



# **GCE MARKING SCHEME**

## **ENGLISH LITERATURE AS/Advanced**

**SUMMER 2014**

## **INTRODUCTION**

The marking schemes which follow were those used by WJEC for the Summer 2014 examination in GCE ENGLISH LITERATURE. They were finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conferences were held shortly after the papers were taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conferences was to ensure that the marking schemes were interpreted and applied in the same way by all examiners.

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

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

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## LT1 - Summer 2014

### Unit-specific Guidance

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

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

#### Relevant assessment objectives for LT1 as a whole:

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

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

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

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

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

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

## NOTES

### SECTION A: Poetry post-1900 (30 Marks)

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

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

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

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

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

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

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

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

## ***Eliot and Yeats***

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

### **Possible approaches**

- Possible poems could include: *Prufrock*; *Portrait of a Lady*; *Preludes*; *Rhapsody on a Windy Night*; *The Waste Land*; *The Hollow Men*; *Ash Wednesday*; *Journey of the Magi*; *A Song for Simeon*; *Animula*; *Marina*
- Identity often linked to fragmentation of self (and fragmentation of society)
- Identity often linked to loneliness, isolation and disconnection from society/other people
- Identity linked to ageing and time passing
- Presentation of female identity (candidates may argue Eliot is often critical of women)
- Loss of identity
- Religious/spiritual identity

### **Yeats connections**

- Identity also linked to loneliness, isolation and disconnection
- Identity also linked to ageing and time passing (e.g. *Sailing to Byzantium*, *When You Are Old*)
- Also explores religious/spiritual identity (e.g. *The Magi*)
- Identity as disguised/hidden (e.g. *The Mask*)

**Q.2** Compare the ways in which Eliot and Yeats write about journeys in their poems. In your response you must include detailed critical discussion of at least two of Eliot's poems.

### **Possible approaches**

- Possible poems could include: *Prufrock*; *Rhapsody on a Windy Night*; *The Waste Land*; *Journey of the Magi*; *A Song for Simeon*; *Marina*
- Journeys often linked to unhappiness and isolation
- Linked to ageing and time passing
- Linked to Eliot's criticism of society and the world around him
- Linked to fragmentation (especially in *The Waste Land*)
- Some journeys linked to religion/spirituality

### **Yeats connections**

- Literal journeys – desire to escape; criticism of urban landscapes/society (e.g. *The Lake Isle of Innisfree*)
- Linked to ageing and time passing (e.g. *Sailing to Byzantium*; *The Wild Swans at Coole*; *Among School Children*)
- Linked to religion/spirituality (e.g. *The Magi*; *The Second Coming*)

## Larkin and Abse

**Q.3 Compare the ways in which Larkin and Abse create a sense of place in their poems. In your response you must include detailed critical discussion of at least two of Larkin's poems.**

### Possible approaches

- Possible poems could include: *Here*; *Mr Bleaney*; *Nothing to be Said*; *Broadcast*; *Home is so Sad*; *Toads Revisited*; *The Whitsun Weddings*; *MCMXIV*; *Talking in Bed*; *The Large Cool Store*; *The Importance of Elsewhere*; *Sunny Prestatyn*; *Essential Beauty*; *Afternoons*
- Often creates a sense of place in order to criticise aspects of society (e.g. consumerism and advertising, etc.)
- Candidates may argue that Larkin creates a sense of place to criticise/mock the working classes
- Sense of place often linked to journeys
- Speakers often detached from the world around them
- To create character and mood

### Abse connections

- Poems often show the speaker's connection to Wales (rather than being a detached observer) (e.g. *Leaving Cardiff*; *Return to Cardiff*; *On the Coast Road*; *The Dog at Ogmores-by-Sea*); sense of place often linked to memories and journeys
- Elevates the ordinary (e.g. *The Horse*; *The Wall*)
- Links place to family relationships (e.g. *A Winter Visit*; *A Scene from Married Life*)
- Evokes a sense of the past (e.g. *Welsh Valley Cinema, 1930s*)

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

### Possible approaches

- Possible poems could include: *Mr Bleaney*; *Toads Revisited*; *Self's the Man*; *Here*; *Love Songs in Age*; *Home is so Sad*; *Talking in Bed*
- Sadness often linked to death
- Sadness linked to lack of fulfilment
- Often explores other people's sadness
- Sadness linked to home (*Home is so Sad*)
- Candidate may argue Larkin has a bleak outlook

### Abse connections

- Sadness often linked to death of loved ones, including his father (*In Llandough Hospital*); real sense of deep sadness – moving, emotional poems
- Also links sadness to a home (*Last Visit to 198 Cathedral Road*) – but about loss of his parents, so more obviously personal/autobiographical than *Home is so Sad*
- Sadness at ageing of mother – *A Winter Visit*
- Sadness linked to death in *The Silence of Tudor Evans*
- Sadness of mythological characters e.g. *Lament of Heledd*

## **Plath and Hughes**

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

### **Possible approaches**

- Possible poems could include: *Daddy*; *Full Fathom Five*; *Little Fugue*; *Suicide off Egg Rock*; *Edge*; *Crossing the Water*; *Cut*; *Death & Co.*
- Often writes about the death of fathers and the impact on the speaker (arguably she is writing about her own father)
- Dead father presented as Godlike and as an oppressor
- Some poems explore/reference suicide (e.g. *Suicide off Egg Rock*; *Edge*; *Daddy*, end of *Full Fathom Five*)
- Shocking and controversial holocaust/Nazi imagery to explore death of father
- Uses colour imagery to present theme of death
- Even in poems not ostensibly about death (e.g. *Cut*) death imagery is present
- Candidates may choose to write about how Plath presents metaphorical death (usually alongside rebirth), as in *Face Lift*, *Ariel*, *Tulips* and *A Birthday Present*

### **Hughes connections**

- Tends to focus more on the realities of death in the natural world (e.g. *February 17<sup>th</sup>*, *View of a Pig*) – candidates may argue Hughes is more matter-of-fact about death
- However, he does also write about the death of loved ones as in his *Birthday Letters* poems to Plath (e.g. *Daffodils*, *Red*, etc.) and *The Day He Died* (like Plath, the poem is about the death of a father figure); death linked to loss/memories and grief

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

### **Possible approaches**

- Possible poems could include: *The Manor Garden*; *You're*; *Morning Song*; *Nick and the Candlestick*; *By Candlelight*; *Daddy*; *Full Fathom Five*; *Little Fugue*; *Lesbos*; *Tulips*; *A Birthday Present*, *Spinster*
- Writes about relationship with children, in womb and after they are born – autobiographical
- Attitudes to children vary according to poem: excited and celebratory (*You're*); anxious (*The Manor Garden*); initially disconnected from child (*Morning Song*); child as saviour (*Nick and the Candlestick*)
- Writes about parent/child relationship as damaging - dead father as oppressor who still oppresses the speaker years after he has died
- Controversial Nazi imagery used to present father
- Writes about relationships between men and women, sometimes as destructive
- Family relationships as oppressive
- Relationship with the natural world

### **Hughes connections**

- Also writes about relationship with his child (e.g. *Full Moon and Little Frieda*; *Daffodils*)
- Writes about parent/child relationships in natural world (e.g. *New Foal*)
- Also writes about Plath's relationship with father as damaging/obsessive (e.g. *The Bee God*)
- Also writes about relationships between men and women, sometimes as destructive
- Also relationship with the natural world

## Duffy and Pugh

**Q.7 Compare the ways in which Duffy and Pugh write about childhood and growing up in their poems. In your response you must include detailed critical discussion of at least two of Duffy's poems.**

### Possible approaches

- Possible poems could include: *Girl Talking; Comprehensive; Lizzie, Six; Originally; In Mrs Tilcher's Class; Boy*
- Often uses childhood/children as a way to criticise elements of society e.g. abuse of children; British education system; treatment of children in other cultures, etc.
- Gives children a voice
- Linked to the past, memories and nostalgia (arguably autobiographical at times, e.g. *In Mrs Tilcher's Class; Originally*)

### Pugh connections

- Also uses children/childhood as a way to criticise other cultures (e.g. *M.S.A.*) or aspects of British society (e.g. *Intercity Lullaby*)
- Writes from mother's perspective – fear of danger coming to children (e.g. *Paradise for the Children*)
- Also writes about education (*Earth Studies* poems) – but set in imagined future rather than present
- Loss of innocence when growing up (*Sweet 18*)

**Q.8 'Duffy gives a voice to those who are marginalised and ignored by society.' In the light of this statement, what connections have you found between the ways in which Duffy and Pugh write about people who have been marginalised and ignored by society?**

### Possible approaches

- Possible poems could include: *Girl Talking; Comprehensive; Lizzie, Six; Education for Leisure; Dear Norman; Oppenheim's Cup and Saucer; Shooting Stars; The Dolphins; Descendants; Boy; Girlfriends; Mrs Midas; Mrs Lazarus; from Mrs Tiresias; Mrs Aesop; Mrs Darwin*
- There is a range of ways that candidates can address this question. Most are likely to agree that Duffy gives a voice to the marginalised e.g. to marginalised women (especially in *World's Wife* collection); lesbians; children; Jews in Nazi Germany; disaffected youth; animals in captivity, etc.
- Often through dramatic monologues
- Often aims to evoke sympathy/understanding
- Aims to increase tolerance and reduce discrimination

### Pugh connections

- Candidates might argue that while Pugh also focuses on those marginalised and ignored by society (e.g. *M.S.A.; Torturers; Nothing Happened Here; Hello; Old widowers; She was nineteen and she was bored*, etc.), she tends to do so through third person rather than through dramatic monologues (as Duffy does)
- Also critical of society; also focuses on women and disaffected youth, etc.



## Heaney and Sheers

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

### Possible approaches

- Possible poems could include: *Digging*; *Death of a Naturalist*; *Blackberry-Picking*; *Follower*; *Mid-Term Break*; *Poem*; *Personal Helicon*; *Requiem for the Croppies*; *Night Drive*; *Bogland*; *Clearances*; *The Wishing Tree*; *From the Frontier of Writing*; *Hailstones*; *The Stone Verdict*
- Candidates can choose to approach this question in any way they choose, as long as they address the idea of powerful emotions e.g. love; nostalgia; loss; fear; pride (of family and/or land/country); sadness/grief, etc.

### Sheers connections

- Candidates can choose to write about the same or different emotions e.g. love of family (e.g. *Inheritance*); love/lust for partner (e.g. *Marking Time*; *Valentine*); pride in family/country (e.g. *History*); nostalgia; loss (e.g. *Border Country*); sadness/grief (e.g. *On Going*; *Farther*), etc.

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

### Possible approaches

- Possible poems could include: *Digging*; *Death of a Naturalist*; *Blackberry-Picking*; *Personal Helicon*; *The Peninsula*; *Night Drive*; *Bogland*; *Requiem for the Croppies*; *From the Frontier of Writing*; *From the Republic of Conscience*; *Clearances*; *The Milk Factory*; *The Disappearing Island*
- Setting and landscapes linked closely to childhood/growing up/change/family (especially father)
- Focuses on Northern Ireland
- Setting and landscapes linked to creativity/writing
- Setting and landscapes linked to identity
- At times, setting and landscapes are used for political comment

### Sheers connections

- Also links settings to childhood/growing up/change/family
- Focuses on Wales
- Setting and landscapes linked to identity
- At times setting and landscapes are used for political comment (e.g. *Mametz Wood*)

## ***Boland and Pollard***

**Q.11** ‘Boland has an appreciation for the ordinary in life.’ In the light of this statement, what connections have you found between the ways in which Boland and Pollard write about the ordinary aspects of life in their poems? In your response you must include detailed reference to at least two of Boland’s poems.

### **Possible approaches**

- Possible poems could include: *From the Painting ‘Back from the Market’ by Chardin*; *Ode to Suburbia*; *Self-Portrait on a Summer Evening*; *The Unlived Life*; *Envoi*; *Suburban Woman: a Detail*; *Requiem for a Personal Friend*; *Lace*; *The Bottle Garden*
- The frustrations of domestic life
- The contrast to the adventurous, the extraordinary
- The celebration of how the ordinary aspects of life gives a sense of humanity
- Use of domestic images, especially re: suburban settings
- Relation of the ordinary to the historic, the artistic, the supernatural

### **Pollard connections**

- Seeks extraordinary experiences and exotic places – but candidates may argue she focuses on ordinary aspects of these people’s lives (contrasts them with her position as a Westerner, looking in)
- Arguably she finds solace, security, meaning in the ordinary, for example in her home
- Use of commercial, material imagery to evoke the familiar, the everyday – a different type of ‘ordinary’ to Boland

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

### **Possible approaches**

- Possible poems could include: *The Poets*; *The Pilgrim*; *New Territory*; *Mirages*; *Migration*; *From the Painting ‘Back from the Market’ by Chardin*; *The Famine Road*; *Mise Eire*; *The Oral Tradition*; *The Journey*; *An Irish Childhood in England: 1951*
- Travelling often used metaphorically (e.g. for experience of writing)
- Travelling often linked to experience of being a woman
- Travelling linked to Irish experience and criticism of British attitudes to Irish
- Travel linked to memories, the past, nostalgia and childhood

### **Pollard connections**

- Candidates may argue that she focuses more on literal journeys
- Travels to exotic places; records own impressions

**LT1 Section A Assessment Grid 30 marks in total**

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

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

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

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

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

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

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

### ***Murmuring Judges***

- Q.13** Re-read Act 1 Scene 5 from page 25 (WOMAN: Why are you lot so cheerful?) to page 28 ((As a parting gesture, KEITH throws the pen on the floor, and goes out with JIMMY.)). Discuss how Hare presents the police in this extract and at least one other point in the play.

#### **Possible approaches**

##### **Within the extract**

- Friendly rivalry between uniform and CID (e.g. Lester mocking Barry as 'Hercule Poirot')
- Attitudes of the public to the police (e.g. Keith calls the police 'tossers'; Barry's speech) and vice versa
- Barry encouraging Keith to admit to the drugs; his ways of dealing with criminals; calls Keith a 'yob'; sexist towards woman ('darling')
- Barry's reference to 'How you actually connect the right people to the job. How you make the case watertight'
- Candidates may refer to Hare's *Asking Around*

##### **Wider play**

- Hare critical of the amount of administration and paperwork in the police force (PACE Act)
- Sandra's courses
- Sexism in the police force (e.g. Esther joining in with sexist banter to be part of the team)
- Barry as a 'bent' copper; Sandra choosing to tell the truth and get justice at the very end of the play (justice linked to the female characters in the play)
- Attitudes of police towards lawyers; attitudes of police towards public

- Q.14** Re-read Act 1 Scene 6 from the beginning on page 36 to page 40 ((IRINA shifts.)). Discuss how Hare uses the character of Irina to present social and political issues in this extract and at least one other point in the play.

#### **Possible approaches**

##### **Within the extract**

- Irina is used in this scene to show Hare's criticism of the prison system
- Juxtaposition of Irina who is '*smartly dressed*' and the reference to 'shit packages'; Hare critical of the practice of 'slopping out' (a practice not abolished in England until 1996)
- '*Victorian gloom*' as Irina enters the prison shows the prisons are out-dated and not fit for purpose
- Beckett referring to Irina as a 'Something-Must-Be-Done'
- Hare shows Irina as interested in Gerard, in contrast to his solicitor who hasn't come to see him; shows Hare's criticism of lawyers
- Irina makes clear the injustice of Gerard's sentence (again reinforcing Hare's criticism of lawyers)
- Candidates may refer to Hare's *Asking Around*

##### **Wider play**

- Irina used in other scenes to criticise the prison system
- Irina used to criticise the sexism in the legal profession and the old boys' club
- Irina (like Sandra) used to present a link between gender and justice

## **Oleanna**

- Q.15** Re-read Act 1 from the top of page 24 (JOHN: “They might not *sign*” ...) to the bottom of page 27 (CAROL: I want to make sure that I have it right.). Discuss how Mamet presents issues current in 1990s American society in this extract and at least one other point in the play.

### **Possible approaches**

#### **Within the extract**

- The role of the American dream and class issues (e.g. John’s focus on getting tenure so that he can get a house)
- Issues to do with American education: John as teacher – often interrupts Carol; uses inappropriate language; wants to break the rules; uses complex vocabulary (candidates may see him as arrogant). Carol as student – wants to learn; constantly checks her notes; desire to get ‘right’ answer. Carol’s desire to know her grade juxtaposed with John’s ideas about teaching (lack of real communication between them). Carol references John’s book – in the 1990s a lot of students were complaining about the fact that books and courses were chosen/designed by white middle- and upper-class men (later Carol and her group try to ban John’s book)
- Issues surrounding political correctness and speech codes in American universities, and the issue of professors acting inappropriately and using inappropriate language (e.g. ‘Your grade for the whole term is an “A”’)
- The opportunity for Carol to misunderstand John’s intentions – he will give her an A if she will come back and meet with him. He says ‘I like you’ and ‘There’s no one here but you and me’. Allows Carol to make her claim of sexual harassment later in the play

#### **Wider play**

- Candidates may choose to explore a range of issues including feminism (especially Carol’s group); sexism; sexual harassment; political correctness; issues in American education; the American dream; gender; issues surrounding language and power; socio-economic issues, etc.

**Q.16** Re-read Act 1 from the bottom of page 33 (JOHN: To go with the tenure. That's right.) to page 36 (CAROL: Who should I *listen* to... I...). Discuss how Mamet presents ideas about knowledge in this extract and at least one other point in the play.

### **Possible approaches**

#### **Within the extract**

- Knowledge linked to attitudes about education
- Knowledge linked to the teacher/student relationship
- In Act 1 John is the holder of knowledge; Carol wants to learn from him (thinks this is how education works); constantly takes notes
- Knowledge/education as a means to 'economic betterment' (for both John and Carol)
- Role of college; question of whether every child should go to college
- Carol challenges John on his attitudes towards education (which are often hypocritical and contradictory)
- Carol's inability and/or refusal to understand: 'I can't understand them'; 'I DON'T UNDERSTAND'. John's inability to help her to understand

#### **Wider play**

- John uses language Carol can't understand: he has more knowledge than her and therefore more power
- Different attitudes to education displayed throughout the play
- John's lack of knowledge of Carol's accusation in Act 3 – Carol has more knowledge and therefore more power
- Carol's shift from Act 1 to Act 3: becomes more confident in her use of language
- The white, middle-upper class male as the one who decides what will be taught at university
- Carol and her group challenging this right; however, they take this to extremes with their desire to ban John's book (link to censorship)

## **Dancing at Lughnasa**

**Q.17** Re-read Act 1 from the top of page 32 (*‘Dancing in the Dark’ softly from the radio.*) to page 35 (*MAGGIE now stands up and looks at her feet.*) Now. Who’s for a fox-trot?). Discuss how Friel uses song and dance to present aspects of 1930s society in this extract and at least one other part of the play.

### **Possible approaches**

#### **Within the extract**

- Chris and Gerry dancing; dancing linked to freedom (though ironic for Chris as Gerry is able to be free while she is restricted to Ballybeg, due to 1930s attitudes to men and women)
- Reinforces their relationship as a couple; linked to love and romance
- The song that is playing, ‘Dancing in the Dark’ (1931), is linked to love, but also references time going by and endings (foreshadowing the end of Chris and Gerry’s relationship and linking to the changes happening in Irish society)
- Stage directions: *‘He takes her in his arms’* – male in control (reflecting 1930s attitudes to women)
- Maggie’s line ‘He’s a beautiful dancer’ suggests envy and reinforces the sisters’ lost opportunities (reinforced by Maggie watching the dancing ‘from the window’)
- Gerry asks Chris to marry him while dancing – we find out later he is already married
- Formal dancing of Gerry and Chris contrasts with the sisters’ wild dancing earlier in the play (linked to paganism; an escape from the restrictions on women at this time)
- Reference to the radio and gramophones shows how 1930s Ireland is catching up with the rest of the world; effects of changes in society and industrialisation

#### **Wider play**

- Sisters’ wild dance – representing temporary freedom from the restrictions placed on women by 1930s Irish Catholic society (even Kate joins in)
- Dance Hall Act (1935)
- Dancing linked to freedom and paganism of Lughnasa Festival
- Rose’s dancing (and some of her singing) reinforces her character as ‘simple’; sisters protect her at a time when people with disabilities (mental and physical) were often shunned
- Candidates may discuss any of the many songs that appear in the play, for example the references to war (*‘Will you come to Abyssinia, will you come?’*); De Valera made promises to women but in the 1937 Constitution he added clauses that reinforced the idea that the woman’s role was in the home (*‘Will you vote for De Valera, will you vote?’*); songs linked to escape and wider world (e.g. *‘The Isle of Capri’*); crude lyrics sometimes sung by Maggie; songs linked to love (e.g. *‘Isle of Capri’*); songs show the changes in wider society (especially in America) and reinforce how things have not changed in Irish society, especially for women (e.g. *‘Anything Goes’*), etc.
- The role of the radio throughout the play



**Q.18** Re-read Act 1 from page 17 ((**FATHER JACK enters by the back door.**)) to the end of Maggie's speech on page 20 (...whoever they were ...). Explore how Friel presents men and boys in this extract and at least one other point in the play.

### **Possible approaches**

#### **Within the extract**

- All of the male figures are able to escape Ballybeg and to travel. The presentation of the men contrasts with the presentation of the women, who are restricted (reinforced by the fact that much of the play is set inside the house, showing women's role to be in the domestic)
- This is the first appearance of Father Jack. Jack is used by Friel as an example of a Catholic missionary who went to Africa to convert the people to Christianity (link to colonialism). However, he has returned a broken man, shown in part by the repeated use of ellipses and hyphens
- Kate highlights Jack's role in the sisters' reputation, saying that the townspeople are excited that he is back (although as he never again says mass and seems to have lost his Catholic faith, he ends up reinforcing the poor reputation of the sisters)
- Reference to Curley McDaid, Tim Carlin and Brian McGuinness (boys from Maggie's past) – reinforces the sisters' lost opportunities, especially as Maggie went dancing with them (a symbol of freedom). Reference to Brian leaving for Australia (contrast with Maggie, stuck in Ballybeg)
- Reference to 'If Daddy had known...' hints at patriarchal nature of Irish Catholic society

#### **Wider play**

- Presentation of Gerry and his treatment of Chris. Represents the outside world that the women cannot be a part of
- Presentation of Michael
- Presentation of Boy Michael. Born out of wedlock – allows Friel to show Irish Catholic attitudes to women at this time. Children born out of wedlock were often taken away from their mothers, and the mothers were sent to Magdalene asylums. The fact that this is not the case for Chris shows the supportive nature of her sisters
- Boy Michael is invisible - his words are spoken by adult Michael. This helps to reinforce that the action consists of Michael's memories, and the fact that everything that takes place is in the past. It also reinforces that Michael was able to successfully escape Ballybeg
- All of the sisters look after Boy Michael but Maggie has a special relationship with him; poignant, as it highlights her missed opportunities – she will never get married and be a mother
- Presentation of Danny Bradley

## Arcadia

**Q.19** Re-read Act 2 Scene 7 from page 124/page 126 in new edition (Thomasina Silence!) to page 128/page 130 in new edition (*Thomasina and Septimus dance*). Discuss some of the ways Stoppard presents ideas about order and disorder in this extract and at least one other point in the play.

### Possible approaches

#### Within the extract

- Ideas about order and disorder are linked to the scientific concept of entropy
- A form of entropy is the Second Law of Thermodynamics which states that the heat equation only goes one way (hot to cold) – the universe is losing heat and getting colder, which will eventually lead to the ‘heat death’ of the universe. Characters in the past and present discuss this idea at the same time (making parallels between the past and present): ‘*Septimus and Valentine study the diagram doubled by time*’
- Thomasina figures out the heat equation – shows she is a genius (Valentine: ‘She saw what things meant, way ahead’). Link to Ada Lovelace
- Disorder is shown in this extract in various ways: characters from past and present appear on stage together; all characters are wearing Regency dress; the props table is now disordered
- Waltz as metaphor for sex: links to disorder (Thomasina has moved from an innocent, prelapsarian state to a postlapsarian, experienced state where she has gained sexual awareness); but as it is a dance with specific steps it also links to order. Order can therefore be found within disorder (summarised earlier in the play by Valentine: ‘In an ocean of ashes, islands of order. Patterns making themselves out of nothing’)
- Disorder shown through music: changes from piano music (past) to modern music (present) – however, modern music continues to play for rest of scene: humour when Thomasina asks ‘Is this a waltz?’ and Septimus responds ‘It will serve’
- Sex linked to disorder in past and present (Thomasina and Septimus; Chloe and Bernard)

#### Wider play

- The movement from order to disorder is linked to the change in the gardens: formal 1700s geometric style (approved of by Hannah); changes to the Capability Brown designed garden (the garden design when the play opens in 1809) – Lady Croom’s *Arcadia*; shift to disorder with introduction of the new fashionable Gothic/picturesque style
- Sex linked to disorder throughout – challenges Newton’s deterministic universe: Chloe: the universe is trying to be deterministic ‘but the only thing going wrong is people fancying people who aren’t supposed to be in that part of the plan’. Valentine: ‘The attraction that Newton left out’. Heat as metaphor for sex – link to ‘heat death’ of Thomasina and fire imagery throughout play
- Thomasina moves from innocence (order) to knowledge – both intellectual and sexual (disorder)
- Septimus moves from the order of being a tutor to the disorder of being the ‘mad’ hermit
- Movement from Enlightenment/Classicism to Romanticism

**Q.20 Re-read Act 1 Scene 1 from page 9/page 11 in new edition (Chater You dare to call me that. I demand satisfaction!) to page 12/page 15 in new edition (Septimus This is more than I deserve, this is handsome, what do you say, Noakes?). Discuss how Stoppard presents ideas about literature and writing in this extract and at least one other point in the play.**

### **Possible approaches**

#### **Within the extract**

- Literature linked to sex (reinforced by Chater's book being called *The Couch of Eros*)
- Septimus is presented as witty and clever – manages to convince Chater that Mrs Chater had sex with Septimus in hopes of him writing a good review of *The Couch of Eros*
- Septimus links Chater (mockingly, though Chater doesn't know it) to Milton
- Chater mentions a scathing review of his text *The Maid of Turkey*; Septimus says he keeps it by his bed to help him sleep (Chater misses the insult and takes it as a compliment). The audience later find out that Septimus wrote the review
- Chater is concerned initially with defending his wife's 'honour', but ultimately he is more interested in becoming a famous poet
- Chater is dismissive of other poets, showing the rivalry that existed among writers
- The links between literature and sex in this extract create a large part of the humour
- Chater writes the inscription to Septimus in his copy of *The Couch of Eros* calling him his 'dear friend'. This links to Chaos Theory (tiny events having huge consequences: in the present day Bernard assumes from this inscription that Septimus cannot have written the scathing reviews of Chater's work – and he therefore assumes Byron wrote the reviews)
- Literary influences, e.g. Peacock, Byatt's *Possession*, Comedy of Manners, etc.

#### **Wider play**

- Literature linked to sex throughout play
- Literature linked to Stoppard's ideas about science (e.g. Byron's poem 'Darkness' and the Second Law of Thermodynamics)
- Literature linked to Romanticism and Byron (e.g. his satirical *English Bards and Scotch Reviewers*)
- Writing is linked to research – Hannah's book on Lady Caroline Lamb (shows she is a feminist researcher; Stoppard also exposes the sexism in modern academia through the response of the 'Byron gang'). Hannah is currently researching a book on the Sidley Park hermit; she represents the Age of Reason (logical; careful; practical; looks for proof). Bernard is writing an article on Byron; Bernard represents Romanticism (feelings; 'gut instinct'; doesn't wait for proof). Hannah's theories turn out to be correct; Bernard's theory is wrong (shows difficulty of ever knowing the past)
- Rivalry in academia – Bernard doesn't want to tell Hannah he is researching Byron as he wants to keep his ideas to himself; Bernard interested in knowledge and writing articles/books as a path to fame and glory
- Writing reviews (Bernard's scathing review of Hannah's book – which he pretends not to know about; Septimus' scathing reviews of Chater's *The Maid of Turkey* and *The Couch of Eros*)
- Candidates may discuss the significance of letters within the play

## ***Broken Glass***

**Q.21** Re-read Scene One from page 7/page 12 in new edition (HYMAN (*cutting him off*). I had quite a long talk with Sylvia yesterday, I suppose she told you) to page 10/page 16 in new edition (HYMAN. It's all right.). Explore how Miller presents ideas about gender in this extract and at least one other point in the play.

### **Possible approaches**

#### **Within the extract**

- Patriarchal attitudes to women (e.g. Hyman and Gellburg discussing Sylvia's illness in her absence)
- Jewish attitudes to women
- Medical attitudes to women
- 1930s psychological ideas about gender
- Attitudes to sex
- Relationship between Hyman and Gellburg

#### **Wider play**

- Relationship between women and work in 1930s America
- Harriet and the domestic role of women
- Issues to do with masculinity
- Effects of the Depression on male/female relationships
- Changes in relationship between Sylvia and Gellburg

**Q.22** Re-read Scene Eight from page 55/page 65 in new edition (SYLVIA. Couldn't you just be here when he comes?) to page 59/page 70 in new edition (*A long pause.*). Discuss how Miller uses the character of Sylvia to present social and political issues in this extract and at least one other point in the play.

### **Possible approaches**

#### **Within the extract**

- Uses Sylvia's paralysis to highlight events in Germany: 'the Germans are starting to pick up Jews off the streets'. She is the only character who is concerned about what is happening with the Nazis and this has caused a physical response. Her physical paralysis mirrors her feelings of helplessness (and America's lack of action)
- Sylvia keeps telling people about what is happening (even shouting about it) but no one understands her concerns.
- Sylvia's concern is contrasted with Hyman's lack of concern: 'This will all pass, Sylvia!' Hyman represents the view of the majority of Americans at this time. This reinforces Sylvia's isolation
- Miller uses Sylvia and her relationship with Philip to explore 1930s attitudes to marriage and physical intimacy
- Sylvia's fear of being 'put away' somewhere (i.e. in a mental institution – attitudes to mental health in 1930s America)
- Sylvia used to explore attitudes to Jewishness (her ease with her Jewishness is contrasted with Philip's attitudes to his Jewish identity)

#### **Wider play**

- Character of Sylvia used throughout the play to highlight events in Germany
- Sylvia used to present 1930s attitudes to women and marriage
- Sylvia used to show the link between the physical and the psychological (link to Freud)
- Sylvia used elsewhere to explore 1930s attitudes to sex and physical intimacy

## ***Kindertransport***

**Q.23** Re-read Act 1 Scene 1 from page 14 in both editions (EVA. The Ratcatcher.) to page 17/page 18 in new edition (OFFICER. Sir! Sorry, Sir.). Discuss how Samuels presents men and male figures in this extract and at least one other point in the play.

### **Possible approaches**

#### **Within the extract**

- Ratcatcher book prop appears in both past and present – highlighting that Evelyn cannot escape her past fears
- The story of the Pied Piper of Hamlyn (when he takes all of the children away) links to the Kindertransport and the two are linked in Eva/Evelyn's mind (reinforced by the repeated use of 'pipe music' whenever the Ratcatcher appears): on one level, the Ratcatcher represents Hitler
- Eva's reference to the 'abyss' is relevant as it foreshadows her separation from her mother
- The Ratcatcher appears for the first time in this extract: his shadow 'hovers', again reinforcing the continuing effects of the past on the present. The simile 'eyes as sharp as razors' presents him as dangerous and causing pain and suffering. Further, the use of the pronoun 'it' dehumanises the Ratcatcher (reinforced by 'hissed' and 'spat'): he is a thing of nightmares
- The Nazi Border Official is an authority figure – played by same actor as the Ratcatcher. Embodies Eva's fear. Officer uses imperatives/commands; shows his higher status; makes sure Eva can be identified by her number (and immediately after the extract he draws a star of David on her label)

#### **Wider play**

- All male characters are played by the same actor who plays the Ratcatcher. Samuels makes a link between the authority figures in the play, Hitler and Eva's fear
- The Ratcatcher appears throughout the play and his shadow covers the stage at the end, showing the impossibility of ever escaping the past
- Candidates may discuss the presentation of the Postman (he brings a parcel from Eva's mother with the Ratcatcher book in it, showing that even in England she cannot escape her fears); the Organiser and/or the Station Guard

**Q.24 Re-read Act 2 Scene 2 from the beginning on page 78 in both editions to page 81 in both editions (FAITH. There's lots of empty cupboards. (Pause.) Am I Jewish?). Explore how Samuels presents family relationships in this extract and at least one other point in the play.**

### **Possible approaches**

#### **Within the extract**

- Focuses on mother/child relationships (Lil/Evelyn; Evelyn/Faith)
- Samuels shows the effects that war has on family relationships – Evelyn's relationships with her adopted mother and her daughter are affected by her own separation from her mother in the past and the trauma of leaving Germany on the Kindertransport
- Helga stands silent during this extract, holding a suitcase, waiting for Eva to join her. This helps to reinforce her isolation and separation. This is juxtaposed with Evelyn admitting that she never told Lil that Helga survived: 'She would have handed me back like a borrowed package'. The simile shows Eva's fear of separation from Lil (her new mother) and also the effects of the Kindertransport on the children
- Evelyn is preparing for another separation (her daughter leaving home - although unlike Eva, Faith has the choice to leave home)
- Evelyn gives Faith things (e.g. glasses and cutlery) arguably because this is the only way she can show her love
- Faith's desire to find out about her Jewish identity; her sense of loss at never knowing her grandmother

#### **Wider play**

- Helga and Eva's initial separation at the beginning of the play (juxtaposed with Faith leaving home in the present day). Helga trying to be stoic; teaching Eva to be self-sufficient (although Eva views her as being cold). Helga trying to cope with the pain and to make it easier on Eva
- Helga and Eva meeting again after Helga has been liberated from the concentration camp; Eva's changing identity into English Evelyn. Mother and daughter's inability to understand each other (highlighted by Helga speaking German, a language Eva no longer knows)
- Eva's developing relationship with Lil, from strangers to mother and daughter
- Faith's relationship with Evelyn and how it has been affected by Evelyn's past

**LT1 Section B Assessment Grid 30 marks in total**

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



## LT4 - Summer 2014

### 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)
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#### Notes

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

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

**Q.1 Examine some of the ways poets have presented the strengths and/or weakness of human nature.**

**Overview**

Any one of three approaches is valid here: an examination of the presentation of strength, of weakness or of both. In order to score well essays will have to move beyond accounts of these matters (however detailed) and look closely at the poetic techniques which have been employed. Be prepared also for a wide spectrum of opinion (e.g. some might see Chaucer's presentation of the Wife's life and preoccupations as demonstrating weak human nature; other readers might see the same material as evidence of the character's bravery and strong challenge to established figures/ attitudes of Chaucer's day.) Whatever approach is taken, answers must be sensibly supported.

Approaches could include:

- The ways Chaucer presents the Wife's character including implicit vulnerabilities; male strengths and weakness demonstrated through the husbands, other pilgrims and the knight in the tale. Feminine strength and dominance through the loathly lady in the Tale but also the inherent need to please men (however criminal their behaviour!) might be seen as weakness.
- Donne's determined seduction; use of wit; pursuit of higher love and faith/devotion might be presented as strengths. Some might see the attitudes in some poems such as *The Apparition* or *Loves's Alchemy* as evidence of weakness of character in the persona. The struggle with faith in some of the religious poems might be interpreted as a strength or presented as a weakness in a voice which seems to vacillate uncertainly between rejection, doubt and triumph in the Holy Sonnets and *Good Friday Riding Westward*. Some will detect outright misogyny in some of the poems which might be presented as a moral weakness.
- The discussion of Milton's presentation of human strength and weakness must necessarily focus upon Adam and Eve where there is a rich seam of material, but those who wish to see Satan as a character presented in human terms should not be penalised if their observations are accurate and valid.
- There is likely to be much emphasis upon poems such as *London*, *The Little Black Boy*, *A Poison Tree* and the *Chimney Sweeper* poems as candidates consider strengths and weaknesses presented in Blake's poetry. There might be a tendency to overdo AO4 here and we should expect to see close consideration of the ways Blake has made his social and moral commentaries as well as of the social conditions which produced them.
- *Lyrical Ballads* as a collection is focused very clearly upon examples of human heroism and moral strength contrasted by some of the worst examples of human vice, cruelty and weakness. Candidates are likely to draw upon a very wide range of poems and, once again, we will need to be alert to essays which offer plenty of social history without showing how the poets have presented issues and characters.

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

**Q.2 In what ways have you found poets' choices of form and structure to be significant to the meaning of their work?**

**Overview**

We are likely to see a very broad range of responses with candidates placing emphasis in a variety of possible and relevant directions. Narrative and Epic forms along with choices of rhyme and rhythm patterns will be some fairly obvious approaches for Chaucer and Milton students – we could see some similar approaches to *Lyrical Ballads* while Donne students might have quite a bit to say about the formality of some poems – especially sonnet form – and the conversational style of others. Blake provides rich opportunities with the variety of styles both within and between the *Innocence* and *Experience* collections. In all cases, we must take care not to over-reward descriptive accounts which spot features; only those essays which explore the ways meaning is made can score highly.

Approaches could include:

- A consideration of the balance of *Prologue* and *Tale* in Chaucer's work; discussion of the verse form and the way it contributes to the character of the wife and the effectiveness of her speaking voice. The use of imagery and the range of tone might also be considered as elements of the poem's structure. Narrative technique in both *Prologue* and *Tale* should provide plenty of material – particularly the pace and construction of the *Tale*.
- The ways arguments and ideas are built and developed in Donne's verse should provide plenty of material and we might see some close studies of the sonnet form but writing must move beyond naming of parts in order to be effective. We might also see some consideration of the musical and rhythmic qualities of Donne's writing.
- Milton's "grand style" is almost bound to feature largely in responses to *Book IX*. Epic similes; lists; rhetorical devices; latinized sentences and the use of dialogue should provide plenty of opportunity for discussion but, once again, naming of parts – however accurate and thorough – will not be enough without due consideration of how technique contributes to meaning.
- Blake's "simple songs" contain a wide variety of poetic forms and devices and candidates will need to be able to demonstrate how the choice of form and structure helps to create the different voices in the poems as well as giving emphasis to the key thematic issues.
- There is plenty of choice in *Lyrical Ballads* and we might see discussion of the traditional ballad form as well as the use of dialogue; meditative blank verse and the ways narrative vivifies the material and the issues connected with the different characters and their stories/predicaments.

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

**Q.3 “Paradoxically, the pleasure of poetry frequently involves the reader’s pain or discomfort.” How far do you agree with this remark?**

**Overview**

Expect pain and discomfort to be approached in a variety of ways: candidates might consider emotional “pain” such as that produced by empathy; or the pain of outrage/disgust/fear as poetry opens the reader’s eyes to different issues. There could even be the pain produced by the reader’s efforts to engage and understand. Discomfort might include the ways poetry challenges our error or complacency or beliefs - forcing us to acknowledge truths which are not necessarily palatable. In order to address the task fully, candidates will need to show how such experience is an essential feature of engaged reading - the pleasure of which might be seen as a compensation for the discomfort endured.

Approaches could include:

- We hear of a good deal of pain and suffering in the Wife’s *Prologue* and *Tale* but some might argue that this is not in itself painful or uncomfortable but akin to slapstick comedy which shocks and entertains but does not hurt. Others might discuss the pain or discomfort of empathising with exploited victims and could see this from the point of view of either gender. There might be claims about the painful efforts needed to engage with Middle English and the discomforts of coming to terms with different values and cultures. This could include the discomfort of engaging with the Wife’s values in order to enjoy the entertainment of her stories.
- A popular approach to Donne could revolve around the uncomfortable but rewarding efforts involved in following the complexity of Donne’s thoughts/language with due consideration of metaphysical conceits and other poetic devices. Some might see the laying bare of romantic love and religious faith as involving an uncomfortable confrontation of the reader’s own doubts and insecurities.
- Some readers of *Paradise Lost* – certainly many of Milton’s contemporaries - would have been reliving through the poetry the most catastrophic event in the history of mankind and there could be some interesting writing on Milton’s technique in creating tension and horror as he explores familiar events where the outcomes are already known but perhaps not fully felt until the verse stimulates painful awareness of betrayal, loss and the consequences.
- The reader’s emotions: pity, horror, disgust, outrage and guilt are fully exploited by Blake and are key to the effectiveness of the poems. Candidates could embark on some interesting discussions of the contrasts between content and form in the *Songs* and how this makes the experience of reading them both painful and pleasurable.
- Exactly the same points as those above for Blake will apply to *Lyrical Ballads* but candidates might find some additional dimensions in the reader’s milder discomfort of self-recognition in poems such as *We Are Seven* or *Expostulation and Reply*.

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

#### Q.4 Explore the presentation of religion and/or the supernatural in poetry.

##### Overview

Some might extend religion to include religious figures (e.g. the Friar and the Pardoner in the Wife's *Prologue and Tale*) and this is quite legitimate. Responses might range widely across religion and other aspects of the supernatural or they could make a distinction and focus more tightly on one or the other. There is a great deal of potential material and we must beware of lists of examples without sufficient discussion of the poetic techniques involved in the presentation of these elements.

Approaches could include:

- The supernatural dimensions of the Wife's *Tale* – magic, fairy land, etc and the interesting connection with religion mentioned at the very start of her *Tale*. There is likely to be consideration of the way religious doctrine is used and abused by the wife in her *Prologue* for her own ends, and by the loathly lady during the curtain lecture.
- Donne's devotional poetry provides rich opportunities but we might also see the discussion extended to souls, angels, platonic forms and apparitions. We will need to beware of too much contextual writing around the matter of Donne's conversion to Protestantism but some who have researched the matter might be able to make good use of contextual references to Donne's sermons. Some might also note the way religion and the supernatural are used lightheartedly in poems such *The Flea*.
- The whole context and action of Milton's poem is predicated on the supernatural and western religious traditions but in order to take a literary approach to the subject, candidates will need to consider how the figures of God, Satan and Angels are used to develop the moral debate, create character and give structure to the narrative.
- Blake's satirical treatment of religion, priests and churches plus angels and animals embodying religious or supernatural power should provide plenty of material. As always, there is the danger of contextual issues from Swedenborg to 18th century church corruption overwhelming essays and we will need to see how Blake has used religion and the supernatural to creative effects and meaning in his poetry.
- Wordsworth's pantheism, hints of the supernatural in relationships and divine retribution combined with Coleridge's exploration of sin and redemption all provide excellent opportunities. Once again, the literary qualities of the works must be to the fore rather than extensive considerations of Romantic approaches to theology which might be relevant but only in carefully measured doses.

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

## Q.5 Examine some of the ways poets present conflict.

### Overview

Conflict might be external as in the case of the Wife and her husbands; between lovers as in Donne's *Apparition* (or semi-serious as in *The Flea*); between the first couple, or Man and God/Satan in Eden; between different groups, interests or philosophies as explored in Blake's poetry; between representatives of different value systems as in *Expostulation and Reply* or *Goody Blake and Harry Gill*. Alternatively, conflict could be seen as an internal struggle within the voice of the poem itself - a quest for understanding, insight or resolution of one kind or another.

Approaches could include:

- The Wife's recognition of encroaching age but her desire to marry a sixth husband; the different varieties of conflict with the first three husbands and the fourth and fifth husbands. Conflict between the wife and some of the male pilgrims; the knight's conflict - first with authority and then with his old wife who, herself, goes on to explore a range of conflicts within religious belief and social values.
- Donne's "Batter my heart....", is a good example of the internal conflict suffered by the persona in all of the religious poems while the love poems and songs demonstrate a range of different sorts of conflict with different degrees of seriousness. Some might see creative conflict between the language employed and the sentiments expressed
- Blake's *Introduction* or *The Tyger* would be good examples of different sorts of conflict but in the pairings of songs and within individual poems Blake explores a huge range of conflicts between man and false belief; man and corrupt society; parents and children; masters and servants; different races and ranks and so on.
- *The Rime of the Ancient Mariner* would be an excellent starting point for writing on conflict in Lyrical Ballads but there are so many examples of poems which explore conflict at various levels from the gentle and domestic to the injustices suffered by the poor and the marginalised.

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

**LT4 Section A    Assessment Grid    40 marks in total**

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

## SECTION B : Shakespeare and Related Drama

(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)
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### Notes

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

### *King Lear and Oedipus Rex*

**Q.6** “Fear might make us obedient, but only love inspires true loyalty.” Consider the ways in which this view might be applied to *King Lear* and show how your ideas have been influenced by your reading of *Oedipus Rex*

#### Overview

Loyalty, fear and obedience are key ideas in both plays. We should see a strong focus on Lear himself, Kent, Cordelia, Edgar and the Fool (and perhaps Cornwall’s servant and Goneril’s Oswald) as candidates explore the ideas. We might also see some more subtle approaches to Albany and possibly Gloucester whose “obedience” to Edmund’s scheming is born of fear and certainly concerns loyalty. Lear’s declarations on the subject of authority and office might also feature. Candidates should find plenty of material in *Oedipus* – linking to the King’s bullying, suspicious temperament, the roles of Tiresias and Creon as well as the commentary of the Chorus.

Possible approaches could include:

- Gloucester’s insensitive treatment of his illegitimate son
- The false declarations of Lear’s daughters
- Cordelia’s interpretation of loving duty
- Kent and the Fool’s devotion
- The contempt of Goneril and her household for the powerless Lear
- Kent’s stance outside Gloucester’s palace
- Cornwall’s servant’s loyalty to Lear
- Albany’s sentiments
- Edgar’s undiminished loyalty to his father
- Cordelia’s reconciliation with Lear

Comparative material might include:

- *Oedipus*’ interaction with the Chorus
- Tiresias’ misinterpreted loyalty and concern
- *Oedipus*’ suspicions about Creon



**Q.7 Explore Shakespeare's presentation of the theme of deceit in *King Lear*. In the course of your writing, show how your ideas have been illuminated by your reading of *Oedipus Rex*.**

**Overview**

Trickery, self-deceit, manipulative treachery/dishonesty, adultery and, on a grander scale, the world which has deceived Lear through flattery into believing himself "ague proof" are all likely to feature in essays. Benevolent deception from Kent and Edgar might also be shown to be a key device in structuring the plot. Connections and contrasts with Oedipus might feature the role of the gods in deceiving short-sighted men; Oedipus's suspicions of those who try to serve him with some discussion of the duties of those with knowledge and understanding not to deceive through omission even in the face of intimidating power.

Possible approaches could include:

- Lear's "darker purpose" / self-deceit
- Older daughters' blatant dishonesty (hyperbolic claims)/Cordelia's determination to be honest
- Kent's role ("See better Lear")
- Fool's attempts to undeceive Lear
- Subplot – Edmund's deceiving of Gloucester
- Kent's blunt honesty to Cornwall et al
- Lear's raving and hallucinations might be presented as pathetic self-deceit
- Edmund's manipulation of Goneril and Regan
- Edgar's concealing his identity
- Lear's self-deceit at the conclusion ("Look on her, look, her lips")

Comparative material might include:

- The over-arching deceit of men by the malign subtlety of the gods
- Oedipus' failure to acknowledge fault/responsibility
- Oedipus belief that he is being deceived which hinders understanding of the situation

## ***Hamlet and The Revenger's Tragedy***

**Q.8. “Conflict exists in every scene and at every level: it is the single driving force of the play.” In the light of this remark, explore some of the ways Shakespeare presents conflict in *Hamlet*. In the course of your writing show how your appreciation of Middleton’s presentation of conflict in *The Revengers Tragedy* has helped to shape your ideas.**

### **Overview**

It is hard to disagree with the assertion and, in a task of this nature, good quality responses will probably be aiming for range and variety by considering some of the following: political conflict; family conflict (on a wide spectrum from the relatively gentle abrasiveness within Polonius’s family to the savagery in Hamlet’s); inner conflict in all the key characters; conflict generated by frustrated love affairs and divided loyalties; conflict between rivals and those of different natures (e.g. Hamlet and Laertes). In *The Revenger’s Tragedy*, candidates will be able to draw upon conflict within the ruling family; conflict between the ruling family and those they exploit; conflict within Vindice’s own family and the subtle levels of conflict in the closing scenes of the play.

Possible approaches could include:

- Hamlet’s relationship with the King and Queen/desire to return to Wittenburg
- The threat of national conflict and war
- Hamlet’s inner conflicts expressed in soliloquys and in dialogue with Rosencrantz and Guilgenstern and Horatio
- Contrast of mild conflict of Polonius and Laertes (youth and age etc) and Laertes and Ophelia which acts as a foil to the darker circumstances of Hamlet
- Hamlet and Ophelia
- Claudius’ inner conflict in the chapel (“My words fly up..”)
- Semi-comic conflict between Hamlet and Polonius plus the irony of Polonius’ death at Hamlet’s hands
- The chamber scene
- Hamlet and Laertes in Ophelia’s grave
- The staged “sporting” conflict which brings about the conclusion to the play

Comparative material might include:

- In-fighting amongst the nobles
- Vindice’s hatred of the Duke and family
- Decisive revenge/conflict with the Duke contrasting with Hamlet’s delay
- Vindice’s relationship with his mother
- The subtle clashes between the justice of revenge and the rule of law at the end of the play

**Q.9 How far does Shakespeare's presentation of Hamlet inspire sympathy in an audience? In the course of your discussion, make comparative reference to Middleton's presentation of Vindice in *The Revenger's Tragedy*.**

**Overview**

Bereaved son; frustrated scholar; cheated heir to the throne; reluctant revenger; aimless melancholic; frustrated or faithless lover; conspired against but also a conspirer; casual killer; graveyard brawler; indecisive and self-critical but also ready to excuse his own inaction. Candidates could find justification for taking a pro or con stance. By contrast, Vindice is decisive but sadistic; brave and direct but self-indulgent, pompous and foolish but apparently with right on his side until a lust for blood and lack of judgement overcome him. There is an enormous amount of material for candidates to control - so careful selection; building a coherent, balanced case with well-chosen support and focusing on Shakespeare's techniques will be the keys to success.

Possible approaches could include:

- Hamlet's grief
- Hamlet denied permission to leave court (Laertes granted leave)
- Burden of responsibility for revenge
- Emotional turmoil caused by appearance of ghost
- Hamlet conspired against by all and sundry
- Loss of love (Ophelia and mother)
- Loss of hopes and ambitions
- Hamlet tricked and lured to his death

However, any or all of these points could be countered with arguments about Hamlet's perceived delay, cowardice and lack of candour.

Comparative material might include:

- Vindice as man of action and resolve (contrasts with Hamlet)
- Vindice's suffering at the hand of the Duke and family (perhaps offset by his elaborate sadism)
- The weakness of Vindice's mother
- The justice of the conclusion could be debated and brought to bear upon Hamlet.

## ***Measure for Measure and The Duchess of Malfi***

**Q.10 Examine Shakespeare's presentation of the theme of oppression in *Measure for Measure*. In the course of your writing, show how your ideas have been illuminated by your reading of *The Duchess of Malfi*.**

### **Overview**

It is possible that responses might begin with or include a discussion of the Duke's motives in handing power to Angelo and his claims that correction of morals in Vienna at his hands would seem oppressive. Candidates might develop their arguments along abstract lines as they consider Shakespeare's presentation of the oppressive nature of law and incursions into private lives. The presentation of punishment in the courts and jails of Vienna; the personal oppression of Isabella and perhaps some subtle points about the Duke's shaping of events at the conclusion might feature. The oppressive nature of church and state; the treatment of Bosola, Antonio and the Duchess as well as the examples of oppression and murderous tyranny over minor characters should provide plenty of opportunities for links to *The Duchess of Malfi*.

Possible approaches could include:

- Unfair exploitation of Angelo by the Duke
- Unjustifiable victimisation of Claudio (who is all but married to Juliet) in an effort to curb vice in the stews
- Isabella's "self-oppression" in her choice of a life of severe religious discipline
- Oppression carried out by foolish and arbitrary authority - demonstrated at a comic level through Elbow, Froth and the other low characters
- Angelo's oppression and exploitation of women
- The Duke's justice at the conclusion which relies on deceit and might be argued to be oppressive rather than merciful.

Comparative material might include:

- The unnatural or (politically expedient) oppression of the Duchess by her brothers
- Ferdinand's insane government of his court
- The Cardinal's machinations – political and personal
- Some might argue that the Duchess's attitude to Antonio is oppressive to some extent
- Bosola's ruthless and cynical oppression of women and those in his way before his change of heart

**Q.11** “Disease, decay and dereliction are at the heart of the drama.” Explore Shakespeare’s presentation of the theme of corruption in *Measure for Measure* in the light of this remark, and show how your appreciation of Webster’s presentation of the same theme in *The Duchess of Malfi* has influenced your response.

### Overview

Physical and moral disease are obvious enough in the presentation of Vienna’s moral laxity but dereliction is a word often closely associated with duty and as candidates consider the decay of law and upright behaviour in Vienna they may well go on to consider the Duke’s failings and then those of Angelo as being part of the moral disorder in the play. Disease and decay should link well to the obvious imagery in *The Duchess of Malfi* – plum trees by stagnant pools; faces resembling “abortive hedgehogs” and the dereliction in court and church life should not be hard to spot.

Possible approaches could include:

- Conversation amongst clowns and minor characters is riddled with imagery of disease and sexual innuendo
- The Duke’s apparent desertion and recruitment of the Friar in his deception
- Threats to destroy lives and property suggest the need for a literal and metaphorical cleansing
- Examples of wisdom, justice and probity such as Escalus are used as foils to highlight corruption and decay (moral, intellectual, social) at all levels.
- Angelo’s fall suggests strength and universality of corruption
- Isabella’s honour and fortitude could be seen as having a similar function to Escalus but there is an additional debate about responsibilities and moral relativism to consider
- The role of comedy and clowns in these circumstances might be seen to add to the climate of moral anarchy
- The morality of the Duke’s justice at the end of the play

Comparative material might include:

- Examples of morality and good government outside the state used to highlight Amalfi’s moral decay
- Simple, good men such as Antonio compare with Escalus in *Measure for Measure* as foils to emphasise the corruption of others
- The lunacy of Ferdinand and the immorality of the Cardinal
- The ruthless, Machiavellian Bosola might compare with Angelo
- Hints at incest and other depravity create a climate which connects with Angelo’s Vienna
- Death and suffering in *The Duchess of Malfi* contrast with the apparently benign solutions in Vienna

## ***The Tempest and Doctor Faustus***

**Q.12 Explore some of the ways Shakespeare has presented the theme of ambition in *The Tempest*. In the course of your writing, make comparative reference to Marlowe's presentation of the same theme in *Doctor Faustus*.**

### **Overview**

The most obvious approaches might well begin with the corrupt ambitions of Antonio in usurping Prospero's Dukedom and how this immoral ambition is further developed in Antonio and Sebastian's plotting and mirrored in the inept conspiracy of Caliban and the clowns. However, other approaches might consider Prospero's ambitions for Miranda's marriage and for the political unification of Milan and Naples; Ariel's ambition to be free and Caliban's ambition to regain his island. The corrupt ambitions of Faustus (and the clowns' ambitious antics) as well as Lucifer's evil ambitions to destroy mankind's prospects of salvation should provide plenty of comparative material.

Possible approaches could include:

- Prospero's tale of usurpation and his own limited/naive (?) political ambitions
- Naked ambitions and murderous intentions within the royal party thrown into sharp relief by the idealism of benign Gonzalo
- The clowns' absurd ambitions to rule and command
- The debate over Caliban's ambitions – legitimate/natural/reprehensible or understandable
- Miranda and Ferdinand as focus for Prospero's future ambitions to unite kingdoms and see his daughter well married
- The questions which remain over the possible, future illegitimate ambitions of Sebastian and Antonio who seem to have got away relatively lightly and possibly unreformed

Comparative material might include:

- Faustus's over-reaching ambitions are the major structuring device of the play and could be compared to/contrasted with Prospero's grand plan
- Faustus ambitious projects descend into farce – sometimes malicious - and connect interestingly with the clowns and the royal party in *The Tempest*
- The use of clowns to mirror and satirise Faustus' ambitions can be connected with the same dramatic device in *The Tempest*
- Prospero's abandonment of magic can be seen in the light of Faustus's failures at the end of his play.

**Q.13 "Shakespeare's primary concern in this play appears to be the delivery of a series of sharp moral lessons." In light of this remark, examine Shakespeare's presentation of moral issues in *The Tempest* with comparative reference to *Doctor Faustus*.**

### **Overview**

The opening of the play with Miranda's pity and compassion pitched against Prospero's apparently severe treatment of the vessel and its crew introduces a moral debate about mercy, punishment and justice. This "discussion" develops and continues throughout the play with every one of the characters (possibly not Gonzalo) experiencing some form of correction, retribution or instruction at the hands of Prospero or his agents. Connections to *Faustus* and his overreaching ambition; attitudes towards forgiveness and salvation and misuse of power should not be too hard to find.

Possible approaches could include:

- Miranda is subjected to her father's will with no possibility of disagreement.
- Sebastian must learn to win and deserve what he desires
- The royal party must be taught moral lessons through fear ("You are three men of sin") and grief
- The clowns must be put back firmly in their places
- Ariel must learn obedience and uncomplaining compliance
- Caliban must be converted to some sort of "civilised" moral code
- Alonso must learn the value of a legitimate alliance through marriage rather than through support for traitors
- Sebastian and Antonio must learn the error of their ways (but it seems they have been silenced rather than reformed)
- Through Gonzalo we learn how virtue is rewarded
- Arguably through Prospero's last appearance we learn tolerance and forgiveness.

Comparative materials might include:

- The emptiness of illicit ambition – *Faustus*' power amounts to relatively little
- The intractable malice of Satan and his crew
- The trivial nature of sin/immorality through the example of the clowns
- The value of repentance/the nature of mercy.

## ***Richard II and Edward II***

**Q.14 Shakespeare has presented the imperfections of the new regime as different from but equal to the faults of Richard's reign." How far do you agree with this reading of *Richard II*? In the course of your writing show how Marlowe's presentation of the old and new regimes in *Edward II* has influenced your ideas.**

### **Overview**

In the course of their discussion, candidates will need to show clearly what they understand by the "faults of Richard's reign" as Shakespeare has presented them and they are free to begin their analysis of the imperfections of the new regime at any point in the play and not necessarily after the deposition of Richard. Candidates are likely to point to Richard's arrogance; hastiness; lack of a sense of duty and his breaking of sacred laws of primogeniture, etc as key to his faults and might weigh these against the treason and sacrilege committed by the rebels; the pride, division and self-seeking amongst them and possibly suggest ignoble double-dealing on Bolingbroke's part. The motives of the conspirators in *Edward II* – the role of the Queen herself and the presentation of the over-powerful lords set against Edward's weakness, arrogance and lack of responsible leadership should provide plenty of material for comparative reference. As always, we must beware of those responses which treat the plays as history and make little of the dramatic techniques involved.

Possible approaches could include:

- The suspicions surrounding Richard expressed through characters such as Margaret
- Richard's machinations and political manoeuvring in order to protect himself rather than serve his country
- Richard's emotional self-indulgence expressed through the power of his poetry
- Arguably, the treason and (technically) blasphemy of all those who rebel against Richard tarnishes all of the new regime
- The double dealing and treachery amongst the nobles – Worcester perhaps and Aumerle (Fitzwater's accusation of his complicity in Gloucester's death)

Comparative material might include:

- The obvious immorality and irresponsibility of Edward's personal and political conduct.
- But also, doubts about the motivation and probity of the rebels (especially Mortimer Junior) and Isabella
- A case can be argued that while the rebels are often morally dubious there is a greater sense of renewal and moral rebirth than is to be found at the end of *Richard II*.



**Q.15 Examine Shakespeare's presentation of the theme of betrayal in *Richard II*. In the course of your writing, show how Marlowe's presentation of the same theme in *Edward II* has influenced your ideas.**

### **Overview**

Well balanced answers are likely to come at this question from both sides i.e. how Richard is shown to betray his nobles and his own country and how he is betrayed by those who should be his loyal subjects. Betrayals amongst the other characters might also be considered and how issues such as that between Mowbray and Bolingbroke at the start of the play are central to the themes and dramatic structure. Connections to Edward could be plentiful with arguments conducted along the same lines as those suggested for the core text.

Possible approaches could include:

- Richard's conduct of the lists at Coventry and his banishment of Mowbray and Bolingbroke – a betrayal of honour and loyalty?
- Richard's treatment of Gaunt and, by extension, Bolingbroke
- Bolingbroke's pretence of not wishing to depose Richard
- The flow of support to Bolingbroke (self-interest or service to country)
- The over-arching theological issues involved in rebellion and regicide
- The lies and betrayals of assassins

Comparative material might include:

- Edward's betrayal of his country through irresponsible rule
- Edward's betrayal of nobles' trust
- By contrast with Richard, the betrayal of Edward's wife at a political and personal level

**LT4 Section B Assessment Grid 40 marks in total**

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



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