



GCE MARKING SCHEME

ENGLISH LITERATURE AS/Advanced

SUMMER 2012

INTRODUCTION

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

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

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

	Page
LT1	1
LT4	24

LT1 Summer 2012

Unit-Specific Guidance

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

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

Relevant assessment objectives for LT1 as a whole:

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

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

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

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

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

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

NOTES

SECTION A: Poetry post-1900 (30 MARKS)

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

AO1 (10 marks)	AO2 (10 marks)	AO3 (10 marks)
-------------------	-------------------	-------------------

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

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

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

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

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

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

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

Eliot and Yeats

Q.1 What connections have you found between the ways in which Eliot and Yeats write about loneliness and isolation in their poems? In your response you must include detailed critical discussion of at least two of Eliot's poems.

Possible approaches

- Likely poems: *The Love Song of J. Alfred Prufrock*; *Portrait of a Lady*; *The Waste Land*; *The Hollow Men*
- Focus on the isolation of the individual in society (especially in the urban landscape, as in *The Waste Land*)
- Prufrock's loneliness and isolation linked to ageing and time passing
- Use of monologue form to explore loneliness and isolation
- Imagery of entrapment linked to isolation
- Lack of love/ability to love
- People unable to make connections with each other (e.g. *Portrait of a Lady*)

Yeats connections

- Loneliness and isolation linked to old age (e.g. *Sailing to Byzantium*; *The Wild Swans at Coole*)
- Loneliness and isolation linked to lost love (e.g. *Down by the Salley Gardens*)
- Isolation not necessarily negative – e.g. peaceful isolation of *Lake Isle of Innisfree*

Q.2 'Water is a central image in Eliot's poetry: it is linked to both life and death'. In the light of this statement, compare the ways in which Eliot and Yeats write about water in their poems. In your response you must include detailed critical discussion of 'Marina' and at least one other of Eliot's poems.

Possible approaches

- Likely other poems: *The Love Song of J. Alfred Prufrock*; *The Waste Land*
- Students should engage with the idea of water being a 'central image' in Eliot's poems
- In *Marina*, the water/sea/ship imagery is used to explore the relationship between a father and a daughter – there is a sense of awe in the monologue
- Images of water emphasised by form and structure of poems e.g. patterns of repetition, rhythm, etc.
- Water imagery linked to disappointment and disillusionment in *The Love Song of J. Alfred Prufrock* (e.g. image of mermaids not singing to Prufrock)
- Water often linked to the theme of death (e.g. *The Waste Land IV*)
- Suffering linked to lack of water in *The Waste Land V* – water is linked to hope (the dry, barren land of *The Hollow Men* with no promise of rain suggests a lack of hope)

Yeats connections

- Water linked to themes of hope and escape (e.g. *The Lake Isle of Innisfree*)
- Water imagery linked to themes of ageing and death (e.g. *Sailing to Byzantium*) and time passing/loss (e.g. *The Wild Swans at Coole*)

Larkin and Abse

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

Possible approaches

- Likely poems: *Mr Bleaney*; *Toads Revisited*; *Self's the Man*; *Here*; *Love Songs in Age*; *Home is so Sad*; *Talking in Bed*
- Unhappiness often linked to thoughts about death
- Unhappiness linked to lack of fulfilment
- Often explores other people's unhappiness
- Students may argue Larkin has a bleak outlook

Abse connections

- Unhappiness often linked to death of loved ones, including his father (*In Llandough Hospital*); real sense of deep sadness/unhappiness – moving, emotional poems
- Unhappiness at ageing of mother – *A Winter Visit*
- Sadness linked to death in *The Silence of Tudor Evans* (not autobiographical).
- Unhappiness of mythological characters e.g. *Lament of Heledd*

Q.4 Compare the ways in which Larkin and Abse write about settings in their poems. In your response you must include detailed critical discussion of at least two of Larkin's poems.

Possible approaches

- Likely poems: *Here*; *Mr Bleaney*; *Toads Revisited*; *The Whitsun Weddings*; *Talking in Bed*; *The Large Cool Store*; *The Importance of Elsewhere*; *Sunny Prestatyn*; *An Arundel Tomb*
- Often a lack of belonging; in *The Importance of Elsewhere* the speaker enjoys the fact that as a stranger he doesn't have to fit in
- Often views settings from a train (e.g. *Here* and *The Whitsun Weddings*) – sense of disconnection?
- Explores (and criticises) urban settings; at times juxtaposes these with nature
- Setting of room in *Mr Bleaney*
- Settings which should suggest comfort/belonging suggest the opposite (e.g. *Talking in Bed*)
- Often uses setting to criticise society e.g. consumerism in *The Large Cool Store*; advertising in *Sunny Prestatyn*

Abse connections

- Specific settings – focus on Wales (e.g. *Leaving Cardiff*, *Return to Cardiff*) – sense of place linked to theme of memory; sense of belonging; lots of poems about Ogmere
- Hospital setting (e.g. death of father – *In Llandough Hospital*)
- Also uses setting to criticise society (e.g. *Welsh Valley Cinema, 1930s*)
- Setting linked to family and memories of mother and father e.g. *Last Visit to 198 Cathedral Road*

Plath and Hughes

Q.5 Compare the ways in which Plath and Hughes write about new life in their poems. In your response you must include detailed critical discussion of 'You're' and at least one other of Plath's poems.

Possible approaches

- Likely other poems: *Morning Song*, *Nick and the Candlestick*, *The Manor Garden*, *By Candlelight*
- Plath writes about her own experiences as a mother - autobiographical (often confessional) approach – addresses poems directly to Frieda and Nick
- Explores her own feelings about motherhood and new life – range of emotions from joy, awe and anticipation (especially in *You're*) to doubt, anxiety and uncertainty (e.g. *The Manor Garden*; *Morning Song*); poems of uncertainty challenge the way women were expected to respond to motherhood – pushing boundaries with poems
- Links children/new life to images of nature (moon, stars, flowers)
- Sees children as pure and precious; sometimes viewed as her saviour (e.g. *Nick and the Candlestick*)

Hughes connections

- Also writes about own children (e.g. *Full Moon and Little Frieda*, *Ravens*, *Daffodils*) – but often the focus is more on the natural world rather than his own feelings about his children
- More interested in new life in the natural world (e.g. *New Foal*, *March Calf*, *February 17th*, *Ravens*); sense of awe is similar to Plath, but focuses on animals (e.g. *New Foal*)
- Birth often juxtaposed with death (e.g. *Ravens*, *February 17th*): part of cycle of nature

Q.6 'The power of Plath's poetry comes from her use of surprising, often controversial imagery'. In the light of this statement, what connections have you found between the ways Plath and Hughes use such imagery in their poems? In your response you must include detailed reference to at least two of Plath's poems.

Possible approaches

- This is a broad question which allows the students a lot of freedom. They can answer on any poems, as long as they keep focus on Plath's use of imagery. Students may address the issue of 'surprising' imagery or 'controversial' imagery or both. They may choose to narrow the focus of their essay by looking at how such imagery is used to present one or two themes. The suggestions here for approaches are not exhaustive.
- Tends to use surprising and controversial imagery to explore her thoughts and feelings; often uses surprising images of darkness and depression (e.g. *Nick and the Candlestick*; *The Moon and the Yew Tree*); surprising/controversial imagery of rebirth e.g. *Ariel*; *Facelift*
- Controversial imagery of violence in poems about death e.g. anger towards father in *Daddy*; surprising/controversial image of suicide at end of *Full Fathom Five*; some students may argue the imagery of suicide in *Edge* is controversial/surprising because the woman is presented as peaceful
- Controversial Nazi/Jew imagery in *Daddy* – students may argue this is inappropriate
- Vivid imagery used to explore her feelings about motherhood/impending motherhood (e.g. *You're*, *Morning Song*, *Nick and the Candlestick*)

Hughes connections

- Also uses possibly controversial imagery of violence. Tends to focus more on the violence of the natural world (e.g. the death of the lamb in *February 17th*)
- Uses controversial imagery in his poems about Plath e.g. violent war imagery in *The Tender Place*; Nazi imagery in *Lovesong*; violent imagery may be surprising in *Red*
- Uses surprising imagery to present not just the violence of the natural world, but also the beauty – focus on the sublime (e.g. *Pike* ('green tigring the gold'), *New Foal*, *The Horses*, *Wind*, etc.)
- Surprising imagery in poems about death and loss e.g. *The Day He Died*

Duffy and Pugh

Q.7 'Duffy's poems show that, without a doubt, she is on the side of the oppressed'. In the light of this statement, compare the ways in which Duffy and Pugh write about oppression in their poems. In your response you must include detailed critical discussion of at least two of Duffy's poems.

Possible approaches

- Likely poems: *Standing Female Nude*; *Lizzie, Six*; *Girl Talking*; *The Dolphins*; *Making Money*
- Writes about the way men oppress women (e.g. *Girl Talking*) and the way some men oppress children through sexual abuse (e.g. *Lizzie Six*)
- Explores the way society oppresses people (e.g. *Making Money*; *Standing Female Nude*)
- Oppression of animals (e.g. *The Dolphins*)

Pugh connections

- Also explores the way society oppresses people (e.g. *M.S.A.*; *The Torturers*; *Nothing happened here*)
- Focuses on historical events (though doesn't always make the events clear) (e.g. *The Torturers*; *She was nineteen and she was bored*; *Nothing happened here*)
- Oppression of women (e.g. *M.S.A.*)

Q.8 What connections have you found between the ways Duffy and Pugh write about desire? In your response you must include detailed critical discussion of at least two of Duffy's poems.

Possible approaches

- Possible poems: *Oppenheim's Cup and Saucer*; *Eley's Bullet*; *Queen Kong*; *Mrs Tiresias*; *Boy*; *Girlfriends*; *Words, Wide Night*; *Mrs Midas*; *Mrs Lazarus*; *Standing Female Nude*
- Lesbian desire – students may link this to Duffy's own sexuality (e.g. *Oppenheim*; *Mrs Tiresias*; *Girlfriends*) – presented as natural and fulfilling; students may argue some of the imagery is quite explicit. Exclusion of men from these poems
- Female desire is also central to *Queen Kong*; male and female roles reversed
- Humour linked to desire in *Queen Kong* (but juxtaposed with sadness)
- Attempts to write about desire – desire linked to language (e.g. *Words, Wide Night*)
- Desire can lead to sorrow and suffering (e.g. *Eley's Bullet*)

Pugh connections

- Focus on female desire e.g. *The haggard and the falconer* – wife has no need for husband to give her pleasure; *Sweet 18* – older woman/younger man
- Desire linked to language e.g. *The Partner*
- Desire linked to nostalgia; loss e.g. *Spring '72*
- Attempted repression of desire e.g. *St Cuthbert and the Women*
- Desire linked to gentle, playful flirting in *Eva and the Roofers*
- Desire as powerful e.g. *A secret fire*

Heaney and Sheers

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

Possible approaches

- Possible poems: *Clearances*; *The Wishing Tree*; *Poem*; *Personal Helicon*; *The Peninsula*; *Night Drive*
- Heaney writes about his relationship with his mother in *Clearances*; poem is dedicated to her memory. Epigraph – first word of poem begins with 'she'. Focus on culture/tradition being passed down and inherited; his ability to write is linked to his heritage. Directly addresses her – students may view her as his muse for this poem
- Series of sonnets - link to Heaney's love for his mother
- Heaney focuses on simple, small moments, observed in great detail. The final sonnet focuses on his mother's absence
- He also writes about his relationship with his wife: directly addresses her in *Poem* (and dedicates poem to her); writes about the death of his wife's mother in *The Wishing Tree*. Shows importance of family connections
- Students may choose to discuss Heaney's love of the land

Sheers connections

- Also writes about his love for his mother; celebrates the characteristics he has inherited from her (e.g. *Inheritance*)
- Writes about love for women, more so than Heaney, focusing on passion and desire (e.g. *Marking Time*; *Show*; *Valentine*; *Winter Swans*; *Night Windows*). Also explores the sadness at the end of a relationship (*Keyways*)
- Also explores love of the land

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

Possible approaches

- Likely poems: *The Peninsula*; *Night Drive*; *Follower*; *Requiem for the Croppies*; *The Terminus*; *From the Frontier a Warning*; *From the Republic of Conscience*
- Literal and metaphorical journeys. Journeys linked to his love of Ireland
- Journeys linked to creativity; land important in his writing: gets inspiration by travelling around the land e.g. *The Peninsula*; *From the Frontier of Writing*. Links act of writing to experience of coming across a military road block
- Journey linked to past history of the land e.g. the journey of the croppies in *Requiem for the Croppies*
- Metaphorical journey from childhood to adulthood (e.g. *Follower*; *The Terminus*)

Sheers connections

- Also explores the journey from childhood to adulthood (e.g. *Late Spring*; *Border Country*; *Hedge School*)
- Literal journeys linked to his love of Wales (e.g. *Flag*)
- Literal journeys show his connection to the land and to his father (e.g. *Farther*)
- Journey from life to death (e.g. *On Going*)
- Explores the journey from the beginning to end of a relationship (e.g. *Keyways*)

Boland and Pollard

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

Possible approaches

- Likely poems: *Migration*; *Requiem for a Personal Friend*; *Elegy for a Youth Changed to a Swan*; *The War Horse*; *Prisoners*
- Uses images of birds and animals to explore themes other than nature, especially the theme of language and the act of writing (e.g. *Requiem*); journeys (e.g. *Migration*); mythology and motherhood (*Elegy*); relationships (*Prisoners*)
- Uses animal imagery to explore the violence of society (e.g. *The War Horse*)
- Use of black humour (*Requiem*)

Pollard connections

- Like Boland, uses images of birds and animals to explore other themes, especially journeys, death, identity and the self
- Elevates the ordinary e.g. the ode *To a Pigeon*; *To a Dartmoor Pony*
- Images of birds and animals (especially the exotic) used in her poems about her travels (e.g. *New Zealand*); sometimes used to criticise the society she sees (e.g. *China*); the images at times link to death and mortality (e.g. the roadkill in *Australia*; *To a Dartmoor Pony*)

Q.12 Compare the ways in which Boland and Pollard write about children and childhood in their poems. In your response you must include detailed critical discussion of 'Child of our Time' and at least one other of Boland's poems.

Possible approaches

- Likely other poems: *Lullaby*; *The Oral Tradition*; *On Holiday*; *The Journey*; *An Irish Childhood*; *Fond Memory*; *Elegy for a Youth Changed to a Swan*
- In *Child of our Time* Boland commemorates a child who died in the 1974 Dublin bombing; the poem is dedicated to Aengus, a friend's child who died of cot death. Boland combines the personal and the political in this poem; the focus is on the human tragedy. Image of child used to criticise society; desire to make reader think; wants to change society. Imagery of violence, but real tone of poignancy
- Shocking images of children diseased and dying in *The Journey*; juxtaposed with image of her own children sleeping safely
- Some poems on children are personal (e.g. *On Holiday*); some focus on her own childhood: the disconnection experienced as a result of moving from Ireland to England (e.g. *An Irish Childhood*). Boland therefore uses the theme of children/childhood to explore identity and belonging, and the concept of 'home'

Pollard connections

- Often uses images of children as part of her criticism of society – images tend to be shocking and upsetting to the reader (e.g. *Vietnam*; *Cambodia*; *Bangkok*; *To Mangos*; *The Bad News*) – more shocking than Boland's images?
- However, at times the poems about children are more personal – like Boland she remembers her own childhood, as in *October* and *My Father and the Snow*. She looks back at her childhood as a way to cope with her father's death and to re-establish links with her father.
- She also writes a very personal poem, *For My Future Daughter*.

LT1 Section A Assessment Grid 30 marks in total

TOTAL MARK /30	Band 1	Band 2	Band 3	Band 4	Band 5
<p>AO1 Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p align="right">10 marks</p>	<ul style="list-style-type: none"> Understands poems at a superficial or literal level. Offers some ideas about poems. Shows some grasp of basic terminology, though this may be occasional. Errors in expression and lapses in clarity. <p align="center">0-2 marks</p>	<ul style="list-style-type: none"> Attempts to engage with poems and organise material, though not always relevant to question. Some, not always relevant use of concepts and terminology. Expression may feature inaccuracies, more so at the lower end of the band. <p align="center">3-4 marks</p>	<ul style="list-style-type: none"> Engages with poems and response is mostly relevant to question. Some sensible grasp of key concepts. Generally appropriate terminology. Expression tends to be accurate and clear, but there may be lapses. <p align="center">5-6 marks</p>	<ul style="list-style-type: none"> Clearly informed discussion of relevant poems. Effectively structured argument. Secure grasp of concepts and secure and sensible use of terminology. Expression generally accurate and clear. <p align="center">7-8 marks</p>	<ul style="list-style-type: none"> Perceptive discussion of relevant poems. Very well developed argument. Confident grasp of concepts and apt use of terminology. Accurate, fluent expression. <p align="center">9-10 marks</p>
<p>AO2 Demonstrate detailed critical understanding in analysing the ways structure, form and language shape meanings in literary texts.</p> <p align="right">10 marks</p>	<ul style="list-style-type: none"> May identify a few basic stylistic features. May offer narrative/descriptive comment on poems. Occasional textual support. <p align="center">0-2 marks</p>	<ul style="list-style-type: none"> Can make some basic points about use of structure, form and language to create meaning. Can support some points by reference to poems. <p align="center">3-4 marks</p>	<ul style="list-style-type: none"> Clear grasp of authors' use of structure, form and language to create meaning. Generally clear and appropriate textual support. <p align="center">5-6 marks</p>	<ul style="list-style-type: none"> Sound analysis and evaluation of poetic techniques to create meaning. Appropriate and secure textual support. <p align="center">7-8 marks</p>	<ul style="list-style-type: none"> Detailed critical understanding of poetic techniques to create meaning. Confident and apt textual support. <p align="center">9-10 marks</p>
<p>AO3 Explore connections and comparisons between different literary texts</p> <p align="right">5 marks</p>	<p>May identify basic links between core and partner texts.</p> <p align="center">0-1 mark</p>	<p>Can make some basic, usually valid comparisons/connections between core and partner texts.</p> <p align="center">2 marks</p>	<p>Makes generally clear and appropriate comparisons/connections between core and partner texts.</p> <p align="center">3 marks</p>	<p>Makes purposeful use of specific connections and comparisons between core and partner texts.</p> <p align="center">4 marks</p>	<p>Productive and discerning comparisons/connections between core and partner texts.</p> <p align="center">5 marks</p>
<p>informed by interpretations of other readers.</p> <p align="right">5 marks</p>	<p>Can describe other views with partial understanding.</p> <p align="center">0-1 mark</p>	<p>Can acknowledge that poems may be interpreted in more than one way.</p> <p align="center">2 marks</p>	<p>Makes use of other relevant interpretations.</p> <p align="center">3 marks</p>	<p>Makes clear and purposeful use of other relevant interpretations.</p> <p align="center">4 marks</p>	<p>Confident and informed discussion of other relevant interpretations.</p> <p align="center">5 marks</p>

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

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

AO1 (10 marks)	AO2 (10 marks)	AO4 (10 marks)
---------------------------	---------------------------	---------------------------

Candidates could approach **context** (AO4) in the following three ways:

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

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

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 1 from the beginning to page 5 (Act 1 Scene 2) (SIR PETER *turns to* IRINA, *about to defend himself, but* CUDDEFORD *rides over him*). Discuss the presentation of injustice in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Opening stage directions: empty stage – audience likely to be taken aback by the sudden appearance of the court. Defendants at the centre – lighting places focus on Gerard so audience know he will be important; his youth compared to the others means audience likely to sympathise with him and feel the injustice
- Gerard's Irish accent is effective as it highlights a key theme in the play – the judiciary's prejudice against the Irish (Hare drawing on Guildford Four, Birmingham Six, Maguire Seven) and the injustice done as a result of this prejudice
- Gerard's character: panic emphasised by dialogue; repetition of 'it's coming'; effective – audience feel his fear; use of questions shows his confusion – he is caught up in something he doesn't quite understand
- The slight pause before Gerard's verdict would create tension – effective as audience may assume he is going to be freed, that justice will be served
- Criticism of judges – presented as rich and distanced from proceedings. First scene ends with 'I will go to my gaol' – emphasises the injustice
- Use of dramatic techniques to show shift to Act 1 Scene 2 is effective – shift from Gerard's viewpoint to lawyers makes audience sympathise even more with Gerard - effective, as this is Hare's aim – he wants the audience to feel the injustice done. Gerard was previously at the centre; now Sir Peter is at the centre – paralleling of characters emphasises the cause of the injustice
- Sir Peter's lack of interest in his case (and therefore in Gerard) – shocking to audience: 'It was a very trivial affair'. Unconcerned about the injustice done
- Cases viewed in terms of a competition rather than being about the people: 'It spoils your bowling average'

Wider play/other contexts

- Act 1 Scene 4 – Gerard in prison
- Act 1 Scene 5 (pages 30-34) – Sandra talks about Gerard to Barry and the injustice of his sentence.
- Act 1 Scene 6 – Irina visits Gerard in prison: 'There's been an obvious injustice'
- Act 2 Scene 3: Barry as a 'bent' copper
- Act 2 Scene 8: Irina telling Gerard that the court only took off six months
- End of play - Sandra's desire to see justice done

Q.14 Re-read Act 2 Scene 6. Discuss Hare's presentation of attitudes towards women in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Important scene – only time the women appear together on stage; throughout the play Irina and Sandra are isolated from other female characters (Irina more so)
- Sandra – representative of the police; Irina – representative of the legal system
- Both women are outsiders because of their sex: women in male dominated (traditionally sexist) jobs – they are drawn together because of this; however, Sandra is wary, reflecting traditional suspicion of police about lawyers
- Dusk setting emphasises need for secrecy; reinforced by Irina 'slightly hidden'. Ironic that they have to be secret to get justice. However, 'the air is light' could suggest this meeting links to hope.
- Sandra's costume – masculine; not in uniform
- Sandra's insistence that she doesn't have to talk to Irina – yet she still chooses to stay
- Repeated stage direction: 'Sandra looks at her a moment'
- Both of them are putting their careers at risk - presents them as brave; desire for justice. 'So how do you choose when it's time to say no?'
- Stage directions e.g. Sandra moving away
- The shift in dynamics from suspicion to trust (e.g. Sandra taking Irina's card; warmth)
- Sandra's childhood memory of being taken to the football by her dad – traditionally male past-time; father daughter relationship

Wider play/other contexts

- It is the female characters that are a force for justice
- Sexism in police force and legal system (1980s/90s attitudes)
- Minor character – Esther – joins in with sexist banter; desire to fit in and be accepted – needs to compromise to be accepted in her job
- Irina visiting Gerard; Irina challenging Barry
- End of play – both women initiate processes that could lead to change: Irina addressing meeting; Sandra picks up the phone - dramatic techniques/stage directions – 'She stands alone'

Oleanna

Q.15 Re-read Act 1 from page 28 (CAROL: I want to know everything that went on.) to page 33 (JOHN: To go with the tenure. That's right. Nice *house*, close to the *private school* ... (He continues making his note.)). Discuss how Mamet presents ideas about American education in this extract and at least one other point in the play.

Possible approaches

Within the extract

- John and Carol's very different views of the purpose and nature of education lead to conflict and misunderstandings
- John's discussion of 'hazing'; his argument that education is 'something-other-than-useful'
- John's argument about education is not understood by Carol; shows his inability as a teacher to convey his ideas
- John's hypocrisy - criticises system that is providing him with his new house
- Carol's desire to be taught juxtaposed with her inability to articulate her ideas about education (e.g. repeated 'I don't know', stuttering and ellipses)
- Carol's shock at John's argument that education is not necessarily a good thing, shown by repeated 'How can you say that?' This shows how important her view of education is to her
- John's constant interruptions – he thinks he is encouraging her to formulate her own ideas about education but they serve to show his self-absorption
- John's argument that his job as an educator is to provoke Carol; Carol's rejection of this
- John's list of reasons why people might go to university, including 'economic betterment'

Wider play/other contexts

- Carol's focus on note-taking and her desire to understand; her frustration with her inability to understand, and her assumption in Act 1 that this is because she is too stupid to learn
- Carol's argument that education is about learning and is a way 'To get on in the world'. This is one of the reasons John gives for people going to university, although his phrasing – 'economic betterment' – shows his higher class
- Carol's focus on her grade in Act 1 is juxtaposed with John's stated desire to 'awake' Carol's interest.
- His desire to break down the artificial stricture of teacher and student; his desire to give her an A – going against the rules; part of what leads to his downfall
- Carol's economic and social background affects how she views education
- John's long monologue at the opening of Act 2: he views himself as a skilled teacher and explains why he went into education
- Carol's attempt to ban John's book, and his resistance

Q.16 Re-read Act 1 from page 36 (JOHN: Charts, do you see ...) to the end of the scene on page 41. Discuss how Mamet presents ideas about gender in this extract and at least one other point in the play.

Possible approaches

Within the extract

- It is John's office – he is in control; link between gender and power
- The inability of John and Carol to communicate properly – he is condescending to her
- John puts his arm around Carol; would he have done the same to a male student? This is an important moment in the scene because this is the basis for Carol's later accusation
- Carol's shouted 'NO!' in response and her walking away from John – attempt to take some control
- John's repeated 'Shhhh', trying to calm her down. Patronising? Trying to stop her having a voice?
- Carol has less control over language than John (shown by ellipsis, his interruptions and her occasionally shouting in frustration)
- The significance of the dialogue where Carol is about to reveal a secret to John. The use of ellipsis shows how difficult it is for her to open up. The telephone interrupts and the audience (and John) never finds out what Carol was going to say. John answers the phone after only a short pause, cutting Carol off. One reason for her later claim against him?
- John answers the phone; he speaks; Carol is silent

Wider play/other contexts

- Contexts: Hill/Thomas case; political correctness; feminism
- Gender linked to power/lack of power
- Reference to Carol's 'Group': the implication is it is a feminist group; suggests Carol needs support of a group to confront John; alternatively suggests she has been co-opted by the group to fit their agenda
- Carol's accusation of sexual harassment – might an audience have sympathy at this point?
- Carol's accusation of rape – criticism of political correctness? A symbol of the lack of power she feels (this is the only way she can get power)?
- End of play: Carol telling John 'Don't call your wife baby'; John linking rape to sexual desire rather than power ('I wouldn't touch you with a ten foot pole'); John using sexualised and misogynistic language ('bitch' and other expletives)

Dancing at Lughnasa

Q.17 Re-read Act 1 from page 22 (KATE: No need for corner-boy language, Christina.) to page 26 (KATE *reads the paper – or pretends to.*). Discuss how Friel presents attitudes to women in 1930s society in this extract and at least one other point in the play.

Possible approaches

Within the extract

- 1930s Catholic setting: strict attitudes towards women; Kate's anger towards Gerry – family are shunned because of Chris's 'love child'; Kate refers to Gerry as 'Mr Evans' and 'that creature'
- Domestic setting – female characters trapped in the domestic shown by Agnes listing the domestic chores
- Reference to 'knitting gloves' – work is of a small, domestic nature
- Kate as matriarch; keeper of the family's reputation; often sharp with the sisters (e.g. uses Chris's full name); criticism almost instinctual, a habit; linked to the necessity to hold on to what she can of their reputation; Kate uses a lot of questions and a lot of commands
- Kate as a teacher – takes on this authoritative role at home (emphasised by Agnes admonishing her 'This isn't your classroom'); she is the only one with a proper job (which she later loses); critical of Chris, then Rose and then Maggie; sisters ignore her criticism – Chris swears even more (humour – Rose then copies her); Maggie mocks her, but fondly ('Yes, miss')
- Most religious of the sisters – concerned with propriety – 'Please take that surplice off Christina'
- Kate's obvious love for family: supports Chris, tells her she is beautiful, hugs her – importance of the sisters sticking together and protecting each other, as they are shunned by the outside community

Wider play/other contexts

- There are no men in the family except Jack and Boy Michael; Kate has to look after the family; she is also the breadwinner; family is disgraced so no man would want to marry any of the sisters. In Act 1 it is implied that Kate has feelings for Austin Morgan – she blushes at Rose's teasing, and then gets angry. Poignant as she can never have a relationship with him
- Kate's strict Catholic beliefs – doesn't want the sisters to go to the dance (improper); views radio as representing pagan threat to Christianity; disapproves of Father Jack
- By end of play she has managed to reconcile her beliefs by saying that Jack is on his own distinctive spiritual search; however, the community does not see it this way and Kate becomes even more shunned – we learn from Michael that she loses her job then becomes a private tutor to the family of Austin Morgan
- In Act 1 the women dance – dancing represents freedom from oppression and repression. Kate dances alone and contained, but there is a suggestion of deeper emotion: she represents the way many women in 1930s Ireland were suppressed
- Women trapped in the domestic – men can leave (Gerry, Jack and Boy Michael)
- Rose and her relationship with Danny Bradley
- Effects of Industrial Revolution on women

Q.18 Re-read Act 1 from the beginning to page 5 (AGNES: She'll remember. Kate forgets nothing.). Discuss how Friel uses the 1936 setting in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Framing device of Michael as narrator (similar to *Glass Menagerie*) – takes us into the past, 1936. Michael has escaped (unlike the sisters – this reflects different attitudes towards men and women in 1930s Ireland). Lighting puts Michael at the centre – the play is his memory. It also emphasises his significance to each of the sisters when he was a boy
- Use of tableau (juxtapose with end of play)
- Michael's monologue – direct address to audience (Brechtian). Introduces important contextual aspects: industrialisation and the outside world through the radio; paganism; Catholicism, etc.
- Focus on music and dancing as an expression of freedom – challenging de Valera's Dance Hall Act of 1934 (it banned public dances)
- Lighting shifts to warm summer afternoon. Domestic actions of sisters emphasise that a woman's role was in the house: 1930s attitudes towards women.
- Props: cracked mirror – shows poverty of the sisters; common in 1930s Ireland; surplice being ironed by Chris – shows poverty and also highlights importance of Catholicism at this time; radio – symbol of outside world and industrialisation
- Rose sings – reference to Mussolini brings the outside world into the domestic scene
- Maggie sings – 'Will you vote for de Valera' – de Valera was up for re-election; in 1937 his constitution was ratified – it was criticised as being discriminatory against women.

Wider play/other contexts

- Sisters dancing in Act 1 – represents freedom – challenge to de Valera's act (emphasised by the talk of going to the Lughnasa festival)
- 1930s attitudes to women are highlighted throughout the play – women in the domestic, etc.
- Use of songs (and the radio) throughout the play – often linked to the wider world (a world the sisters are cut off from); reinforced by reference to wars (e.g. Gerry going to fight in Spain)
- Jack as a missionary
- Michael's monologue (pages 59-60) - the effects of industrialisation on the lives of the sisters
- End of play – Michael's final monologue mirrors the opening monologue; characters in similar positions to the end, but Kate is crying; kites on display – represent freedom – Michael managed to achieve freedom because he is male (link to Gerry – the male characters leave, the women have to stay; those who go – Agnes and Rose – end up dying in poverty)

Arcadia

Q.19 Re-read Act 2 Scene 5 from the opening on page 70/page 72 in the new edition to page 76/page 78 in the new edition (*Bernard cracks. Everything becomes loud and overlapped as Bernard threatens to walk out and is cajoled into continuing.*). Discuss how Stoppard presents the relationship between the past and the present in this extract and at least one other point in the play.

Possible approaches

Within the extract

- The previous scene was set in the present so the audience (who are waiting to find out what happened to Septimus) assume this scene will begin in the past (as up until now every scene has been past then present in turn). Stoppard plays with the audience, building tension as to Septimus' fate.
- Stoppard uses Bernard in this extract to highlight the relationship between past and present. His opening two questions are key: the audience knows the answer to the second may be 'yes' it could have happened, but the answer to the first question is definitely 'no'. Dramatic irony – the audience knows more than Bernard due to Stoppard's innovative use of time shifts.
- The scene is set in the old schoolroom (the whole play is set in the same room) – this links to Bernard's quest for knowledge.
- Bernard represents Romanticism – he is juxtaposed with Hannah who represents the Age of Reason. They both have different attitudes about how to reconstruct the past: Hannah looks for proof; Bernard goes with gut instinct.
- Bernard is presented as a performer who likes to be the centre of attention, emphasised by stage directions; he dominates the initial part of the scene until Hannah interrupts. He is shown to ignore any facts that do not fit his theory. The audience may enjoy watching Bernard build himself up for a fall – his hubris is clear in this extract. The reference to a press release also shows that his ultimate aim in his quest for knowledge of the past is for fame and glory. Stoppard here uses Bernard to criticise academics: again, because of the time shifts, the audience knows Bernard is wrong.
- His theory is about Byron (importance of theme of Romanticism)

Wider play/other contexts

- Innovative time shifts: detective story. Allows audience to know more than the characters in the present. Students are likely to discuss Scene 7 in some detail.
- Scene 7: past and present appear on stage at the same time. Confusion for the audience is reinforced by all characters wearing Regency clothes.
- The mingling of past and present is essential to the theme of disorder linked to entropy: the whole play moves from order to disorder, mirrored by Thomasina's journey from innocence to experience (e.g. waltzing), the garden moving from order to disorder and Thomasina's rice pudding; however, waltz shows order among disorder (link to maths and fractals)
- Poignant – audience finds out Thomasina dies in a fire; this is immediately juxtaposed with her appearance on stage, full of life.
- Septimus and Hannah on stage together – he is her hermit.
- Scene 7: Bernard gets his comeuppance as Hannah finds proof that his theory is wrong – audience may enjoy his hubristic fall; Gus gives Hannah proof – she is correct in her theory.

Q.20 Re-read Act 1 Scene 1 from page 13/page 15 in the new edition (Lady Croom Oh, no! Not the gazebo!) to the end of the scene. Discuss the presentation of gardens in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Theme of gardens is used to create a scene of humorous confusion – Septimus and Chater assume Lady Croom has heard about Septimus and Mrs Chater having sex in the gazebo. In fact, she is distressed because her gazebo is being destroyed for the new garden design. In the play Lady Croom loses her Arcadia.
- The changing garden reflects the movement from the Age of Reason/Neoclassicism to Romantic/Gothic/picturesque style.
- The theme of gardens mirrors the movement from order to disorder which is central to the whole play. This links to the second law of thermodynamics and entropy (systems move towards disorder).
- It is implied Lady Croom's garden was created by Capability Brown: appears natural, but is actually very carefully structured: humour in the way Lady Croom describes her garden as 'nature as God intended it'. Hyperbolic lexis used to describe new Gothic/picturesque garden shows how upset she is.
- Lady Croom and Captain Brice prefer the old style – they are linked to the past. Thomasina likes the new style – reinforces that she is ahead of her time.
- Reference to 'Et in Arcadia ego'. Humour – Lady Croom misinterprets the reference to mean 'Here I am in Arcadia'. Thomasina shown as more knowledgeable. Allusion to death foreshadows death of Thomasina.
- Props: Noakes' sketch book. Thomasina draws a hermit. In the present day the characters assume this is a drawing of the Sidley Park Hermit. Thomasina's drawing foreshadows Septimus becoming the Hermit.
- The importance of the gazebo (becomes hermitage) – Septimus begins play having sex in gazebo; becomes hermit trying to solve an equation

Wider play/other contexts

- Title of play links to theme of gardens – Arcadia (Virgil, etc) and also alludes to the Garden of Eden – theme of temptation and sexual awakening (represented by Thomasina and emphasised by the apple prop)
- Act 1 Scene 2: Hannah and Bernard's discussion about gardens emphasises the differences between the characters – Hannah likes the geometric style, linking her to the Age of Reason (and reinforcing her practical nature); Bernard prefers the Romantic style – linking him to Romanticism.
- The garden and the hermit are central to Hannah's research.
- Septimus as the Sidley Park Hermit. Goes mad trying to solve Thomasina's equation

Broken Glass

Q.21 Re-read the opening of Scene 1 from the beginning to page 4/page 9 in new edition (HYMAN. Forget it, it was only a remark.). Explore Miller's presentation of Jewishness in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Gellburg's issue with his Jewish identity is raised immediately, highlighting that it is an important theme in the play.
- 'It's Gellburg, not Goldberg'. Goldberg is a common Jewish name – he wants to distance himself from what he views as a more obviously Jewish name.
- Goldberg is a German Jewish name – separating himself from German Jews; to further emphasise the distinction he highlights that he is of Finnish origin.
- He is proud of his distinction (only Gellburg in the phonebook) – so much so that he spells it out for Margaret. He is annoyed later when she calls him 'Mr Goldberg', and spells it out again.
- He is so focused on his name that he is quite rude to Margaret; in contrast, Margaret can't see why it is important.
- Margaret mentions Minnesota as somewhere there are a lot of Finnish Jews – but Gellburg doesn't engage in conversation – her cuts her off. He doesn't want to talk about his links to other Jews.
- '(a barely hidden boast) Lot on my mind, usually' – he is proud of being the only Jew at his company.
- Sylvia's illness is mentioned (a result of her empathy with German Jews, and her fear of Gellburg).

Wider play/other contexts

- Other examples of Gellburg's struggle with his Jewish identity, for example in the scenes with Case and with Sylvia
- Gellburg's attitude to German Jews
- End of play – Gellburg seems to be coming to some sort of understanding of his identity before he has his heart attack.
- Sylvia's empathy with the German Jews means she becomes paralysed; her paralysis mirrors the inaction of America (and American Jews).

Q.22 Re-read from the opening of Scene 2 on page 15/page 22 in new edition to page 19/page 26 in new edition (SYLVIA with an edge of resentment. Well I am glad.). Discuss how Miller uses the 1938 setting in this extract and at least one other point in the play.

Possible approaches

Within the extract

- This is the first time the audience has seen Sylvia, although they have heard her being discussed by her husband and doctor (women as marginalised in 1930s, even from their own illness?).
- The paper is an important prop: it signifies her interest in what is happening to the Jews in Germany; this is part of what has paralysed her. She is the only one who is shown to read a newspaper – the only one who is not hiding from the truth.
- Sylvia's attempt to describe her illness - her difficulty articulating it is shown through the ellipsis.
- Her belief in the importance of education; the regret at lost opportunities (link to role of women in 1930s)
- Her reference to events in Germany – juxtaposed with Harriet's lack of understanding

Wider play/other contexts

- Sylvia's fear of Gellburg e.g. her dream linking him to the Nazis
- Sylvia's focus on events in Germany elsewhere in the play – she is the only one who realises the enormity of the situation; Miller is highlighting that people need to be aware of atrocities.
- Sylvia's illness presented as the result of a crippled and restricted life – attitudes towards women in 1930s

Kindertransport

Q.23 Re-read Act 2 Scene 1 from page 55 (both editions) (*Sounds of children's chatter and train noises.*) to page 59 (both editions) (*LIL helps EVA up.*). Discuss how Samuels uses the relationship between Lil and Eva to explore the effects war has on children in this extract and at least one other point in the play.

Possible approaches

Within the extract

- The war is the reason why Eva is sent on the Kindertransport and needs a foster mother.
- Eva's reluctance to be evacuated – linked to her previous experience of separation and journeys as a result of the war
- Lil taking on the role of mother as the war means Eva has lost her own mother; she checks Eva has everything. Trying to do the best for Eva; uses affectionate term 'lovie'
- Eva's questions show her separation anxiety; reinforced by her seeing the shadow of the Ratcatcher. Anxiety builds throughout the extract and culminates in her shouts of fear and jumping off the train. Taking some control of her life?
- Eva still focusing on her mother and father coming to England; holding on to her German Jewish identity, signified by the jewellery
- However, her dependence on Lil is clear – refers to her as 'Mummy Miller'; the stage direction 'Eva clings on'

Wider play/other contexts

- Eva's constant anxiety that Lil will throw her out or leave her
- Act 1 Scene 2: first meeting at the train station (again emphasising the themes of journeys and separation); Eva's extreme anxiety when Lil goes to find some food.
- Lil helping Eva to find ways to bring her mother and father to Germany, and helping her cope with the disappointment when they don't arrive. Lil's attempts to protect Eva, e.g. from the Guard at the train station and from the newsreel of the liberation of Belsen
- Eva becoming Evelyn; shedding her German Jewish identity; the effects of war on Eva as a child affect her as an adult, especially how she interacts with Faith. War is shown to affect later generations of children as well.
- Lil and Evelyn in the present – effects of war on Evelyn as an adult
- The final image of the Ratcatcher's shadow – the past can never be fully escaped.

Q.24 Re-read Act 1 Scene 1 from page 15/page 16 in the new edition (*The shadow of the RATCATCHER hovers.*) to the end of the scene on page 20/page 21 in the new edition. Examine how Samuels presents the significance of journeys in this extract and at least one other point in the play.

Possible approaches

Within the extract

- The central journey in the play is the journey of the children on the Kindertransport. The theme of journeys links to the theme of separation.
- The shadow of the Ratcatcher representing Eva's fear, and the link between the Ratcatcher's music and the sounds of the train. Link to the children of Hamlyn being taken away from their parents. Journeys represent fear for Eva.
- The sound effects of the train symbolise journeys, both literal and metaphorical.
- Eva trying to show her parents how brave she is
- The sealed windows of the train emphasise the separation between mother and daughter as a result of the journey (and foreshadow their later emotional separation).
- Eva's belief that her parents will come to England and that she will see them soon
- Repetition of 'to England'
- The exchange with the Nazi Border Official emphasises prejudice – the reason why she has to leave Germany. The Officer's commands emphasise his power.
- The Officer's reference to Eva's Jewishness: 'Don't want you to forget who you are now, do we?' and drawing on the Star of David.
- Eva's relief at crossing the border, and her excitement. Her confusion and surprise at not being searched
- The sound of the ship horn emphasises the next stage in her journey; it also foreshadows the journey Helga wants her to take to America at the end of the play.

Wider play/other contexts

- Students may discuss literal and/or metaphorical journeys.
- Train journeys linked to the Ratcatcher throughout the play
- The importance of the train station setting
- Eva's journey to becoming Evelyn – shedding her German Jewish identity
- Lil's attempt to evacuate Eva on the train, and Eva's determination not to go on another journey that means another separation
- Helga's journey to England to find Eva
- Helga's desire for Eva to make the journey to New York
- The consequences of Eva's journey on the Kindertransport – her new relationship with Lil; her changing identity; her inability to accept Helga; her anger at not being allowed to stay with Helga. Samuels draws on the stories of Kindertransport survivors who were angry at not being allowed to stay and die with their parents.
- Her problems as an adult, e.g. Evelyn's inability to deal with authority figures; her coldness to Faith; her desire to keep Faith her 'little girl forever'

LT1 Section B Assessment Grid 30 marks in total

Total Mark /30	Band 1	Band 2	Band 3	Band 4	Band 5
<p>AO1 Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p align="right">10 marks</p>	<ul style="list-style-type: none"> Understands play at a superficial or literal level. Offers some ideas about play. Shows some grasp of basic terminology, though this may be occasional. Errors in expression and lapses in clarity. <p align="right">0-2 marks</p>	<ul style="list-style-type: none"> Attempts to engage with play and organise material, though not always relevant to question. Some, not always relevant use of concepts and terminology. Expression may feature inaccuracies, more so at the lower end of the band. <p align="right">3-4 marks</p>	<ul style="list-style-type: none"> Engages with play and response is mostly relevant to question. Some sensible grasp of key concepts. Generally appropriate terminology. Expression tends to be accurate and clear, but there may be lapses. <p align="right">5-6 marks</p>	<ul style="list-style-type: none"> Clearly informed discussion of play. Effectively structured argument. Secure grasp of concepts and secure and sensible use of terminology. Expression generally accurate and clear. <p align="right">7-8 marks</p>	<ul style="list-style-type: none"> Perceptive discussion of play which may present individual reading. Very well-developed argument. Confident grasp of concepts and apt use of terminology. Accurate, fluent expression. <p align="right">9-10 marks</p>
<p>AO2 Demonstrate detailed critical understanding in analysing the ways structure, form and language shape meanings in literary texts.</p> <p align="right">10 marks</p>	<ul style="list-style-type: none"> May identify a few basic features of language/dramatic techniques/structure. May offer narrative/descriptive comment. Occasional support from text. <p align="right">0-2 marks</p>	<ul style="list-style-type: none"> Can make some basic points about use of language/dramatic techniques/ structure to create meaning. Can support some points by reference to text. <p align="right">3-4 marks</p>	<ul style="list-style-type: none"> Clear grasp of playwright's use of language/dramatic techniques/structure to create meaning. Generally clear and appropriate textual support. <p align="right">5-6 marks</p>	<ul style="list-style-type: none"> Sound analysis and evaluation of playwright's use of language/dramatic techniques/structure to create meaning. Appropriate and secure textual support. <p align="right">7-8 marks</p>	<ul style="list-style-type: none"> Perceptive critical analysis of playwright's use of language/dramatic techniques/structure to create meaning. Confident and apt textual support. <p align="right">9-10 marks</p>
<p>AO4 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p align="right">10 marks</p>	<ul style="list-style-type: none"> May describe basic context in question focus. May describe wider context in which play is written and received. <p align="right">0-2 marks</p>	<ul style="list-style-type: none"> Can acknowledge the importance of context in question focus. Basic grasp of wider context in which play is written and received. <p align="right">3-4 marks</p>	<ul style="list-style-type: none"> Clear grasp of the importance of context in question focus. Clear grasp of wider context in which play is written and received. <p align="right">5-6 marks</p>	<ul style="list-style-type: none"> Sound appreciation of significance and influence of context in question focus. Sound analysis of wider context in which play is written and received. <p align="right">7-8 marks</p>	<ul style="list-style-type: none"> Perceptive discussion of significance and influence of context in question focus. Confident analysis of wider context in which play is written and received. <p align="right">9-10 marks</p>

LT4 - Summer 2012

Unit-Specific Guidance

Both sections of this paper require candidates to:

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

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

SECTION A : Critical Reading of Poetry (40 Marks)

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

AO1: 1 (10 marks)	AO2: 1 (10 Marks)	AO3: 1 (10 marks)	AO4: 1 (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 "In successful poems, it is often difficult to separate ideas from emotions."
Discuss this view.**

Overview

It might be Chaucer's review of medieval values, learning and theology through the *Wife of Bath* taken in tandem with a reader's feelings of sympathy / outrage for the Wife and her circumstances; Donne's employment of theology, geography and alchemy with both sacred and profane love; Adam and Eve's debate which darkens their feelings in Milton's presentation of love, lust and blame alongside theological and (sub-textually) political debate; Blake's evocation of pity, rage, love, awe and indignation (which could be seen as elements of a theological and political analysis) or the potent mixture of sentiment and social comment / theological speculation to be found in *Lyrical Ballads* – whichever text is under consideration, candidates should have plenty to say.

There are adequate opportunities for candidates to make their own relevant and illuminating connections with any of the unseen poems. Some of the likely points might be:

- The emotive language and imagery of loss and decay in *The Sundial* (melancholy, solitary, sighs, mournful, ruined, stealthy, doom etc) which underpin the philosophical consideration of time/mortality but also the implicit sense of hope in the conclusion;
- In *The temporary face*, there is the familiar and emotive act of making an image or reminder of a loved one combined with a more intellectual approach to the realities and imperfections of life. The title itself might provide grounds for analytical comment;
- *Love* offers a study of devotion readily apparent in the language and imagery combined with theological issues and an attempt to come to terms with the nature of divine love;
- There is a rich mixture of subtly understated emotions in *Rain*, including exasperation, annoyance, guilt but also a sense of wonder and the idea of the "otherness" of children and their immunity to the world of adult concerns;
- In *The Pleasures of The Imagination*, there is a joyful celebration of the joys of art (beauteous, delight, fruitful, rosy, etc) combined with some consideration of abstract (intellectual) issues such as truth and liberty plus some glances at the nature and form of different sorts of human creativity.

Q.2 Explore some of the ways poets present change.

Overview

In the *Wife of Bath* there is a huge amount of material including the magic transformations and reform of men's attitudes towards women, the church and moral issues. Most of Donne's poems revolve around changes / developments in relationships and attitudes. The great change in *Paradise Lost IX* at a number of levels should provide a wealth of material. There would be a number of ways of approaching change in Blake as personae move from Innocence to Experience as well as the accounts of change within poems – e.g. 'The Garden of Love' or 'A Poison Tree' which offer excellent opportunities. Changes of fortune, maturity, shifts in sentiments are some possible points of focus in *Lyrical Ballads* which provides many angles on this idea – from the "morality tales" of Harry Gill's plight or the Ancient Mariner's transformations to the processes at the heart of 'Tintern Abbey' – the list is very long indeed.

There are adequate opportunities for candidates to make their own relevant and illuminating connections with any of the unseen poems. Some of the likely points might be:

- *The Sundial* gives a clear account of change through the toll time takes upon the world – reminders of what once was and what has changed about – and this is combined with a sense of disconnection between what changes in the physical world and the enduring impressions of the poet's imagination and emotions;
- The title of *The temporary face* provides an excellent starting point for "change"; the poem goes on to consider the accidental changes brought about by unwitting passersby which in turn bring about a profound shift (change) in the poet's awareness and attitudes towards love;
- The change that takes place within the poem, *Love* from "my soul drew back" in line 1 to "So I did sit and eat" in the last line measures the shift in the poet's attitude to and understanding of divine love;
- A simple domestic circumstance in *Rain* provides the material for a consideration of change in children from tentative exploration "rain tabooing their palms and their tongues" to confident occupation of their own world in the last four lines of the poem. A parallel change is that of the poet from harassed parent to contemplative observer;
- The driving force of Akenside's poem is the transformative power to be found in the artist who begins with the "goodly frame/of nature" which is then transformed into the sublime through creative genius.

Q.3 "Poetry is at its most effective when exploring contradictions." How far do you agree?

Overview

In the Wife of Bath's opinion, good husbands are rich and old although she asks for one who is "yonge and fresshe abed"; she is betrayed by husband number 4 when at her most attractive; friars are rapists and God seems to have blessed us with equipment which it is sinful to use. The *Prologue and Tale* abound in contradictions and oxymoron "Glad povertie is an honest thyng". Donne asks to be ravished into heaven; separated lovers are never truly apart and the higher love is to be achieved through carnality. The possibilities in Milton are enormous and fairly obvious – seeking to improve upon perfection, the first couple bring about disaster; God's love is expressed through allowing his creation to lapse. Blake's ideas of contraries informs the poetry but, in a different way, the contradiction between philanthropy and exploitation for instance (both 'Holy Thursday' poems) and the bitterly ironic treatment of salvation through misery or the triumphant assertion of the victory of simplicity and joy over sophistication should provide more than enough. In *Lyrical Ballads* there is a wide range of opportunities as the writing addresses youth and age; wisdom and naivety; wealth and poverty; simplicity and complexity and so on.

There are adequate opportunities for candidates to make their own relevant and illuminating connections with any of the unseen poems. Some of the likely points might be:

- In *The Sundial* that which seems permanent/fixed is clearly not; time appears careless but the effect upon man and the rest of creation is profound. At its most basic, the idea is that for all our sense of consequence we are temporary and "still flows on the eternal river" without us and all our works!
- In the thoughtless desecration of the loved one's image in *The temporary face* the poet finds the key to a better understanding of love and mortality;
- That which considers itself most vile and unworthy is in fact the thing most treasured in *Love*; a God who was feared to be harsh and judgemental is in fact tender and protective; punishment is replaced by reward and there is the central apparent contradiction of God sacrificing himself for the "Guilte of dust and sinne" found in man;
- There are plenty of opportunities in *Rain*: what is troublesome and annoying to adults is paradise to children; values and priorities are questioned as everyday concerns are shown to be trivial when set against the profound significance of children's play;
- The beauty of nature, although significant in itself, requires the touch of the imagination to reveal the "Harmony" and "Majestic Truth".

Q.4 "By interesting us in specific moments or events, poets lead us towards a better appreciation of wider issues." Examine this view.

Overview

The key point for candidates to address is the power of poetry to contain the universal within the particular so that (for instance) the honeymoon anguish of a knight and an ugly, poor old woman becomes an inspiring polemic; Donne's disaffected or triumphant lovers embody telling analyses of human feeling; Milton's domestic disagreement in the garden becomes the vehicle for significant debates about free will, justice and the mysteries of divine retribution/forgiveness while the transparently didactic nature of so many of Blake's, Wordsworth's and Coleridge's poems should provide enormous scope.

There are adequate opportunities for candidates to make their own relevant and illuminating connections with any of the unseen poems. Some of the likely points might be:

- The imagery of "*The Sundial*": "mouldering wall"; "rusted clock"; "mournful breezes"; "stealthy steps" and plenty of other examples successfully focuses the reader's attention upon the universal issues of mortality and, finally, a kind of hope;
- Through a highly specific and ordinary scene, *The temporary face* very successfully addresses the issues of love, attachment, the realities of loss and the unlikely origins of ideas and insights;
- Readers who can address the religious context of the poem will have little trouble in identifying the universal themes of divine love and redemption. Those who offer a secular reading may be able to make valid points about power, patronage and hierarchies;
- In an ordinary domestic snapshot in *Rain* we are offered an insight into the dullness of the adult world of responsibility and the magical childhood landscape of creativity and learning;
- In *The Pleasures of The Imagination*, candidates are likely to take the specific examples offered and consider them as examples of the workings of human creativity and its relationship with the abstract and numinous.

Q.5 How far is the appeal of a poem governed by the poet's choice of subject matter?

Overview

There is plenty to debate here and hopefully candidates will be prepared to interrogate the task and make some clear suggestions about the success criteria which can be applied to the poetry which they have studied and the unseen which they have chosen. It should then be a matter of demonstrating the interconnectedness of subject matter and technique and showing that there are no "poetic" classes of subject per se, but the poet's techniques transform people, objects and circumstances into food for the imagination. We might see close analysis of Chaucer's choices of language, tone and imagery which create the rich, ambiguous figure of the Wife; or Donne's wit and imagery which turn the ordinary objects of life into touchstones for profound thought and speculation; Milton's choice of subject matter could lead candidates into profitable consideration of the Epic; while Blake, Wordsworth and Coleridge provide ideal opportunities for the discussion of (on the one hand) the choice of apparently humble and unpromising subjects, while on the other hand all three might be seen as choosing subjects (natural beauty; heroic or pathetic characters; deep conflicts) which seem to have a more stereotypical "poetic" or sublime quality.

There are adequate opportunities for candidates to make their own relevant and illuminating connections with any of the unseen poems. Some of the likely points might be:

- There are plenty of examples of standard "poetic" material in *The Sundial* which some modern readers might see as clichéd and tired. However, valid responses will need to consider *how* those traditional subjects have been presented in order to address this question fully;
- *The temporary face* might inspire some interesting discussion about the apparent ordinariness/plainness of subject matter by contrast with the depth and quality of thought/feeling which is generated by it;
- A good number of candidates are likely to recognize that the poem *Love* is about man's relationship with God which might be seen as one of the most popular subjects for poetry, but here the ideas of guest/host/meal should encourage candidates to see fresh and surprising approaches to potentially clichéd ideas;
- Once again, *Rain* is a poem which appears to engage with the plainest of subjects but as with *The temporary face*, candidates might begin to explore the subtle tones of the poem as it presents relationships and the ways that ordinary objects (children at play) become the touchstones of complex ideas and insights;
- As with *The Sundial*, candidates might regard the imagery of the Akenside poem as standard to the point of cliché but close consideration will reveal the interesting, abstract nature of the subject which is really the transforming powers of the human imagination rather than the standard poetic matter of flowers, nymphs, fruitful banks, etc.

LT4 Section A Assessment Grid 40 marks in total

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

SECTION B: Shakespeare and Related Drama

(40 marks)

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

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

Notes

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

King Lear and Oedipus Rex

Q.6 "The forces of good and evil contribute in equal measure to the play's outcome". How far do you agree with this comment on *King Lear*? In the course of your writing, show how your reading of *Oedipus Rex* has illuminated your ideas.

Overview

Hopefully, candidates will use the task as a means of gaining a grip on the very complex mixture of the ingredients of conflict and suffering which make up the tragedy. Some key points of focus in the answer could include:

- The wrong-headedness of Lear's plans
- Cordelia's uncompromising honesty
- Kent's loyalty and plain speaking
- The Fool's disguised wisdom
- Gloucester's naivety and lack of judgement
- Goneril's and Regan's wickedness and conspiracy
- Edmund's Machiavellian opportunism
- Cornwall's cruelty
- Albany's "milk-livered" nature
- Edgar as victim and savior
- Laius and Jocasta's treatment of their infant
- Oedipus' slaying of Laius
- Oedipus' (willful?) blindness
- Tiresias' and Creon's roles
- Prices paid by Oedipus and Jocasta

All provide useful and potentially relevant points of contact

Q.7 Discuss Shakespeare's treatment of the issue of control in *King Lear* and show how far your understanding and appreciation of this issue have been influenced by your reading of *Oedipus Rex*.

Overview

There is a number of interesting ways in which candidates might approach the idea of "control" or the lack of it. There is the very physical sense of the word (e.g. Gloucester's suffering "bind close his corky arms"; Kent in the stocks; Lear and Cordelia in prison) but there is also the sense of self-control or controlling others; different approaches such as Lear indulging in unrestrained rage or Gloucester's unwise (unrestrained) declarations of intent as far as Edmund is concerned; or the more abstract sense of being constrained or restricted by people or circumstances (e.g. Cordelia's obligation to say something; Edmund being forced into exile or Kent's abandonment of wise restraint in his words to Lear and later to Cornwall et al). In addition to the material above we might also see reference to more obvious points such as:

- The restraints placed upon Lear by Goneril and Regan (the knights issue)
- Goneril's use of her servant to control or restrain Lear
- The ways the Fool is forced to disguise (or control) his feelings for fear of the whip
- The Duchesses' attempts to control each other and the Edmund relationship
- Issues of power and control in the Goneril/Albany relationship
- Lear's pathetic attempts to regain control through the "trial" of his daughters
- Attempts to restrain tyrannical power (Cornwall's servant)
- Edgar regaining control through the challenge to Edmund

But be prepared for candidates to be inventive and wide-ranging in their approach to this question.

Material for comparative reference could include:

- Tiresias' self-control in slowly bringing Oedipus to a full understanding
- Oedipus and Jocasta's lack of control in their responses to disaster
- Creon's patience in dealing with Oedipus
- Oedipus' lack of restraint in killing Laius (which facilitates the tragedy)

Hamlet and The Revengers Tragedy

Q.8 "Despite his resolutions to act purposefully, Hamlet seems always to be at the mercy of chance." Discuss the dramatic importance of chance and accident in *Hamlet* and show how your ideas have been influenced by your reading of *The Revenger's Tragedy*.

Overview

There are plenty of opportunities here to consider Hamlet's delay and to debate wisdom vs cowardice; strategy vs opportunism and the Prince's motivation for action. Hopefully there will be some interrogation of "chance" and focus on key areas of text (e.g. "There is a destiny that shapes our ends" etc.). We should expect to see some focus on the soliloquies but other areas of the play likely to attract consideration might be:

- Hamlet's meetings with the Ghost ("...sweep to my revenge")
- Relationships with Ros. and Guil
- The play within the play ("...I'll take the Ghosts's word for a thousand pound")
- Hamlet's failure to kill Claudius in the chapel ("..now might I do it ")
- The death of Ophelia / unintended consequences
- The Killing of Polonius ("...I took thee for thy better..")
- The confusion during the fencing
- The poisoned cup

By contrast, candidates might feel that very little is left to chance in *The Revenger's Tragedy* and things go very neatly according to plan (too neatly?) until, perhaps, the very end – where there is an interesting discussion to be had about character dictating fate.

Q.9 Through a detailed study of *Hamlet* and comparative reference to *The Revenger's Tragedy*, discuss the presentation of the theme of loyalty in both plays.

Overview

There are numerous angles for candidates to take on this aspect of the plays and a range of associated moral issues to consider. Some of the most popular might be:

- Disloyalty of Claudius to his brother
- Loyalty of Gertrude to her dead husband and later to her new husband
- Hamlet's loyalty to old Hamlet, Gertrude and Claudius
- Children's loyalty to family (Ophelia and Laertes)
- Subjects' / courtiers' loyalty to king and state (Polonius and others addressed by Claudius at the beginning of the play / later Laertes and his threatened rebellion)
- Friends' loyalty (contrasts between Horatio and Rosencrantz & Guildenstern)
- Loyalty to lovers (Ophelia)

There should be plenty of material for comparative reference as very similar themes and circumstances (including more overt adultery/ "incest") are apparent in *The Revenger's Tragedy*.

Measure for Measure* and *The Duchess of Malfi

Q.10 "It is Shakespeare's interest in the twin ideas of obsession and extremism which lends the play so much of its power." Explore this comment on *Measure For Measure*, showing how your reading of *The Duchess of Malfi* has influenced your ideas.

Overview

Candidates might interpret obsession and extremism in a number of ways. They could argue that the world of vice in Vienna has become extreme and needs extreme measures to address it, or they could explore the extreme and possibly obsessive application of inappropriate law. However, the main points of focus are likely to be:

- The Duke's extreme tactic of seeming to abandon power
- Over-rigid application of the letter of the law to Claudio
- Angelo's "Giant's strength" and lack of pity
- Angelo's obsessive lust
- Isabella's obsessive (and in the circumstances possibly extreme) protection of her virtue
- Some consideration of the attitudes and values implicit in the conclusion to the play and the "settling" of matters
- Possibly the "extreme" role of comedy in presenting matters of such seriousness

The Duchess of Malfi provides a wealth of comparative material in the characters and actions of Ferdinand, The Cardinal and Bosola. Some responses might consider the Duchess's actions as extreme/obsessive and make comparative reference to Isabella or Mariana.

Q.11 Explore the ways Shakespeare makes use of minor characters and/or subplot in *Measure for Measure*, showing how your reading of *The Duchess of Malfi* has illuminated your ideas.

Overview

The task provides plenty of opportunity for detailed discussion of the play's intricate plot mechanisms and there might be some genuine debate about where the emphasis falls in terms of plot and subplot. Some will see the action as dominated by the Duke's test of Angelo and his effort to reform Vienna; others will see the main plot as a mixture of corrupt and idealized love story while the subplot will be found amongst the clowns and lowlife characters. We must judge every approach on its merits and be ready for unusual responses but be on the watch for sweeping assertion: candidates must make their cases through careful analyses of the text and its performance. Choices of minor characters too must be supported with analytical discussion – there are some very obvious candidates but also some potential disagreement about characters such as Lucio, Escalus or Claudio himself. Whichever route they take, essays are likely to include references to:

- The ways relationships are illuminated through comparison (eg Claudio/Juliet and Angelo/Mariana)
- The ways major themes such as justice and hypocrisy are pursued in different but mutually illuminating ways at different levels of the play
- The role of the comic characters in both entertaining us with witty or foolish behaviour/talk while at the same time supporting the main themes
- Comedy might also be considered as part of what makes *Measure For Measure* a problem play.
- Some ambitious responses might draw upon critical reading and see the structure and employment of minor characters as part of an allegory of Christian morality.
- We might also see plot structure and minor characters used as means to discuss the perceived darkness and callousness of Jacobean society.

The last point might link neatly with Webster's play and could be followed up with some interesting discussion of plot structure and indeed what constitutes a subplot in *The Duchess of Malfi*. We must be flexible: some might consider that The Duchess' marriage plans and her conflict with her brothers is the main plot while the machinations of the Cardinal and his corruption and/or Bosola's ambitions/revenge and Ferdinand's management of his court are kinds of subplot. However there might be divergent and equally valid views about the design of the play which should be judged on their merits and the degree to which they can be supported. Equally, the identification of minor characters could provide some thoughtful discussions with some seeing Antonio as minor while others might see Julia, Cariola, Delio, Malatesti, Castruccio as the key minor figures. In all cases, good quality essays will make a case rather than asserting the status of characters.

The Tempest* and *Dr Faustus

Q.12 Examine the importance of spectacle in *The Tempest* with comparative reference to *Dr Faustus*.

Overview

We could see some interesting analysis of dramatic technique as essays consider not only the major set pieces in both plays (e.g. the Ceres episode in *The Tempest* and the parade of the seven deadly sins in *Dr Faustus*) but also the dramatic and thematic importance of scenes such as the storm at the start of *The Tempest* and the frequent appearance of supernatural or grotesque characters in both plays. There could be detailed reference to the banquet/harpy scene (“You are three men of sin”) in *The Tempest* and less obvious but still spectacular (because supernatural) scenes such as the control of characters through music or the pursuit and punishment of the clowns towards the end of the play. We should expect candidates to address the word “importance” in the title which they could handle in a number of ways:

- plot structure;
- thematic elements;
- character development;
- contextual factors (e.g. contemporary theatre/audience expectations).

We should see a range of comparative references to *Dr Faustus* including the major set pieces such as the appearance of devils; signing in blood; pageant of the Seven Deadly Sins; humiliation of the pope and the conjuring in the Duke of Vanholt's court. However, we should expect to see analytical treatment of these episodes along the lines of the bullet points above. We could also see some reference to the comic/supernatural (therefore spectacular) scenes with the minor comic characters which are important commentaries in themselves upon Faustus' actions and ambitions.

Q.13 "At the core of Shakespeare's play is a sustained attack upon the idea and even the desirability of freewill." How far do you agree with this view of *The Tempest*, and in what ways has your reading of *Dr Faustus* illuminated your ideas?

Overview

We could see plenty of debate here with some claiming *The Tempest* shows that free will is at the root of human sin and error and only when it is restrained by higher authority is there any chance of stability and happiness. We might see some interesting work on AO4 as candidates consider the possible responses of different cultures to these ideas. Some might argue that freedom/free will is granted as the reward for virtue, obedience and service (possible links to Christian models of salvation) and others might raise questions about human dignity and purpose when free will is removed. Likely areas for attention could be:

- Ariel's compulsory service
- Prospero's arrangements for Miranda and her marriage (illusion of free will?)
- Prospero's treatment of Caliban
- Prospero's use of magic to direct the actions of the royal party
- The Clowns' insistence on their freedom to do as they like and ignore Caliban's guidance which leads to the ruin of their plans

In *Dr Faustus*, the issue is fundamental to the play – Faustus' ability to exercise free will is at the heart of his tragedy. There are plenty of points for comparative reference and the opportunity for some illuminating use of religious contexts.

Richard II and Edward II

Q.14 "Rebellion to tyrants is obedience to God." Discuss the ways Shakespeare has presented the tension between rebellion and sacred duty in *Richard II* and show how your ideas have been illuminated by your reading of *Edward II*

Overview

Benjamin Franklin's motto provides a suitably apposite starting point for thoughts about rebellion against Richard and Edward. There is likely to be some attention to the divine right debate and the best informed candidates should be able to offer some sophisticated perspectives on the presentation of this complex belief system.

Points for attention could include:

- Richard's provocative arrogance and flouting of the law
- Bolingbroke's and Mowbray's "rights" and "duties"
- Richard's wider management of his nobles
- The role of the church in support of /opposition to the King
- The motivation of Bolingbroke and his followers

Very similar and illuminating circumstances prevail in *Edward II* which should provide a wealth of comparative reference.

Q.15 Explore Shakespeare's presentation of order and hierarchies in *Richard II*, with comparative reference to *Edward II*.

Overview

Notions of hierarchy are fused into every dimension of the play: language, character development and plot. We must beware of dislocated accounts of the "Elizabethan Chain of Being"; better answers will view the same material through the plays themselves and show how Shakespeare questions and explores rather than imposes a blueprint of accepted truth. Points for attention could include:

- The ways hierarchy, order and Kingship are presented repeatedly through such a variety of images
- The complexity of hierarchies with regard to age/experience and royal privilege (e.g. Gaunt and Richard)
- The role of religion in supporting order and authority
- The nature of popular support and Shakespeare's presentation of the peoples' will
- The delicate management of rebellion with respect for the crown but contempt for the King himself
- The struggle for power in the new order
- Implicit staging of scenes e.g. Richard on high and down low: Bolingbroke on his knee before the King while in the process of rebellion

All or most of these issues are of similar importance in *Edward II* and there should be no shortage of valid comparative reference.

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



WJEC
245 Western Avenue
Cardiff CF5 2YX
Tel No 029 2026 5000
Fax 029 2057 5994
E-mail: exams@wjec.co.uk
website: www.wjec.co.uk