aware that she is coming to the end of her life and that he will lose her (*Down the M4*; *A Winter Visit*)
- Sometimes deals with loss with humour (e.g. *The Death of Aunt Alice*)
- Loss linked to relationships (e.g. *Blond Boys*) – humour
- Explores loss of innocence like Larkin, but where Larkin writes about the end of the innocence of a generation, Abse writes about the end of his son's childhood (*Sons*)

Plath and Hughes

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

Possible approaches

- Likely poems: *Face Lift*; *Mirror*; *Wuthering Heights*; *The Moon and the Yew Tree*; *Ariel*; *A Birthday Present*; *Tulips*; *You're*; *The Manor Garden*; *Morning Song*; *Nick and the Candlestick*; *Daddy*; *Cut*; *Poppies in October*; *Poppies in July*
- Often focuses on loss of identity or changing identity as in *Face Lift* – critical of desire to change identity? Disturbing imagery linked to loss of identity; sense of metaphorical rebirth
- Often a focus on appearance (*Face Lift*; *Mirror*)
- Loss of identity is at times presented as celebratory, as in *Ariel* – the speaker 'unpeels' their obligations and rejects their domestic role, instead galloping into the morning, symbolic of new beginnings; in *Tulips* initially the speaker's loss of identity is presented as peaceful
- Imagery of metaphorical rebirth appears in many poems (e.g. *Face Lift*; *A Birthday Present*; *Ariel*)
- Students many choose to write on Plath's identity as a mother and how she explores this through her poems
- Considers the identity of her children
- Identity as shaped by her father (e.g. *Daddy*)

Hughes connections

- Less focused on his own identity and more on the natural world (e.g. takes on persona of Hawk in *Hawk Roosting*)
- Concerned with Plath's identity as it was shaped by her father (e.g. *The Bee Meeting*)
- Plath's identity as presented in *Red*
- His identity as a father (e.g. *Full Moon and Little Frieda*)

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

Possible approaches

- Likely poems: *Daddy*; *Full Fathom Five*; *Little Fugue*; *Suicide off Egg Rock*; *The Stones*; *Face Lift*; *Wuthering Heights*; *Tulips*; *The Bee Meeting*; *Ariel*; *Edge*
- Students may approach the theme of loss in a number of ways, for example linking it to death, sadness and grief and/or loss of identity/self
- Autobiographical poems exploring feelings of loss of father – violent and disturbing imagery of *Daddy*; desire to join with father at the end of *Full Fathom Five* – shows how unbearable the loss is
- Sense of loss is often linked to violent grief
- Loss of identity and self can be both negative as in *Face Lift* (critical of woman and of society), *Wuthering Heights* (where a loss of self is linked to death) and *The Bee Meeting* or positive, as in the celebratory loss of identity in *Ariel*; in *Tulips* the loss of identity is initially presented as something to be desired, but ultimately (arguably) the speaker realises it is better to feel something rather than nothing

Hughes connections

- As with Plath, often writes about personal loss, especially his loss of Plath (e.g. *Red*; *Daffodils*); loss linked to memories and lost love
- Loss of his father-in-law (*The Day He Died*) – sadness; more gentle display of grief than Plath's *Daddy*

Duffy and Pugh

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

Possible approaches

- Likely poems: *Girl Talking*; *Comprehensive*; *Lizzie, Six*; *Education for Leisure*; *Whoever She Was*; *Standing Female Nude*; *Oppenheim's Cup and Saucer*; *Shooting Stars*; *The Dolphins*; *A Healthy Meal*; *Weasel Words*; *Poet for Our Times*; *Making Money*; *Dream of a Lost Friend*
- There are lots of ways students can approach this question, and it can be argued that almost all of Duffy's poems have some kind of political aim. Students will likely argue that politics is a key theme in Duffy's work
- Political issues include: treatment of animals; vegetarianism; Holocaust; the media; capitalism; attitudes to women (especially violence against women and children); politics; gender; AIDS
- Students may choose to focus on Duffy's poems on lesbianism
- Students may choose to write on the *World's Wife* poems, as these poems have a clear feminist aim
- Use of dramatic monologue to give voice to marginalised people

Pugh connections

- Range of political issues – as with Duffy, this is a key theme in Pugh's work. Some poems very explicitly political (e.g. *M.S.A.*; *The Frozen Field*; *Nothing Happened Here*; *Torturers*; *She was Nineteen and she was Bored*; *A short history of cocaine abuse*; *Because*; *Birmingham Navigation Graffiti*)
- Like Duffy, uses animals to parody politics - Duffy uses weasels, Pugh uses marmots (*The Chester Zoo Marmot Movement*)
- Like Duffy, writes about the Nazis (*She was Nineteen*)
- Like Duffy, Pugh wants to draw our attention to issues that are perhaps forgotten/ignored

Q.8 Compare the ways in which Duffy and Pugh write about powerful emotions in their poems. In your response you must include detailed critical discussion of at least two of Duffy's poems.

Possible approaches

- Likely poems: *Mrs Midas*; *Mrs Lazarus*; *from Mrs Tiresias*; *Mrs Aesop*; *Queen Kong*; *The Dolphins*; *Originally*; *In Mrs Tilcher's Class*; *Lizzie, Six*; *Girlfriends*; *The Way My Mother Speaks*
- There are a range of ways students can approach this question, as long as they address the idea of strong emotions being conveyed in poems: powerful emotions explored by Duffy include grief/sadness; love/desire; anger; loss; nostalgia; humour, etc.

Pugh connections

- Students can choose similar emotions or different ones: grief/sadness (e.g. *Old Widowers*); love/desire (e.g. *St Cuthbert and the Women*; *The Haggard and the Falconer*; *Love*; *On the gift of a carnation*; *Bright murderesses*); anger (e.g. *Eirik the Red*); loss (e.g. *Old Widowers*; *Uninhabited Island*; *Hello*; *Biology 2*; *I think someone might write an elegy*); nostalgia (e.g. *Shoni Onions*); fear (e.g. *Paradise for the Children*), etc.

Heaney and Sheers

Q.9 What connections have you found between the ways in which Heaney and Sheers write about the relationship between the individual and nature in their poems? In your response you must include detailed critical discussion of at least two of Heaney's poems.

Possible approaches

- Likely poems: *Digging*; *Death of a Naturalist*; *Blackberry Picking*; *Follower*; *Personal Helicon*; *Thatcher*; *The Peninsula*; *Alphabets*; *The Haw Lantern*; *Hailstones*; *The Wishing Tree*; *Bogland*; *Relic of Memory*
- Nature part of Heaney's identity as a poet
- Uses images of nature to explore the themes of growing up and the movement from innocence to experience (e.g. *Death of a Naturalist* and *Blackberry Picking*)
- Nature linked closely to his homeland (as in the bog poems)
- Nature linked closely to memories of his family (as in *Digging* and *Follower*)

Sheers connections

- Nature part of Sheers' identity as a poet
- Nature also linked to homeland (as in *History*, *Y Gaer* and *The Hill Fort*)
- Nature also linked to memories of his family (as in *Farther*, *Trees* and *Late Spring*)
- Also uses images of nature to explore growing up and movement from innocence to experience (as in *Hedge School*)

Q.10 Compare the ways in which Heaney and Sheers write about political issues in their poems. In your response you must include detailed critical discussion of 'Requiem for the Croppies' and at least one other of Heaney's poems.

Possible approaches

- Likely other poems: *From the Frontier of Writing*; *The Republic of Conscience*; *Wolf Tone*; *Relic of Memory*; *Bogland*
- *Requiem for the Croppies* is an overtly political poem, published on the 50th anniversary of the 1916 Easter uprising; commemorates Irish rebels of 1798; sympathy for rebels; shocking imagery; imagery of unity; use of first person
- Some of Heaney's poems are overtly political, such as *Wolf Tone* and *The Republic of Conscience* (written for Amnesty International)
- Combines writing with being stopped at a military checkpoint in Northern Ireland (*From the Frontier of Writing*)
- Heaney's focus on Ireland can be viewed as political, for example focusing on Ireland's identity (such as the bog poems – in *Bogland* Ireland's landscape is contrasted with that of America) or his poems celebrating the rural traditions of Ireland (as in *Thatcher* and *The Wife's Tale*). Students may choose to write about the way Heaney chooses to keep Ireland's rural traditions alive in his poetry in *Digging*

Sheers connections

- Also writes about war and death e.g. WWI in *Mametz Wood* and WWII in *Happy Accidents*
- Also writes about his national identity (Welsh) as in *The Flag* and *History*
- Overtly political poems e.g. *Drinking with Hitler*
- Sadness about loss of industry (as in *The Steelworks*)
- Students may argue that Sheers' politics are more personal

Boland and Pollard

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

Possible approaches

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

Pollard connections

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

Q.12 Compare the ways in which Boland and Pollard use first person speakers in their poems. In your response you must include detailed critical discussion of 'Mise Eire' and at least one other of Boland's poems.

Possible approaches

- Likely other poems: *The Botanic Gardens; The Journey; I Remember; An Irish Childhood in England: 1951; Athene's Song; After the Irish of Egan O'Rahilly; Child of Our Time; Fever; Suburban Woman: a Detail*
- Can be argued that many poems are autobiographical
- Many first person poems are linked to the theme of childhood and memories (e.g. *I Remember, An Irish Childhood*)
- Takes on personas for example in *Mise Eire* and *Egan O'Rahilly* to explore the past history of Ireland – gives a voice to those who were silenced (especially women) – use of first person helps explore political issues
- Gives a voice to women from mythology, often to make a political point (e.g. *Athene's Song*)

Pollard connections

- Also writes very personal poems – many poems autobiographical about illness and death of father (e.g. *The Bad News; Cordelia at the Service Stop; My Father and the Snow*) and about her travels round the world (e.g. poems in *The Journey*)
- Students may argue Pollard is more personal than Boland
- Uses first person to explore taboo topics: illness, death, depression

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="right">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="right">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="right">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="right">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="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 poems. Occasional textual support. <p align="right">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="right">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="right">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="right">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="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 basic links between core and partner texts.</p> <p align="right">0-1 mark</p>	<p>Can make some basic, usually valid comparisons/connections between core and partner texts.</p> <p align="right">2 marks</p>	<p>Makes generally clear and appropriate comparisons/connections between core and partner texts.</p> <p align="right">3 marks</p>	<p>Makes purposeful use of specific connections and comparisons between core and partner texts.</p> <p align="right">4 marks</p>	<p>Productive and discerning comparisons/connections between core and partner texts.</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 poems 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>Confident and informed discussion of other relevant interpretations.</p> <p align="right">5 marks</p>

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

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

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

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

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

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

Murmuring Judges

Q.13 Re-read Act 1 Scene 5 from page 21 (LESTER: Sign. Your real name.) to page 25 (BARRY: Don't believe it, darling. It wasn't luck.). Explore how Hare presents men and male attitudes in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Police force as a boys' club: Barry refers to the others as 'boys' - camaraderie, but also sexist as Esther and Sandra are present – highlights Hare's point that women have to be one of the 'boys' to fit in; banter and mock insults between the men; use of casual expletives ('It's like a small rodent has pissed in my mouth.')
- The sexist discussion of the barmaid; Barry's change of attitude when he notices Sandra is present
- Barry's casually sexist use of the word 'darling'
- Lester's casual racism towards the Asian solicitor ('Abu ben Dhabi or whatever he's called') and to Dave who is Welsh ('a bloody Taffy'); Lester's use of 'mate' when insulting Dave – banter, but darker tone
- Barry's description in the stage directions as '*wearing thick dark glasses, like a film star*'
- Students might discuss the way the police officers speak to the people who have been arrested

Wider play/other contexts

- Presentation of the lawyers – boys' club – similar to police force. Hare uses male characters to show sexism throughout the legal establishment
- Hare often juxtaposes male characters with female; female characters often linked to justice (Irina, Sandra) while the males are often linked to injustice (Barry, Sir Peter etc.)
- Presentation of Barry throughout the play
- Gerard is used by Hare to show the faults in the legal system

Q.14 Re-read Act 2 Scene 8 from the beginning at the bottom of page 102 to page 106 ((*Jimmy breezes into the charge room.*)). Discuss how Hare uses characters and staging to criticise early 1990s society in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Staging: juxtaposition of court and prison – criticism of legal system. Lighting mirrors Gerard's mood: '*It is gloomier than ever*'
- Criticism of penal system: drugs search means prisoners are locked up all day (Beckett's 'Oh, only a day.')
- Beckett's attitudes to the government's prison enquiry: 'the only countries that have decent prisons are the ones where the government themselves have just been let out'.
- Prejudice against Irish reinforced by Gerard's sentence only being cut by six months
- Gerard as a character is used to criticise the way the legal establishment in the 1990s radicalised the Irish (as a result of prejudice) – 'It's a book on Irish history. I've never been interested. But I'm sort of interested now.'
- Gerard's presentation as hopeless shown in stage directions (e.g. '*He doesn't turn.*')
- Gerard's argument that we are 'in separate compartments'
- Irina's attempt to change the prison system with the John Wilkes Society (but 'I'm only sorry there are so few of us here'); juxtaposed with warden shouting 'Stopping out!'
- Use of Mozart music

Wider play/other contexts

- Extract parallels Act 1 Scene 6, when Irina first visited the prison – students may juxtapose her optimism with the grim reality of the extract
- Students may choose from a wide range of other points in the play, and they can focus on a range of aspects of 1990s society criticised by Hare (e.g. court, lawyers, police, penal system etc.)
- Likely to mention a range of contextual influences including Guildford Four and Maguire Seven; Hare's *Asking Around*; attitudes to women in 1990s etc.

Oleanna

- Q.15** Re-read Act 2 from page 53 (JOHN: Because it is the essence of all human communication.) to the end of the scene on page 57. Discuss how Mamet presents relationships between men and women in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Male/female relationships used to explore (and often criticise) a range of social and political issues
- Gender linked to power struggle
- Gender conflict; miscommunication; inability of John and Carol to properly understand each other
- Teacher/student relationship – male as authority figure; female of lower status
- John tries to control language; still patronising towards Carol; still interrupts her (as in Act 1)
- Telephone interrupts again – John still not respecting Carol (he only hesitates for '*a moment*' before picking up the phone)
- John's relationship with his wife through telephone call (e.g. 'Babe, baby')
- Carol's attempt to challenge John's authority
- John attempting to restrain Carol and her response (audience response – sympathy for Carol?)

Wider play/other contexts

- Act 1: John clearly in control; authority figure with power
- Act 3: shift – Carol has more power (due to her group); Carol's accusation of sexual assault (audience may lose sympathy for Carol here); Carol's assertion that she is speaking on behalf of her group (all women?) – link to feminist movement
- End of play – Carol tries to control how John interacts with his wife; John's violent physical response; Carol's final words; different audience responses

Q.16 Re-read Act 1 from the beginning on page 1 to page 8 (CAROL: No, no, no, you can't, you can't ... I have to ...). Discuss how Mamet presents the interaction between teacher and student in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Play opens with John on the phone talking to his wife – inappropriate for a teacher, especially as he is talking on the phone for a long time; ignores Carol
- Play opens with John speaking and Carol silent – mirrors their statuses and Carol's lack of power at the beginning (reinforced by Carol's reference to her socio-economic background)
- Setting: John's office – he is the authority figure who has the power; desk between them suggests clear and appropriate boundaries (although contrast with John discussing his private life in front of Carol)
- Patronising towards Carol; critical of her essay, but without explaining how she can improve
- John's use of language excludes Carol – he is unable to communicate in a way she understands (students may argue this is evidence that he is not a good teacher)
- Carol's fear that she will fail the course – real sense of desperation; doing what she thinks she is supposed to as a student (taking notes; buying John's book)
- Carol's attempt to tell John that the language he uses is too difficult and his dismissal of this: 'No. I don't think that's true.'

Wider play/other contexts

- Whole play takes place in John's office
- Use of telephone prop throughout play; John continues to have private conversations when Carol is in his office
- John's interruptions when Carol is speaking
- John's desire to take off the 'artificial strictures' of teacher and student
- John's view of teaching as 'hazing' and Carol's reaction
- The shift in power between them between Act 1 and Act 3, mirrored in the use of language
- John restraining Carol at the end of Act 2
- Carol's interpretation of their interaction in Act 1 and at the end of Act 2

Dancing at Lughnasa

Q.17 Re-read Act 2 from page 59 (MICHAEL: The following night...) to page 62 (MAGGIE: Maybe I should go to Ryanga with you, Jack.). Explore the way Friel uses characters and dramatic techniques to criticise 1930s Irish society in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Use of monologue/direct address to audience: Michael tells us what happens to the characters, creating sympathy for them (family destroyed by attitudes of society and changes in Ireland)
- Use of time shifts
- Criticising attitudes to women: Michael was able to escape Ballybeg; Maggie and Kate remain trapped; Agnes and Rose escape, but to poverty and suffering
- Critical of effects of Industrial Revolution on Ireland – industrialisation forced many to go to England to seek work (like Agnes and Rose); many people, in particular women, ended up in poverty
- Shocking for audience to see characters (before and after the monologue) and to hear that they have died in such poverty
- Maggie's reference to dressmaker – employment for Agnes (women in domestic roles)
- Reference to 'Eggs Ballybeg' (three eggs between eight people - shows poverty)
- Maggie's joking (but poignant) reference to being without a husband

Wider play/other contexts

- Michael's other monologues: beginning 'I know I had a sense of unease ... of things changing too quickly before my eyes, of becoming what they ought not to be'; monologue at end of Act 1: we discover that Kate lost her job as a teacher (due to Jack); final monologue: Maggie trapped in the domestic; Chris trapped: 'My mother spent the rest of her life in the knitting factory – and hated every day of it.'
- Boy Michael – reveals 1930s attitudes towards love children, sex outside of marriage and single parents; making the kites – symbols of freedom – again reinforcing that the men can leave while the women are trapped in the domestic
- Presentation of sisters – Friel critical of attitudes to women; trapped in domestic
- Use of songs and singing to criticise aspects of society

Q.18 Re-read Act 1 from page 6 (MAGGIE: 'Summer time was nearly over;') to page 10 (*CHRIS holds up a skirt she is ironing.*). Discuss how Friel presents home life in this extract and at least one other point in the play.

Possible approaches

Within the extract

- 1930s attitudes to women
- Staging: whole play takes place in the house (focus on domestic; reinforces theme of entrapment)
- Chris ironing
- Poignancy of Maggie's song about the Isle of Capri – desire for freedom and love; immediately juxtaposed with the domestic task of calling for the chickens
- Costume (Rose wearing an apron, etc.)
- Agnes and Rose making gloves
- Kites – symbolic of freedom (ironic)
- Relationship between Boy Michael and his aunts (audience sees a different side of Kate)

Wider play/other contexts

- References to distance of house from the town - isolation
- Kate as the head of the household – taking on traditionally patriarchal role?
- Maggie looking out of window – symbol of desire for freedom
- Sisters dancing – release (dancing takes them physically outside of the house); Maggie puts flour (symbol of the domestic) on her face – transforms herself
- Constant juxtaposition of outside world (e.g. radio) with domestic
- Juxtaposition between freedom and responsibility

Arcadia

Q.19 Re-read Act 2 Scene 7 from page 117/page 119 in new edition (Thomasina There. I have made a drawing of you and Plautus.) to page 121/page 123 in new edition (Hannah Think of it as a breakthrough in dahlia studies.). Explore how Stoppard makes use of the 1800s and 1990s time periods in this extract and at least one other point in the play.

Possible approaches

Within the extract

- In Scene 7 the two time periods have merged for the first time. This is key to the creation of disorder on stage (linked to entropy – the movement from order to disorder) – the audience are likely to be confused. This disorder is reflected in the table which is now covered in many props (from both time periods), in the fact that the whole play takes place in the same schoolroom and in the fact that the present day characters are wearing Regency costumes (for the party)
- Gus/Augustus played by same actor (reinforces disorder)
- A lot is revealed in this extract: Septimus' brother as editor of the *Piccadilly Recreation* (juxtapose with Bernard believing Byron wrote the reviews); both Ezra Chaters were the same person etc.
- Thomasina's drawing of Septimus and Plautus is the final piece of proof Hannah needs (unlike Bernard she has waited for proof and she is vindicated)
- Importance of props
- Doubling of characters
- Humour of Bernard's comeuppance (taboo lexis contrasts sharply with more formal lexis of Regency period); humour that Bernard still gets it wrong

Wider play/other contexts

- Scene 1 set in 1809; Scene 2 set in 1990 – initially confusing for the audience as all the action takes place in the same room
- Scenes are initially turn about (1800s, 1990s) – however, Act 1 Scene 4 (present day) is followed by Act 2 Scene 5 (present day). This is surprising for the audience and links to the increasing disorder on stage; further, it keeps Septimus' fate a secret from the audience for longer
- Shifting between past and present allows the audience to see how the present day characters (mainly Bernard) are misinterpreting the past – enjoyable for audience
- Stoppard is able to show different attitudes in the different time periods (although some, such as sexist attitudes towards women, appear in both time periods – students may argue that Stoppard is showing that the past is not so different from the present)

Q.20 Re-read Act 2 Scene 5 from page 77/page 79 in new edition (Bernard Last paragraph.) to page 81/page 84 in new edition (Bernard (*ignoring her*) If knowledge isn't self-knowledge it isn't doing much, mate.). Discuss how Stoppard presents ideas about knowledge in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Setting: old schoolroom (linked to theme of knowledge)
- Bernard's interpretation of the past; audience will enjoy hearing when he gets it wrong
- Bernard's repetition of 'Without question' but comes to wrong conclusion
- Bernard as performer – desires knowledge for personal glory; hubristic; humour of Hannah deflating his pomposity (juxtapose with Chloe who supports Bernard – due to her sexual attraction to him)
- Inability to ever properly know the past
- Bernard and Valentine's different attitudes to knowledge: argument between art and science
- Bernard rather unpleasant in this extract – does not like to be challenged; sexist
- Hannah's repeated questions about the dust-jacket

Wider play/other contexts

- Thomasina's quest for knowledge (first line in the play is a question) – linked to her genius; also linked to her movement from innocence to experience (Garden of Eden)
- Hannah's quest for knowledge – she represents Age of Reason/Enlightenment while Bernard represents Romanticism; Hannah waits for proof and she is shown to be correct (Gus giving her drawing of Septimus and Plautus at the end); even when she goes on gut instinct (e.g. the picture of Byron on the dust jacket) she is right
- Septimus' quest for knowledge after death of Thomasina (due to guilt); Septimus telling Thomasina that all lost knowledge will be recovered (linked to Thomasina's iterations)
- Audience often knows more than the characters – enjoyable
- Bernard's downfall in Act 2 Scene 7
- Chaos Theory (tiny actions have huge consequences) means it is impossible to know the past; sexual attraction linked to Chaos Theory (e.g. Septimus burning letter from Byron for Lady Croom)

Broken Glass

Q.21 Re-read Scene 2 from page 20/page 26 in new edition (GELLBURG. I went to see Dr Hyman last night.) to the end of the scene on page 24/page 31 in new edition. Discuss the ways in which relationships between men and women are presented in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Sylvia and Gellburg – uncomfortable around each other e.g. his careful kiss on her cheek and her alarm
- Gellburg takes Sylvia's hand – desire for connection; attempt to communicate
- Gellburg's attempt to make Sylvia happy; car represents freedom
- Inability to properly communicate (e.g. shown by ellipses)
- Their different attitudes to events in Germany
- Allusions to his impotence
- 1930s attitudes to women and marriage

Wider play/other contexts

- Sylvia and Gellburg elsewhere in the play
- Hyman and Margaret as a contrast to Sylvia and Gellburg (e.g. end of Scene 1)
- Sylvia and Hyman – their attraction; Sylvia's desire for physical intimacy
- Scene 3: Harriet telling Hyman about Philip and Sylvia's relationship

Q.22 Re-read Scene 11 from the top of page 69/page 80 in new edition (**GELLBURG. Why is it so hard to be a Jew?**) to page 72/page 84 in new edition (**HYMAN exits. GELLBURG stares into space.**). Examine how Miller presents ideas about identity in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Gellburg's struggle with his Jewishness
- Reaction against Jewish stereotypes (Chinese Jews)
- Hyman's relaxed acceptance of his Jewishness, his rationality
- Hyman's Jewishness - only part of his identity, also a socialist, married to a non-Jew
- The Jews aren't the only group who claim they are persecuted (is this the analysis of a doctor? Is it simplistic?)
- Is Hyman arguing people have more in common than they realise?

Wider play/other contexts

- Gellburg's struggle with Jewishness throughout play – introduced at very beginning (Gellburg not Goldberg)
- Gellburg's struggle with his identity as a man
- Sylvia's struggle with her identity as a woman; had to give up job; feels stifled

Kindertransport

Q.23 Re-read Act 2 Scene 1 from page 68/page 67 in new edition (*EVELYN takes the letter and tears it.*) to page 72 (both editions) (*EVELYN. I've put an end to the trouble.*). Discuss the effect of Samuels' use of time shifts in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Makes vividly clear the effects of the past on the present
- Helps show how Eva became Evelyn
- Audience more likely to sympathise with Evelyn when they know about her past
- Evelyn: 'All our children leave us' – shows effects of separation at a young age
- Evelyn tearing the letters shows her desire to destroy the past; juxtaposed with scene in the past where Eva decides to reject her German Jewishness – shows process of Eva changing identity into Evelyn
- The newsreel of the liberation of Belsen is shocking; Eva's response 'I don't want to cry' could be shock or it could be because she has already distanced herself from her family and her past
- Lil says 'What you don't see can't come back to haunt you' – but Evelyn *is* haunted by the past
- Faith is physically excluded from the storage room – mirrors the way her mother excludes her emotionally
- Lil fixing Eva's skirt – poignant contrast with opening scene where Helga tries to teach Eva to sew so she is self-sufficient and refuses to help her

Wider play/other contexts

- Use of time shifts throughout shows the effect of the past on the present and shows how Evelyn became Eva – there are lots of extracts that the students could choose e.g.
- Opening scene: time shifts show effects of past on present; parallels mothers and children separating (although the 1930s separation is a forced one)
- Final scene: Faith asks about her grandparents, and the audience sees the final meeting between Eva (now asking to be called Evelyn) and Helga – poignant; unable to understand each other (highlighted by Helga speaking in German, which Eva can no longer understand)

Q.24 Re-read Act 1 Scene 2 from page 33 (both editions) (EVA (*showing the letter to LIL*). My letter is finished.) to page 36/page 37 in new edition (FAITH. So what else did she change?). Discuss how attitudes towards German Jews are presented in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Eva's attitude towards her parents – supportive; caring; still believes they will be able to come to England; however, Eva learning English (shown in the letter) is one sign of her changing identity (eventually becoming Evelyn); this rejection of her identity is reinforced later in the extract when Lil tells Faith Evelyn changed her date of birth to the day she arrived in England
- Reference to anti-Semitic attitudes in Germany in Eva's letter – 'dangers'
- Lil's attitude – encourages Eva to eat ham even though it is against her Jewish identity; Lil in part to blame for Eva losing her German Jewishness; however, Lil did take Eva in – shows caring attitude
- British society's attitudes to German Jews: Eva's mother and father will only be able to get work as servants (even though her father was a bank manager)
- Adverts in paper – shows there are many German Jews trying to get to Britain
- Lil tells Faith that Eva had to cope with a lot due to anti-Semitism in Germany, especially being separated from her parents

Wider play/other contexts

- Prejudice of Nazis is what leads to forced separation of Eva and Helga; attitude of Border Officer towards Eva
- Anti-Semitism leads to concentration camps – Helga tells of losing her husband and her suffering in a camp; the newsreel of the liberation of Belsen that Lil tries to hide from Eva
- Casual racism of British shown through Postman; also shows lack of real understanding as to how dangerous Hitler was – treats it like a joke
- Suspicions and racist attitude of Station Guard
- Eva's rejection of her German Jewish identity
- Faith's desire to find out about her German Jewish identity

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 2013

Unit-Specific Guidance

Both sections of this paper require candidates to:

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

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

SECTION A : Critical Reading of Poetry

(40 Marks)

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

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

Notes

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

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

Q.1 Explore some of the ways poets present loss and/or disappointment

Overview

The quality of responses may be differentiated by candidates' abilities to address the ways loss/disappointment have been presented in terms of *poetic techniques*. Narrative accounts of the loss or disappointment identified in various works (however detailed) are unlikely to score highly under AOs 1 and 2.

There are some very obvious materials in the set texts such as:

- The Wife of Bath's beauty; the knight's wedding night; the changed world (loss of romance) where friars not incubi are the threats.
- Failed seduction or disappointment in the poet's inadequate response to God in Donne; self-loathing; Love itself as disappointing (*Love's Alchemie*); disappointment in women in general.
- Loss of man's innocence in paradise in *Paradise Lost*; lost relationship with God; disappointment in the post-lapsarian world; deterioration of Adam and Eve's relationship; overarching context of Satan's loss of heaven.
- Loss of innocence; political/social and religious failure; human corruption and inadequacy; treachery of authority figures in Blake.
- Similar ideas in *Lyrical Ballads* plus the moving accounts of personal loss throughout the body of the works from *The Ancient Mariner* to *We Are Seven*.

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

Q.2 Discuss the ways poetry might be said to entertain and instruct the reader at one and the same time.

Overview

Much will depend upon candidates' abilities to get a grip on "entertain" and "instruct". We might see some very limited responses which attempt to argue that entertainment is about "fun" and there is little to be found in poetry but, nevertheless, poetry "teaches us how to live." More successful responses will start to see entertainment in this sphere as more to do with emotional and intellectual stimulation while "instruct" might be seen more in terms of stimulating moral awareness and revealing new perspectives on life.

Approaches could include:

- *The Wife of Bath's Prologue and Tale* provides a very wide range of material (e.g. observations on relationships; marriage; interpretation of scripture; comments on contemporary society; attitudes towards poverty, the hierarchy and morality) but we must beware of detailed regurgitation of the Wife's biography with the claim that her account is entertaining and we have something to learn about the pitfalls of marriage tagged-on. This is valid material but will need to be analysed and its entertaining/didactic qualities carefully dissected.
- Responses to Donne should be able to show that the beauty of the poet's craft; the elegance of thought and the range of surprising imagery provide entertainment while the observations on man, love and man's relationship with God offer much in the way of instruction.
- Milton's stated intentions in *Paradise Lost IX* - good quality responses should be able to show how Milton's poetic technique contributes to our appreciation of a well known story and how his didactic intentions are woven into the narrative. Adventurous writing might attempt to address subtext and take the analysis of "instruction" as far as the social and political issues of Milton's day.
- Blake's work offers very clear opportunities; the challenge will be to achieve clarity in penetrating the complexity of Blake's "instruction" – we could see essays suffering from a restricted or simplistic and assertive approach to the "message" of poems.
- There could be quite a lot of reference to the *Lyrical Ballads* "manifesto"; the simple language/beauty of the poems but the clear social and moral messages which emerge. Once again, there might be a tendency to be assertive and simplistic when identifying the poet's didactic intentions and ideas will need to be supported by close reference to texts and techniques.

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

Q.3 It has been stated that a poet's work is "to point at frauds, to take sides, start arguments, shape the world and stop it going to sleep." How far would you agree with one or more of these assertions?

Overview

There is an open opportunity here to pick and choose amongst the quoted assertions. Some essays could offer a detailed and extended treatment of, say, "point at frauds" and "start arguments" while others might decide to range more widely throughout the task. Either of these approaches is valid **and great care must be taken here as responses to this particular question are likely to vary enormously from candidate to candidate.** The challenge will be to keep the material organized and for candidates to remember that AO2 and an analysis of technique must be at the heart of the answer.

Approaches could include:

- All of the set texts provide a rich selection of material to "start arguments" and taking sides is also a clear issue in all of the texts from support for/opposition to dame Alice's tactics; sympathy for seducer or seduced in Donne; pros and cons of Adam's and Eve's positions; rich and poor, young and old, weak and oppressors all provide rich pickings in Blake and the same is true in *Lyrical Ballads*.
- "Pointing at frauds" will need some careful discussion of what is meant by "fraud" in particular works but a little thought should provide plenty of examples from:
 - the Wife's possible concealment of her vulnerability; the "holiness" of church figures; the knight and the loathly lady;
 - Donne's ideas about the promises of love or his recognition of self-deception (fraudulence?) in his relationship with God;
 - Milton's presentation of Satan, Eve's deceit and vulnerability;
 - Blake's ideas about the church and government and other authorities/belief systems;
 - False values/beliefs portrayed in *Lyrical Ballads* from mild (even humorous) ideas about self-deception to darker examples of fraudulence and deceit.

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

Q.4 Examine some of the ways poets have made use of contradictions and/or paradox in their writing.

Overview

It is important to remember that candidates have a choice here and must not be penalised for choosing one or the other of “contradictions” and “paradox”. Once again, it must be emphasized that in order to access the higher bands, essays will have to give due attention to technique (AO2) and focus upon “the ways” poets have used these features.

Approaches could include:

- There is so much promising material in Chaucer that a major challenge will be in organizing a response which could operate at so many levels: youth and age; power and vulnerability; holiness and corruption; crime and punishment (rape “rewarded” with a happy-ever-after conclusion); experience and authority; commonsense and learning and so on.
- The mixture of carnal and divine love in Donne; the mysteries of religious faith and such paradoxes as the sun as source of life itself being seen as an impediment to love should provide rich starting points for analysis.
- The basis of Milton’s story (man created to fail) is an obvious basis for discussion but there is so much more in the relationships and in beauty/evil paradoxes to be considered.
- That which should be most nurturing and protective is sometimes most tyrannous and destructive in Blake; duty is suffering; holiness lies outside the world of priests and churches; marriages are characterised by hearses; traditional symbols of love and beauty are sick.
- In *Lyrical Ballads* nature can teach more than books; the poorest and youngest are the wisest among us; the most humble are frequently the most noble.

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

Q.5 Explore some of the ways poets have made use of landscapes and/or the natural world in their writing

Overview

It is important to note that candidates have the choice of dealing with landscapes and the natural world or with **one** of these – there are no penalties for choosing a single area of focus. As always, the use of “the ways” in the question should trigger a consideration of poetic techniques and those who take a simple, descriptive approach to examples of the natural world or landscapes will not be able to access the higher bands.

Approaches could include:

- Those responding to Chaucer might find sufficient material in Alice’s accounts of frolicking in the fields with a fresh lover; indications of village life; landscapes of the Tale – wandering knights, green meads, fairy rings, etc. Those who extend the discussion of natural world to include what the Wife considers natural behaviour in humans should be able to make relevant use of this material.
- Donne’s imagery incorporating plants, continents, idealized landscapes, court life, country pursuits and references to creatures and locations of mythology should provide very promising materials.
- There is a huge range of very obvious material in Milton’s presentation of Adam and Eve in Eden and good opportunities to explore the metaphorical qualities of landscape and natural imagery. Some might choose to extend their arguments to include abstract ideas of the natural state of humanity. As always, detailed discussion of Milton’s techniques will need to feature in high performing essays.
- Blake’s lions, tigers, lambs, deserts wild and urban landscapes (to name but a few) provide rich opportunities for the consideration of the ways the poet’s abstract ideas have been encapsulated in his choice of imagery. Lengthy, descriptive listing of material (a possible temptation here) might be a feature of lower quality essays while better work will be characterized by close and detailed consideration of technique in a carefully controlled selection of works.
- Landscapes, seascapes, snowscapes and detailed evocation of nature and natural forms are the main substance of *Lyrical Ballads*. While lower quality essays might be tempted to take a broad, descriptive approach, better work will focus on detailed analysis of the ways the poets make use of the material to explore complex and abstract ideas.

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

LT4 Section A Assessment Grid 40 marks in total

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

Overview

It will be interesting to see how candidates approach the idea of “the world” i.e. the old political world/regime of Lear, Kent, Gloucester and the Fool; a more conceptual approach might address a moral world of values / expectations which no longer holds good; yet another approach might limit itself to the idea of the kingdom as the world. We must be ready to allow any valid approach which is clear and well supported. In the second part of the quotation, many candidates are likely to see the implications of “not healed again” as forming part of the debate about the world picture at the end of the play with Edgar and Albany holding power. Some might argue that so much of what was wrong with the world has been purged away and there is now the promise of a virtuous new order (a healing); others might see the future as bleak and unstable under the new rulers. Arguments along these lines might focus on the presentation of Albany and Edgar and then examine their ability to govern effectively – this is a perfectly valid line but beware of simple studies of character. There should be plenty of scope for comparative reference to Oedipus – perhaps some strong contrasts as candidates might see the powerful suffering and purgation at the end of the play which (perhaps) lifts the curse on the land as a more convincing “healing” than anything they have seen in *King Lear*.

Possible approaches could include:

- Lear’s mistakes at the beginning
- Kent’s, Edgar’s and Cordelia’s honourable (“healthy”) values/actions
- The corrupt values, attitudes and behaviour of Goneril, Regan, Edmund and Cornwall
- Gloucester’s mistakes/misjudgements
- The Fool’s loyalty and wise commentary on the action
- Cordelia’s attempts to repair the fractured society
- Edgar’s encapsulation of the old, chivalrous world in his challenge to Edmund
- Edmund’s attempt to undo his villainy
- The new order under the authority of Edgar and Albany

Comparative material could include:

- The “disease” afflicting the kingdom
- Oedipus’ arrogance and willful blindness
- Tiresias’ wisdom and advice
- Creon’s efforts
- Jocasta’s suicide
- Oedipus’ self-punishment and exile

Q.7 How far does Shakespeare's presentation allow sympathy or support for characters who oppose Lear? In the course of your writing, show how your ideas have been illuminated by Sophocles' presentation of character.

Overview

In order to explore this question in sufficient depth and detail, candidates might choose to make well supported distinctions between those who might be said to oppose Lear in order to serve him better (e.g. Kent) and those who oppose him for their own reasons/benefit (e.g. Goneril and Regan). There should be some lively debate about sympathy for Cordelia, the Fool and some might take the line that Lear's unreasonable conduct and poor decisions make opposition inevitable and it is possible to find in Shakespeare's presentation sufficient grounds for sympathising with the likes of Cornwall's, Goneril's and Regan's circumstances without necessarily admiring their characters or actions. As always, we must reward valid coherent responses which engage relevantly with the ways Shakespeare has presented his characters. Once again, simple accounts of the play (or candidates' personal likes and dislikes) are unlikely to score highly. Comparative reference to *Oedipus Rex* is likely to focus on Creon and Tiresias but we could see some clever points about the Chorus or Jocasta or even Laius.

Possible approaches could include:

- Discussion of Lear's violent and objectionable arrogance/foolishness
- Criticism of/support for Cordelia's frankness
- Understanding of / contempt for the sisters' manipulation of Lear
- Discussion of different kinds of opposition i.e. constructive (Kent, Cordelia, Fool) and malicious (Goneril, Oswald, Regan, Cornwall)
- Sympathy for Edmund's ruthlessness in light of his disinheritance and father's insensitivity and/or disgust at his heartless treachery

Comparative material could include:

- References to the childhood of Oedipus and parents' "opposition" to his very existence
- Conflict at the crossroads between Oedipus and Laius
- "constructive" opposition from the likes of Creon, Tiresias and Jocasta

Hamlet and The Revenger's Tragedy

Q.8 “In *Hamlet*, it is hard to decide whether Shakespeare’s interests lie primarily with the personal or political dimensions of his subject.” Explore this point of view with comparative reference to Middleton’s interests in *The Revenger’s Tragedy*.

Overview

There could be some strongly polarised views expressed here – some will see the play as almost entirely an exploration of the Prince’s personal circumstances while others will believe that political skulduggery, Machiavellian power-grabs, usurpation, court politics, international relations and threatened palace coups are the main focus of the play. Only in the most confident essays are we likely to see candidates moving smoothly between both points of view and presenting the personal element as a function of the political or vice-versa. Very similar points might be made about *Vindice* and his world where some will see his personal quest for revenge as paramount while others might see the political, satirical study of power, rank, law and government as more prominent.

Possible approaches could include:

- Comments on the unstable state of Denmark at the start of the play / issues with Norway
- Hamlet’s sullen antipathy towards the King and Queen
- Hamlet’s romantic and political ambitions/duties
- Personal revenge and political responsibility
- Responsibilities to dead father and to Denmark
- Many could see the lines “...killed my King and whor’d my mother, popp’d in between th’election and my hopes” as central to the discussion
- Friendships and betrayals (Rosencrantz and Guildenstern)
- Personal conflict with Laertes

Comparative material could include:

- Degree of emphasis upon corrupt authority/law/privilege
- Intensity of *Vindice*’s personal motivation
- Involvement of *Vindice*’s wider family
- Sadism of Duke’s death (personal malice)
- Staging of concluding scenes – political seriousness or otherwise

Q.9 Discuss Shakespeare's presentation of pretence and hypocrisy in *Hamlet*. In the course of your writing, show how your reading of *The Revenger's Tragedy* has influenced your understanding of these issues.

Overview

Clearly, both elements are woven into the fabric of *Hamlet* from start to finish and candidates will need to be selective: **it is particularly important that candidates are rewarded for valid material and relevant analysis – it will always be possible to point ideas which have been missed but this must not be part of the assessment.** Strong responses could take very subtle views of the depths of self-deception in Hamlet (e.g. failure to kill Claudius in the chapel) and might look at pretence and hypocrisy in Claudius, Gertrude and Polonius as elements of realpolitik or a Machiavellian approach to power.

Possible approaches could include:

- Claudius' opening speech
- Gertrude / Hamlet relationship
- Hamlet's (honest/dishonest) analysis of his own circumstances
- *The Mousetrap*
- "Friendship" with Rosencrantz and Guildenstern
- Hamlet and Ophelia
- Laertes and Ophelia
- Laertes and Hamlet

Pretence, disguise, hypocrisy are also deeply woven into *The Revenger's Tragedy* and, apart from the obvious material, stronger responses could look closely at the morality of Vindice's position and the justice of his punishment in an effort to illuminate ideas about *Hamlet*.

Measure for Measure* and *The Duchess of Malfi

Q.10 With comparative reference to *The Duchess of Malfi*, discuss Shakespeare's presentation of the theme of obedience in *Measure for Measure*.

Overview

The theme of obedience is explored at all levels of *Measure for Measure* – whether it is obedience to a set of state laws, conventions or ethics or different sorts of obedience to family obligations or expectations or religious duties. There are very similar issues at the heart of *The Duchess of Malfi* with moral questions raised about obedience to evil authority; obedience to the arbitrary demands of family; the obedience of servants to master (mistresses) with all the attendant complications involving rank, duty and responsibility. In both plays there are rich possibilities for discussion of obedience to the church and its ministers. A hallmark of high quality work will be the way obedience is seen as a structuring device as well as a thematic element within both plays.

Possible approaches could include:

- Angelo (“Always obedient to your Grace’s will..”) and his rapid decline
- Some subtle responses might consider the Duke’s obedience to the obligations of office
- Isabella’s obedience to her conscience; her brother; the state
- Claudio obedience to the letter of the law
- Pompey’s and others’ obedience to authority
- Obedience to the constables (mockeries of authority)

Comparative material could include:

- The Duchess’ obedience to her brothers’ demands
- Antonio’s obedience to his mistress
- Bosola’s obedience to corrupt authority
- Courtiers’ obedience to the Cardinal (device important to the outcome of play)

Q.11 “Human nature is on trial in *Measure for Measure* and Shakespeare’s verdict leaves little in the way of hope or optimism.” How far do you agree with this remark? In the course of your writing, show how your ideas about Webster’s presentation of human nature have illuminated your response.

Overview

This provides an excellent opportunity for candidates to debate issues of fairness, justice and balance in both plays as they explore the possibility or otherwise of hope and optimism for mankind based upon the outcomes of the dramas. Stronger responses could offer detailed analysis of the “solutions” at the end of *Measure for Measure* which could be seen as neat conclusions to problems, but not necessarily noble, honest or just, which raise worrying questions about the use of power and human motivation. Very productive connections could be made to the obvious characters in *The Duchess of Malfi* but stronger essays might make much of the developments in Bosola’s character and the questions raised about human potential with links to the successful (or unsuccessful) purgation of evil from Amalfi.

Possible approaches could include:

- Studies of arrogance and/or immorality in authority figures
- Conflicts between religious/state law and human nature
- Selfishness/self-indulgence at all levels
- Pragmatic rather than moral/honourable approaches to issues such as the government of Vienna and the “punishment” of Angelo
- Cavalier approaches to the value of human lives
- Pervasive immorality amongst the lower orders

Comparative material could include:

- Corruption of both church and state (Ferdinand and the Cardinal)
- Ruthless ambition (Bosola)
- Duchess’ possible self-indulgence balanced or not by her courage/heroism
- Power vacuum at the end of the play – Bosola’s reform might have delivered partial justice but there is little sense of hope

The Tempest and Dr Faustus

- Q.12** “Shakespeare never allows the audience to settle their feelings for Prospero; he inspires admiration and contempt in almost equal measure.” How far do you agree with this view? In the course of your writing show how your responses to the character of Faustus have illuminated your ideas.

Overview

Some candidates are likely to interpret “settle their feelings” as simply a matter of liking or disliking but, of course they will need to show how this like or dislike is generated by Shakespeare’s presentation in order to make significant progress. More confident candidates should begin to interpret the quotation in more complex ways - for instance, they might set liking or disliking aside and look more carefully at the acceptable/unacceptable moral dimensions of Prospero’s character and conduct and our discomfort at the idea of his future qualities as a governor without the support of magic. Similarly, there are rich opportunities to explore in Faustus which might express admiration for his achievement/potential balanced by contempt for his foolishness and decadence and how these might illuminate Prospero’s perceived strengths and weaknesses. We might also see some references to Faustus’ future as a suffering soul with questions raised about our acceptance or otherwise of the severity of his punishment.

Possible approaches could include:

- The nature of Prospero’s revenge upon the Royal Party/ use of supernatural powers
- Prospero’s manipulation of Miranda (she sleeps under his spell when it suits him) and control of her relationship with Ferdinand
- Prospero’s past (and future) as Duke of Milan – political naivety
- Attitudes towards and treatment of Caliban and Ariel
- Questions about punishment and forgiveness
- Issues around colonialism and the treatment of Caliban / occupation of other’s territories

Comparative material could include:

- Horror at Faustus’ arrogance and foolishness
- Alternatively, admiration for his adventurousness and courage
- Disappointment in Faustus’ loss of serious purpose and his moral decay
- Sympathy for Faustus in the face of terrible punishment

Q.13. Examine the ways Shakespeare presents the conflict between the higher and baser human instincts in *The Tempest*. Make comparative reference to the ways Marlowe presents a similar conflict in *Dr Faustus*.

Overview

“Human instincts” allows the candidates a range of approaches to this task. Some might focus in *The Tempest* upon the friction between the lower orders of society and the nobles or educated classes. Others might take their work into more conceptual territory as they interpret “higher” and “baser” to refer to values and behaviour which are presented as the same in essence irrespective of social rank. Another approach might be to consider the issue in terms of power alone with all the paradoxes that would involve (powerful in status/base in character). There are similar dramatic techniques in *Dr Faustus* where the behaviour and values of base characters mirrors and emphasises the corruption/foolishness of those who should (by rank and education) know better and there are some subtle dimensions such as the humble (base) old man and the strength of his virtue which might be used to illuminate the moral debates in *The Tempest*.

Possible approaches could include:

- Conflict between the royal party and sailors
- Tension between Caliban’s baseness and Miranda’s purity/innocence
- Contrasts between Sycorax and Ariel
- Baseness of Trinculo and Stephano contrasted with their pretensions
- Similarity of thoughts and attitudes between Royal Party and Stephano/Trinculo/Caliban (all bent on assassination rather than loyal service)
- Contrasts between base/treacherous behaviour of Alonso (supporting Prospero’s downfall), Sebastian and Antonio (conspiring against Alonso) and the benevolent loyalty of Gonzalo

Comparative materials could include:

- Faustus’ grand plans which quickly sink into conjuring and lechery
- Telling similarities between the pleasures and ambitions of the clowns and Faustus himself
- Clash between “baser” and “higher” in the conflict between God and Lucifer / Good Angel and Bad Angel; humble old man and Faustus
- Dignity of renaissance learning vs banality of self indulgence

Richard II and Edward II

Q.14 Examine Shakespeare's presentation of the idea of nobility in *Richard II*. In the course of your writing, make comparative reference to Marlowe's treatment of the same idea in *Edward II*.

Overview

"Nobility" invites some discussion of the discrepancies between nobility as a social station and as a human quality. Richard and Edward might be considered as kings who use their station (nobility) as a means of licensing their "ignoble" behaviour while Noblemen in the kingdom might be seen as self-serving and treacherous rather than living up to the chivalric values of virtue and honourable leadership/service. In both cases, but particularly in the close study of *Richard II*, candidates will need to pay close attention to the ways Shakespeare has presented the issues through language, imagery and other aspects of dramatic technique.

Possible approaches could include:

- Assertion of authority over Mowbray and Bolingbroke – self-interest disguised as moral leadership
- Richard's treatment of Gaunt
- Confiscation of Bolingbroke's inheritance
- Richard's self-indulgence / narcissism vs his public duty
- Richard's dedication to his country (proud ownership) contrasted with irresponsibility and weakness
- The Queen's attitude towards Richard (particularly Act V) questioning his nobility and courage – rich and telling imagery – dying lions, etc
- Treachery / self-interest of the nobles and churchmen
- The nature of Richard's death

Comparative material could include:

- Contrast between Edward's position and his self indulgence, sexual incontinence
- Issues around the relationship with Gaveston - a base born commoner
- Edward's treatment of his nobles
- Nobility or self-interest of the court
- Treatment of Isabella
- The nature of Edward's death

**Q.15 “Shakespeare’s Richard is cast very firmly in the mold of the tragic hero.”
Examine Shakespeare’s presentation of Richard in the light of this remark and
make comparative reference to Marlowe’s presentation of Edward.**

Overview

It is likely, though by no means certain, that most candidates will be familiar with at least the outlines of theory with regard to tragic heroes and the structure of tragedies. We must, however, be ready for responses which do not draw upon Aristotelian or Senecan theories / models but which attempt to examine Richard/Edward in the broader sense of “hero” – simply a prominent figure who suffers a series of mishaps and comes to a bad end. A body of valid comment could emerge from this approach but there will be the danger of slipping into narrative and character study without a clear appreciation of the techniques implied by “in the mold of the tragic hero” but still the possibility that good and relevant points can be made about the presentation of the kings. Please reward honest and thoughtful attempts as positively as you can. There are clear opportunities to connect with Edward and some might feel that there are contrasts which help to validate Richard’s claim to tragic status but, of course, there will be a range of opinion on this which, if properly supported and argued, will earn appropriate credit.

Possible approaches could include:

- Those familiar with Aristotelian theory might refer to Richard’s moral flaw (pride perhaps or crimes against Gloucester – before the play – and Gaunt) which influences his judgement and sets off a chain of events which lead inevitably to his ruin. Some might see his delayed return from Ireland as circumstances outside his control (which combine with his despair upon landing in England) and therefore part of the tragic formula of fate and character combining to bring about a fall.
- Sophisticated answers might raise questions about Richard’s circumstances being able to stimulate “pity and terror” in the usual ways and whether or not he manages to reclaim any of his stature and dignity before death.
- Those who interpret tragic hero simply as a prominent or brave individual who undergoes reversals of fortune and suffers ruin could make strong cases against Richard as a brave or deserving character but might also register some of his attractive qualities – his poetry, wit, eloquence for instance as evidence of a special human being.

Comparative material might include:

- A discussion of the nature of Edward’s misjudgements and character flaws.
- Some might see the negative aspects of Edward’s character – personal behaviour and political arrogance – as overwhelming and so he cannot evoke sympathy.
- Some might claim that his lack of strength and judgement prevents him from being seen as a hero in any sense; others might feel that there is evidence to support some sympathy for a king bullied by his nobles and therefore driven to extremes.
- The characters and motivation of Warwick, Lancaster and the Mortimers might be used in an argument to support sympathy for Edward.
- Edward’s death might be presented as a pitiable, pathetic spectacle devoid of the dignity or bravery which might be expected of a tragic hero or, indeed, any other sort of hero.

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. <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>
AO2 Demonstrate detailed critical understanding in analysing the ways structure, form and language shape meanings in literary texts. <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>
AO3 Explore connections and comparisons between different literary texts <p align="right">5 marks</p>	May identify superficial connections/comparisons between core and partner plays. <p align="right">0-1 mark</p>	Can make some superficial, usually valid comparisons/connections between core and partner plays. <p align="right">2 marks</p>	Makes generally clear and appropriate comparisons/connections between core and partner plays. <p align="right">3 marks</p>	Makes purposeful and sound use of specific connections and comparisons between core and partner plays. <p align="right">4 marks</p>	Productive and illuminating comparisons/ connections between core and partner plays. <p align="right">5 marks</p>
informed by interpretations of other readers. <p align="right">5 marks</p>	Can describe other views with partial understanding. <p align="right">0-1 mark</p>	Can acknowledge that plays may be interpreted in more than one way. <p align="right">2 marks</p>	Makes use of other relevant interpretations. <p align="right">3 marks</p>	Makes clear and purposeful use of other relevant interpretations. <p align="right">4 marks</p>	Mature and confident discussion of other relevant interpretations. Autonomous, independent reader. <p 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 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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