



GCE MARKING SCHEME

ENGLISH LITERATURE AS/Advanced

JANUARY 2014

INTRODUCTION

The marking schemes which follow were those used by WJEC for the January 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 - January 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 Compare the ways in which Eliot and Yeats write about men 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*; *The Waste Land*; *Portrait of a Lady*; *The Hollow Men*; *Journey of the Magi*; *A Song for Simeon*; *Marina*
- Men often isolated from the world (e.g. Prufrock)
- Male characters used to explore a range of themes: loneliness; isolation; disillusionment etc.
- Often shown in relation to female characters (relationships often presented as false/failed)
- Uses male characters to criticise society (esp. fragmentation etc.)
- Sometimes includes men who appear in the Bible – linked to religion

Yeats connections

- His male characters are also often isolated/separate from the world
- Candidates may argue that Yeats' poems are more personal
- Also writes about men in relation to women
- Also writes about the Magi

Q.2 What connections have you found between the ways in which Eliot and Yeats write about suffering and sorrow 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*; *The Waste Land*; *Portrait of a Lady*; *The Hollow Men*; *Rhapsody on a Windy Night*; *Journey of the Magi*; *Marina*
- Sorrow at lost opportunities, e.g. love/desire
- Suffering of people due to the fragmentation of society
- Sorrow and suffering often linked to loneliness and isolation

Yeats connections

- Candidates may argue that Yeats' presentation of sorrow and suffering is more personal than Eliot (e.g. own suffering/sorrow at failed/lost relationship with Maud Gonne)
- Sorrow at lost opportunities, e.g. love/desire
- A sense of national loss

Larkin and Abse

Q.3 Compare the ways in which Larkin and Abse write about everyday experiences 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: *The Whitsun Weddings*; *Here*; *Afternoons*; *Mr Bleaney*; *Toads Revisited*; *Talking in Bed*; *Self's the Man*; *Ambulances*; *Broadcast*
- Everyday experiences often used to criticise aspects of society (e.g. consumerism)
- The speaker is often an observer, detached from these experiences (e.g. *The Whitsun Weddings*)
- Everyday experiences linked to isolation, loneliness and disillusionment
- Everyday experiences linked to journeys (both literal and metaphorical)
- Everyday experiences linked to death and loss

Abse connections

- Candidates may argue Abse has a warmer, more personal tone when writing about everyday experiences
- Writes about everyday experiences as a husband, father and son (e.g. *A Scene from Married Life*)
- Also links everyday experiences to journeys (e.g. *Horse*; *Down the M4*)
- Also links everyday experiences to death and loss (e.g. *A Winter Visit*)

Q.4 'Larkin's poetry reveals a preoccupation with death'. In the light of this statement, compare the ways in which Larkin and Abse write about death in their poems. In your response you must include detailed reference to at least two of Larkin's poems.

Possible approaches

- Possible poems could include: *Mr Bleaney*; *Love Songs in Age*; *Take one Home for the Kiddies*; *MCMXIV*; *Ambulances*; *Dockery and Son*; *An Arundel Tomb*
- Candidates are likely to agree that many of Larkin's poems show a preoccupation with death
- Larkin makes clear that death comes to us all
- Often considers death philosophically (rather than personally)
- Death linked to loss, sadness, isolation and disillusionment

Abse connections

Candidates may argue Abse is more personal in his presentation of death as he tends to focus on the death of family members (e.g. father in *In Llandough Hospital*; his wife in *Postcard to his Wife*) – often a real sense of sadness in his poems about death

- Aware of approaching death of his mother (e.g. *A Winter Visit*)
- Sense of loss linked to death (e.g. *Last Visit to 198 Cathedral Road*)
- Sometimes links death to humour (e.g. *The Death of Aunt Alice*)

Plath and Hughes

Q.5 What connections have you found between the ways in which Plath and Hughes write about strong emotions 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: *Spinster*; *Full Fathom Five*; *The Manor Garden*; *You're*; *Face Lift*; *Morning Song*; *Tulips*; *Wuthering Heights*; *The Moon and the Yew Tree*; *Mirror*; *Elm*; *Poppies in July*; *Poppies in October*; *Daddy*; *Lesbos*; *Cut*; *Ariel*; *Nick and the Candlestick*; *The Munich Mannequins*
- Candidates are free to approach this question in any way they wish, as long as they discuss strong emotions. These emotions might include: grief; loss; sorrow; sadness; love (especially for children); anger; hatred etc.

Hughes connections

- Candidates can choose similar emotions or different ones: grief/loss/sadness (e.g. *Daffodils*; *The Day He Died*; *Red*); love for children (e.g. *Full Moon and Little Frieda*) etc.

Q.6 Compare the ways in which Plath and Hughes write about place 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: *Full Fathom Five*; *Suicide off Egg Rock*; *The Hermit at Outermost House*; *The Manor Garden*; *The Stones*; *Tulips*; *Wuthering Heights*; *Finisterre*; *The Moon and the Yew Tree*; *Crossing the Water*; *Poppies in October*; *Ariel*; *Nick and the Candlestick*; *Letter in November*; *Sheep in Fog*
- Plath tends to use place as a way to explore the inner landscape of her mind
- Place linked to identity
- Place linked to inner world of thoughts and feelings
- Place linked to her attitudes towards her children (e.g. *Manor Garden*, *Nick and the Candlestick*)
- Uses places in nature/outside (e.g. *Wuthering Heights*, *The Manor Garden*, *Poppies in October*) and indoor settings (e.g. hospital in *The Stones* and *Tulips*).
- Sea used as a way to explore her feelings of grief/loss for father (e.g. *Full Fathom Five*)

Hughes connections

- Candidates may argue that Hughes is more of an observer, focusing on nature and especially the concept of the sublime (e.g. *The Horses*, *Pike* etc.)
- Also links place to his children (*Full Moon and Little Frieda*)
- Also links place to death of father figure (*The Day He Died*)

Duffy and Pugh

Q.7 What connections have you found between the ways in which Duffy and Pugh write about settings and/or landscapes 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: *Standing Female Nude*; *Girl Talking*; *Comprehensive*; *Head of English*; *A Healthy Meal*; *The Dolphins*; *Originally*; *In Mrs Tilcher's Class*; *Making Money*; *Words, Wide Night*; *River*; *In Your Mind*; *Mrs Midas*; *Queen Kong*
- Setting used to criticise a range of aspects of society e.g. British education system (*Comprehensive*; *Head of English*); treatment of animals (aquarium setting in *Dolphins*, restaurant setting in *A Healthy Meal*), capitalism (*Making Money*); treatment of women (*Standing Female Nude*; *Girl Talking*) etc.
- Setting/landscape linked to concept of 'the other country' and travel/journeys
- Setting linked to past/present and to childhood
- Setting used for humour (e.g. *Queen Kong*)

Pugh connections

Also uses setting to criticise aspects of society (e.g. *Birmingham Navigation Graffiti*, *MSA*; *Earth Studies* poems – more focused on environment than Duffy)

- Setting linked to death (e.g. *Frozen Field*)
- Setting also linked to travel and journeys (literal e.g. *The black beach* and literal/metaphorical e.g. train setting in *Intercity Lullaby*)
- Setting linked to childhood/growing up
- Setting linked to past and feelings of loss/nostalgia

Q.8 Compare the ways in which Duffy and Pugh write about women and girls 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*; *Whoever She Was*; *Standing Female Nude*; *Oppenheim's Cup and Saucer*; *Girlfriends*; *The Way My Mother Speaks*; *Mrs Midas*; *Mrs Lazarus*; *from Mrs Tiresias*; *Mrs Aesop*; *Queen Kong*; *Mrs Darwin*
- Arguably takes a feminist approach, especially with *World's Wife* poems; writes about historical/mythological characters in a new way - original approach
- Gives women a voice (often gives a voice to the marginalised)
- Often critical of the way that women are treated, both in Britain and in other cultures; writes about the violence/abuse of women
- Men often presented as more powerful/higher status
- Often writes about sex/desire

Pugh connections

- Also critical of the way women are treated (e.g. *M.S.A.*)
- Also writes about sex/desire (e.g. *The Haggard and the Falconer*, *Eva and the Roofers*; *St Cuthbert and the Women*)
- Also writes about historical characters in a new way (e.g. *Filing the Queen of Scots*; *Tree of Pearls*)
- Writes from perspective of mothers/mother figures (*Paradise for the Children*; *Intercity Lullaby*)

Heaney and Sheers

Q.9 What connections have you found between the ways in which Heaney and Sheers write about relationships 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: *Death of a Naturalist*; *Blackberry Picking*; *Mid-Term Break*; *Clearances*; *The Wife's Tale*; *Follower*; *The Wishing Tree*; *Personal Helicon*; *Bogland*; *Poem*
- Relationships between men and women
- Relationships with family (e.g. father in *Following* and mother in *Clearances* poems)
- Relationships linked to death and loss
- Explores relationship with the land/nature; focus on agriculture/rural (Northern Ireland)
- Links people and land in political poems (e.g. *Requiem for the Croppies*)

Sheers connections

- Also writes about relationship between men and women; writes about love/lust (e.g. *Marking Time*); but also about the breakdown of relationships (e.g. *Keyways*)
- Also writes about relationship with father (e.g. *Farther*; *Trees*) and mother (e.g. *Inheritance*)
- Relationships linked to death and loss (e.g. *On Going*; *The Hill Fort*)
- Also writes about relationship with land/nature; focus on agriculture/rural (Wales) (e.g. *History*; *Flag*)

Q.10 Compare the ways in which Heaney and Sheers write about being young 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: *Death of a Naturalist*; *Blackberry-Picking*; *Follower*; *Mid-Term Break*; *Personal Helicon*; *Alphabets*; *Clearances*
- Linked very closely to nature and the land (Northern Ireland)
- Linked to family relationships, esp. relationship with father and mother
- Linked to change
- Linked to death/loss (both literal and metaphorical)

Sheers connections

- Also linked closely to nature/the land (though Wales rather than Northern Ireland) (e.g. *Hedge School*; *Late Spring*)
- Also linked to death/loss (both literal and metaphorical) (e.g. *Border Country*)
- Also writes about relationship with family (esp. father)

Boland and Pollard

Q.11 'Boland writes about what it is to be a woman'. In the light of this statement compare the ways in which Boland and Pollard write about womanhood 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; Athene's Song; The Famine Road; The Botanic Gardens; Sisters; Suburban Woman; Ode to Suburbia; I Remember; Mise Eire; Self-Portrait on a Summer Evening; The Oral Tradition; Fever; The Unlived Life; The Bottle Garden; Suburban Woman: a Detail; The Women; The Journey; Envoi; An Irish Childhood in England: 1951; Fond Memory*
- Writes about experience as a poet and a woman
- Writes about the ordinary; elevates the ordinary; presentation of the domestic
- Focuses on marginalisation of women, the forgotten women
- Writes about women in paintings
- Writes about her own experience of womanhood including being a daughter and being in love
- Writes about women from the past

Pollard

- Writes about her experiences as a daughter (losing her father) (*Cordelia at the Service Stop; My Father and the Snow*) and as a woman in love (*Mission Beach; For My Fiancé*)
- Writes about her issues with mental health – deeply personal (*To Depression*)
- Imagines her future daughter (*For My Future Daughter*)
- Writes about the women she sees on her journeys – focuses on the marginalised and the exploited around the world (*Bangkok; Cambodia*)

Q.12 Compare the ways in which Boland and Pollard use settings 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: *From the Painting Back from Market by Chardin; The War Horse; The Famine Road; The Botanic Gardens; Suburban Woman; Ode to Suburbia; I Remember; Mise Eire; Self-Portrait on a Summer Evening; The Bottle Garden; Suburban Woman: a Detail; The Journey; An Irish Childhood in England: 1951; Fond Memory*
- Often uses domestic/suburban setting to explore role of women/women's experiences
- Irish setting – often used to criticise British attitudes to Irish
- Settings often linked to memory/childhood
- Settings linked to paintings/ways of seeing the world
- Settings linked to identity

Pollard connections

- Explores link/contrasts between home and abroad
- Exotic settings; often uses settings to criticise aspects of society (e.g. American consumerism; exploitation of children etc.)
- Settings linked to identity

LT1 Section A Assessment Grid 30 marks in total

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

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

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

AO1 (10 marks)	AO2 (10 marks)	AO4 (10 marks)
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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 2 Scene 2 from page 55 (CUDDEFORD: It's reflected in the way we sentence.) to the end of the scene on page 59. Discuss how Hare presents people in power in this extract and at least one other part of the play.

Possible approaches

Within the extract

- Hare critical of the attitudes of those in power in the legal establishment.
- Setting: Lincoln's Inn; power linked to class; old boys' club.
- This scene immediately follows a scene showing Gerard in prison – Hare juxtaposes those in power with the powerless people their decisions affect.
- Stage directions make clear the ritual involved in the dinner; the pairings show the way that people in power gather together.
- Sir Peter and Cuddeford are part of legal system; they have access to the Home Secretary – Hare showing the way that people in power are able to influence government policy. Equally, Hare shows Home Secretary using the meal to lobby lawyers and judges – an informal way for him to put across his ideas.
- Cuddeford is dismissive of the Home Secretary: interrupts him; ignores his argument and the figures he puts forward; turns the argument around to say prison overcrowding is the government's problem. Even though the Home Secretary is a person in power, he is not quite at ease in the upper class surroundings.
- Hare makes it clear that Cuddeford does not care about the realities of overcrowding in prisons, while Sir Peter mocks the police.
- At the end of the scene the upper class men say grace; Hare could be suggesting the people in power view themselves as Godlike.

Wider play

- Scene 2 is immediately followed by a scene in the police station, showing the realities for those on the front line.
- Direct juxtaposition of Lincoln's Inn with prison in Act 2 Scene 1.
- Legal system as old boys' club; upper class lawyers and judges separate from their clients (e.g. Beaky Harris and his horse running in Paris).
- Sexism of people in power (e.g. Sir Peter towards Irina).

Q.14 Re-read Act 1 Scene 3 (pages 9 to 11). Discuss how Hare presents sexism in this extract and at least one other part of the play.

Possible approaches

Within the extract

- Hare critical of sexism in the legal establishment.
- Sir Peter's expectation (through Woody) that Irina will accompany him to the opera (initially disguised as work: 'Sir Peter says he wants you both to work on it tonight').
- Woody objectifies her: 'he needs something nice to hold on his right arm'.
- Woody behaves '*as if this were all quite usual*', showing sexist attitudes are common, and his attitude is that Irina should just go along with it because 'it happens'. Makes a veiled threat that she will be sacked if she doesn't go along with it by referencing the 'last girl we had here'. Use of patronising and infantilising 'girl'. Makes clear that Irina has to play along to be part of the 'team' and not be ostracised.
- At this point in the play Irina '*strides confidently*' and refuses to be treated as a trophy by Sir Peter. She implies that Woody is a pimp for Sir Peter ('There's a word for what he's asking you to do.').

Wider play

- Other examples of sexism in the legal establishment e.g. the sexist attitudes displayed towards Irina in other parts of the play (e.g. Act 1 Scene 2 and Act 2 Scene 5); the presentation of the lawyers and judges as part of an old boys' club etc.
- Sexism in police force. Esther joining in to be part of the team.
- Act 2 Scene 6 where Sandra and Irina discuss their professions.

Oleanna

Q.15 Re-read Act 1 from page 19 (JOHN: Well. I don't know if I'd put it that way.) to page 23 (JOHN: Yes. They're *garbage*. They're a *joke*). Explore how Mamet presents the use and misuse of language in this extract and at least one other part of the play.

Possible approaches

Within the extract

- Language linked to power: John as a male teacher is in control of language; John speaks more than Carol at this point, showing his dominance.
- John uses language to his female student that would be considered inappropriate (due to political correctness, speech codes at universities and feminism); however, he seems unaware of this.
- John talks to her 'as I'd talk to my son'. This is inappropriate but he says he doesn't know how to do it other than 'to be *personal*'. He wants to take off the 'artificial strictures' of 'teacher and student ...Because I like you'.
- Carol's questions show there is miscommunication and misunderstanding between them (e.g. 'Why would you want to be personal with me?'). Later she says 'I don't understand'.
- She repeats John's words (e.g. 'You like me'). This foreshadows her using these words against John later in the play.
- John's inappropriate use of language foreshadows Carol's complaints of sexual harassment later in the play.
- John on the phone; takes a personal call; again, inappropriate; Carol's questions about it are also inappropriate (though understandable as John wants to talk to her on a personal level).

Wider play

- John uses language that Carol doesn't understand.
- Lots of examples of miscommunication between John and Carol.
- Shift in power in the play is mirrored in the shift in language. Carol more dominant, especially in Act 3.
- Definition of rape and Carol's accusation.
- Language as a weapon.
- Carol telling John 'Don't call your wife baby'.
- At the end of the play John, previously presented as civilised and using complex vocabulary, calls Carol a 'bitch' and a 'cunt' and ends by beating her.

Q.16 Re-read Act 2 from page 76 (JOHN: I've been, no. If it's of interest to you.) to the end of the play. Discuss how Mamet presents women and attitudes to women in this extract and at least one other part of the play.

Possible approaches

Within the extract

- Attitudes to women are displayed by John in the way he responds to Carol: he shifts from having used complex language at the start of the play to referring to her with the crude sexist terms 'bitch' and 'cunt', reducing her to her sexual organs ('cunt' is very taboo lexis). He then beats her, using physical violence.
- Mamet shows John's regressive attitude that rape is about sexual attraction: 'I wouldn't touch you with a ten-foot pole'.
- John asks Carol questions (as opposed to her asking him questions earlier in the play), showing the shift in power from the man to the woman.
- Mamet uses Carol to criticise the idea of political correctness going too far: 'You tried to rape me'. The audience is less likely to sympathise with Carol here (as they saw the incident that Carol is referring to and are likely to see it as sexual harassment at most).
- Mamet is also arguably critical of feminism, as Carol's 'Group' is implied to be a radical feminist group manipulating Carol: 'I was told.'. Carol is presented as being stronger with the backing of her group.
- Carol trying to control John's sexist language: 'Don't call your wife baby'.
- John is physically higher than Carol (reinforced by him holding a chair over his head and Carol 'cowering' on the floor).

Wider play

- Carol as weak and submissive in Act 1. Takes the traditional female role when talking to her male teacher. Ask a lot of questions; makes clear that she doesn't understand.
- Carol is not only female, but also lower status as she is the student and is of lower socio-economic status than John.
- Audience more likely to sympathise with Carol in Act 1 and Act 2 as John's actions towards her are often inappropriate for a teacher.

Dancing at Lughnasa

Q.17 Re-read Act 1 from the bottom of page 37 (KATE: Maggie, please!) to page 41 (MICHAEL: The parish priest didn't take her back when the new term began; although that had more to do with Father Jack than with falling numbers.). Explore how Friel presents religion and attitudes towards religion in this extract and at least one other part of the play.

Possible approaches

Within the extract

- Kate represents the views of the Catholic Church that women must be modest and behave in a certain way.
- Maggie mocks Kate for being so religious.
- Father Jack – Catholic priest who went to Africa as a missionary. Concept of Europeans 'civilising' the 'savages' in Africa by converting them to Christianity. Link to colonialism. 'If you cooperate with the English they give you lots of money for churches and schools and hospitals'. Jack 'going native'.
- Contrast between Catholicism and paganism (Jack's experiences of African religion).
- Catholicism's attitudes to children born out of wedlock (contrasted with African attitudes to love children).
- Reference to sacrifice as part of African religion; killing roosters (foreshadows death of Rose's rooster).
- Prop: radio linked to pagan attitudes
- Presentation of Father Jack (e.g. *He shuffles quickly across the kitchen...*).
- Jack talks in present tense about his time in Africa – shows he is more at home there; also shows that he will not be able to go back to his previous role as priest

Wider play

- Catholic Church and attitudes towards women as displayed throughout the play.
- Contrast between Catholicism and paganism (Lughnasa festival); contrast between New Ireland and old, pagan Ireland.
- Role of religion in small Irish community; Kate losing her job due to Father Jack no longer saying mass.
- Schools run by priests (education controlled by Catholic Church).

Q.18 Re-read Act 2 from page 67 (MAGGIE: We'll just spread a cloth on the ground.) to page 70 ((As MICHAEL begins to speak the stage is lit in a very soft, golden light so that the tableau we see is almost, but not quite, in a haze.)). Explore how Friel makes use of 'ceremony' and ritual in this extract and at least one other part of the play.

Possible approaches

Within the extract

- Ceremony and ritual linked to Jack's experiences of African religion.
- Death of Rose's rooster; implication is that Jack has killed it (as he previously mentioned sacrificing roosters as part of his experience of African rituals); foreshadows the death of Rose in England.
- Jack has put on his 'ceremonial clothes' for the exchange of hats. However, his uniform is '*very soiled, very crumpled*' – contrast with opening of Act 1 when the uniform is 'dazzling white'. This shows the change his character has undergone.
- When discussing the ritual Jack refers to Africa as 'home'.
- Jack and Gerry and the ceremony/ritual of exchanging hats.
- Kites can be linked to ritual and ceremony.
- Ceremony and ritual linked to memory, shown through the tableau.

Wider play

- Opening tableau.
- Ceremony and ritual linked mainly to Jack's African experiences and the pagan festival of Lughnasa. Friel contrasts these with the attitudes of the Catholic Church (shows there is a wider world beyond the Church's narrow views).
- Candidates may analyse the sisters' dance as a kind of ceremony or ritual, expressing their desire for freedom from restrictions.

Arcadia

Q.19 Re-read Act 2 Scene 7 from page 112/page 114 in new edition (Thomasina Oh, pooh to Hobbes!) to page 115/118 in new edition (Noakes (*baffled again*) Thank you, my lady.). Discuss how Stoppard presents the past in this extract and at least one other part of the play.

Possible approaches

Within the extract

- Schoolroom setting is same in past and present – links past to present. Shows attitudes to female education (Thomasina educated at home). In this scene past and present appear on stage at the same time (causes disorder).
- Attitudes to women during Regency era: Lady Croom is worried Thomasina will be ‘educated beyond eligibility’ (juxtapose with Hannah being on stage (silent) during this extract – shows attitudes to women have changed); some props (pens, papers, maths primer) link to women’s education.
- Props – same in both periods (those out of place in past are to be treated as if they are ‘invisible’). In the past, the theodolite links to the Enlightenment and also changing garden fashions; the apple links to Thomasina’s genius (she plots the apple leaf; link to Newton and gravity) – she comes up with scientific and mathematical ideas that are only discovered much later on (she can be linked to Ada Lovelace) etc.
- Stoppard uses dialogue to show Hannah is correct (and not Bernard) when she says the Fuseli painting on the dust jacket of her book *Caro* is Byron and Lady Caroline Lamb at the Royal Academy.
- Stoppard shows attitudes to sex and sexual attraction (linked to disorder); audience sees Thomasina (who previously dismissed love) becoming more sexually aware.
- The garden is being transformed from Lady Croom’s Arcadia (designed by Capability Brown) into the new, fashionable Gothic/picturesque style (links to disorder/entropy, reinforced by Lady Croom’s disparaging comments on Noakes’ garden design). Gardens linked to fashion.
- Steam engine is heard throughout (sound effects) – links to heat (and therefore sex); Thomasina later says that the steam engine will use more energy than it gives out (link to the Second Law of Thermodynamics); new industrial age.

Wider play

- Act 2 Scene 7: past and present merge on stage; links to entropy (systems moving from order to disorder); doubling of characters on stage (e.g. Hannah and Septimus ‘doubled by time’ – they are so close to each other (he is her hermit) but separated by the past; Septimus and Valentine talk across each other – they are doubles (shows developments in mathematics from past to present); characters from past and present both wearing Regency costumes (modern day characters for party) – blurring boundaries between past and present.
- Candidates may write about other scenes from the past, or they may discuss how the present day characters try to piece together the past (and the fact that Bernard’s theory is wrong).

Q.20 Re-read Act 1 Scene 3 from the beginning on page 46/page 48 in new edition to page 50/page 52 in new edition (Thomasina How can we sleep for grief?). Explore how Stoppard presents ideas about gender in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Relationship between Septimus and Thomasina: tutor/pupil relationship reinforced by schoolroom setting; Regency costumes suggest their relationship should be formal – this can be contrasted with how they actually interact with each other
- Schoolroom setting links to Thomasina being educated at home (also links to props – pens, paper, books, maths primer etc.); Regency attitudes to female education (only reason Thomasina is educated at all is because of her class; but she gets educated at home while her less intellectual brother goes to Eton).
- Apple prop: links to Thomasina's genius; she decides to plot an equation for the apple leaf (link to Newton's apple); also links to Eden and temptation; foreshadows Thomasina developing sexual knowledge.
- Thomasina is dismissive of female figures from history who died for love of men: Cleopatra 'makes noodles of our sex'. At this stage in the play Thomasina is more interested in intellectual knowledge than sexual knowledge (shown by her sadness at burning of library of Alexandria and her preference for Elizabeth I, the Virgin Queen); however, her dismissal is ironic as she too will die for love (in a fire, like Dido, who is also referenced).
- Thomasina is perceptive: 'Mama is in love with Lord Byron'. Stoppard shows Septimus' jealousy of Byron (sexual attraction leading to disorder).

Wider play

- Relationships between men and women often linked to sex; Stoppard shows sex leads to disorder (linked to entropy); sex is linked to heat (so can be linked to Second Law of Thermodynamics and the heat equation).
- Double standards re: attitudes to sex in Regency period (Septimus and Byron are able to have sex with various people without criticism; contrast with Mrs Chater and the crude language used to describe her sexual activity).
- Regency attitudes to women: should stay in the domestic; Thomasina being brought up to get married; Thomasina as a genius challenges nineteenth century attitudes that women were intellectually inferior to men.
- Time shifts mean Regency attitudes can be contrasted with modern day attitudes to gender e.g. sexism in modern academia, as represented by Bernard and the 'Byron gang' who 'unzipped their flies and patronised all over' Hannah's feminist book on Lady Caroline Lamb.
- Students may discuss the presentation of men throughout the play (e.g. Mr Chater's attitudes to 'honour'); Byron as a 'character' (who never appears on stage) etc.
- Use of humour when presenting gender issues

Broken Glass

Q.21 Re-read Scene Three (page 24/page 31 in new edition to page 28/page 36 in new edition). Discuss how Miller presents women and attitudes to women in this extract and at least one other point in the play.

Possible approaches

Within the extract

- Harriet presented as caring about Sylvia but not understanding her sister: 'I don't understand it, they're in *Germany*, how can she be so frightened, it's across the ocean, isn't it?' Miller uses Harriet to present the way many Americans felt about the situation in Germany in the 1930s.
- Presentation of Sylvia's obsession with events in Germany (she doesn't appear in this scene but she is the focus of the conversation). Miller uses Sylvia to show the link between the physical and the psychological.
- Sylvia as educated; had a job when she met Philip.
- Harriet's comments about Philip and Sylvia's marriage: Philip as the provider – attitudes to gender roles in 1930s; Philip hitting Sylvia with a steak; buying her a fur coat to make up for it; the attitude of Sylvia's mother that they must stay together, no matter what; domestic violence; Philip's impotence.
- Hyman as a 'ladies' man'. Hyman's costume ('riding clothes') reinforces this.
- Setting: Hyman's office – shows he has the power (men in public sphere of work; women in the domestic)

Wider play

- Presentation of Sylvia elsewhere in the play e.g. she is the only one worried about what is happening in Germany; Sylvia used to show expectations of women in 1930s (e.g. had to give up her job when married etc.). Sylvia in a wheelchair – visual image of lower status of women (Sylvia's paralysis also used as metaphor for America's lack of intervention in Germany).
- Sylvia's relationship with Hyman.
- Presentation of Harriet elsewhere in the play.
- Presentation of Margaret.

Q.22 Re-read Scene One from page 10/page 15 in new edition (GELLBURG. Well, I'm no Rudolph Valentino but I ...) to page 13/page 19 in new edition (GELLBURG. Be straight with me - is she going to come out of this?). Explore how Miller presents issues in 1930s society in this extract and at least one other part of the play.

Possible approaches

Within the extract

- Attitudes to sex and physical intimacy (not something people were supposed to talk about – attitudes to privacy).
- Events in Nazi Germany and Sylvia's reaction to them (referred to by Philip as 'carryings on').
- Philip says events in Germany are 'three thousand miles away'; Miller uses his character to represent the attitudes of many in 1930s America that it was nothing to do with them.
- Philip's attitudes to Jewishness (the only Jew to work for his company).
- Link between the physical and the psychological (candidates may link Sylvia's paralysis to Freud's ideas, which were current at the time the play is set).
- Effects of the Depression.
- Philip taking on traditionally female domestic role due to Sylvia's illness.

Wider play

- Characters' responses to what is happening in Germany.
- Attitudes to women and marriage in 1930s America.
- Attitudes to Jewishness and anti-Semitism.

Kindertransport

Q.23 Re-read Act 2 Scene 1 from page 59 in both editions (**EVELYN**. What shall I do with the papers?) to page 62 in both editions (**EVELYN** *tears up the letter into small pieces. She and LIL proceed to destroy each item in the box.*). Discuss how Samuels presents mothers and mother figures in this extract and at least one other part of the play.

Possible approaches

Within the extract

- Presentation of the relationship between Evelyn and her adopted mother Lil. Lil encouraging Evelyn to let go of her past ('Burying's not enough, love. You have to get rid.').
- Despite her relationship with Lil, Evelyn still fears that she will be taken back to Germany (still affected by the trauma of her past). Lil offers to destroy the papers for Evelyn. Students may see this as her helping Evelyn to let go, or else encouraging her to destroy her last link with her past and her old family.
- Evelyn's attack on Lil and her resentment: 'You took me away'.
- Evelyn's rejection of Lil: 'I wasn't your child'.
- Lil's argument that she helped Eva get through the trauma: 'That's what mothering is all about. Being there when it counts'.
- Evelyn linking Lil to Hitler and the Ratcatcher ('Child stealer') – similar to when she links Helga to the Ratcatcher.

Wider play

- Separation of mothers and children e.g. Helga and Eva at the start of the play; Eva and Lil when Eva is about to be evacuated; Faith and Evelyn (as Faith is leaving home).
- Presentation of mother figures used to show parallels between the past and present.
- The effects of Eva being separated from her mother on Evelyn's ability to be an effective mother to Faith.
- Samuels shows the way that the war separated families and broke up mother/child relationships.

Q.24 Re-read Act 1 Scene 1 from page 9/page 10 in new edition (FAITH. Why are you taking that?) to page 12/page 13 in new edition (FAITH. The cleaner came yesterday.). Discuss how Samuels presents social and/or political issues in this extract and at least one other part of the play.

Possible approaches

Within the extract

- Explores effects of past trauma of WWII on the present: Evelyn's metaphor: 'A chipped glass is ruined forever'; Evelyn's obsession with cleaning.
- Links between past and present shown through time shifts and props.
- Explores how WWII still affects family members in the present (through Faith).
- Eva is used to show the effects of the Kindertransport on children. In the present the prop of the toy train (and Faith's song) represents the Kindertransport (reinforces link between past and present).
- Naked dolls used to represent Jews in the concentration camps.
- Eva reaching for her shoes is a symbol of the journey she is about to take on the Kindertransport. Jewellery and a watch are hidden (mirroring the way that Jewish parents managed to get valuables past the Nazi border guards); these represent Eva's Jewish identity.
- Mother/child relationships explored.

Wider play

- Samuels explores the effects of separation on Jewish mothers and children due to WWII and Hitler's policies.
- Samuels explores the effects of the past on the present throughout the play.
- Through the character of Helga (and the death of Eva's father) and the newsreel of the liberation of Belsen (1945), Samuels highlights the horrors of the concentration camps.
- Use of Ratcatcher character to show horrors of war and the effects on children.

LT1 Section B Assessment Grid 30 marks in total

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

LT4 – January 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.

In both Sections, examiners must be alert to the possibility of candidates taking unusual or unexpected but, nevertheless, valid approaches to the tasks. It is particularly important in these circumstances that examiners draw fully upon their own subject knowledge and professional judgment in addition to the notes below. Where there is any doubt about the validity of a response, examiners should consult the relevant team leader or principal examiner before awarding a mark to the work.

SECTION A: Critical Reading of Poetry (40 Marks)

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

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

Notes

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

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

Q.1 Explore some of the ways different voices are presented in poetry.

Overview

Candidates might choose to look at variations in tone, emphasis, mood and attitude of a single voice (eg the variety in Donne's voice from *Good Friday Riding Westward* to *The Flea* or they might choose to consider the ways poets have created the voices of distinct characters within their work (e.g. The Wife of Bath, Adam, Eve, Satan et al) or a combination of both approaches in the works of Blake, Wordsworth and Coleridge. Treatment of poetic technique should feature in the discussion of the ways voices are presented.

Approaches could include:

- The voice of the Wife of Bath in her *Prologue* with all its variations from arrogance and stridency to raucous bawdiness and some very subtle shades as she describes her fourth husband or deals with the Friar. Plenty of development should be possible as candidates move on to the *Tale* with opportunities to consider the voice of the loathly lady – especially the curtain lecture.
- Donne's voices – pleading, joking, celebrating, teasing, witty and sententious provide rich opportunities. As suggested above, there is scope for candidates to range very widely and even limited answers should have little difficulty in identifying the qualities of voice in, say, *Elegy 19* from the seriousness and religious commitment of the Holy Sonnets where we might expect to see contrasts and subtle comparisons.
- Milton's voice itself in high declamatory mode at the start of Book 9 should provide a secure basis for essays and the further opportunities to discuss the voices of the central characters – Eve's persuasion and cajoling; Adam's growing seriousness and severity or the serpent's treacherous flattery – should allow more than enough room for manoeuvre.
- Blake candidates should find more than enough material in Blake's characters – nurses, Bard, sweeps, little boys and girls lost or schoolboys as well as in the spectacular range of tones to be found in poems from *Infant Joy* to *The Tyger*.
- There are many voices attached to characters in *Lyrical Ballads* from disturbing Ancient Mariner to the insistent voice of the innocent child in *We are Seven*; didactic voices in poems such as *The Tables Turned* or *Expostulation and Reply* or the contemplative tones of *Tintern Abbey*.

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

Q.2 “Simplicity in poetry is an illusion.” How far do you agree with this remark?

Overview

Candidates might approach this task via a poet’s choice of subject matter; the form of the poetry; the perceived attitudes of the poet or those of the characters presented or any combination of these. Other approaches should be judged on relevance and merit but it is important not to over-reward general, aesthetic surveys – there is a clear instruction to consider poetry in the light of the remark.

Approaches could include:

- The deceptively simple/straightforward character of the Wife of Bath and the simple or crude nature of her language/attitudes which conceals such a subtle range of feelings and explorations of ideas/attitudes might be a popular starting point for Chaucer candidates. Strong responses might discuss the deceptive simplicity of the rhyming couplets. The Tale should provide interesting opportunities as candidates might choose to explore a simple story format which develops such complex cultural, religious and philosophical dimensions.
- Donne candidates might be inclined to address imagery, attitudes or situations and argue that the nature of metaphysical poetry is to explore the complexities/profundities which lie beneath simple appearances. Any of Donne’s poems could be used in support of such a discussion.
- The simplicity and innocence of Eden and the couple’s relationship which is at the core of Adam and Eve’s “debate”; the simplicity of the serpent and his art or even the landscapes/setting of the garden might provide Milton candidates with plenty of material. The apparently simple opposition of good and evil might also be seen to be a deeply complex matter.
- Blake’s symbols and allegories provide some splendid material for this question and give candidates prime opportunities to explore implicit meaning and poetic technique. Whichever poems they know best, candidates should find plenty to support an argument showing how the quotation could be applied to Blake’s work.
- The landscapes, characters, relationships and dialogues in the Lyrical Ballads might be described as simple, humble and innocent but candidates should be able to explore the ways complex moral, political and theological ideas have been addressed.

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

Q.3 Discuss some of the ways poets have made use of wit and/or humour in their work.

Overview

Some candidates might observe very clear distinctions between wit and humour while others might see one as always a function of the other. Wit might also be taken as a synonym for clever. It is possible, but most unlikely, that well informed candidates could read “humour” in the antiquated sense of mood or disposition. Whichever approach is taken, clear supported analysis will be required. Candidates are free to focus on any or all of these elements.

Approaches could include:

- Chaucer’s sly, satirical or (arguably misogynist humour) in allowing the wife to condemn herself as she attempts to assert her wisdom and dominance. Humorous glances at the corruption of the church and satirical subversion of aristocratic complacency might also feature as candidates consider the *Tale*. More confident essays might begin to look at the different sorts of humour moving from satire to consider the implicit “slapstick” and situation comedy in the Wife’s account of herself and the bedroom scene in the *Tale*.
- Wit is at the heart of Donne’s poetry and it is likely that most candidates will focus upon the amusing cleverness of Donne’s arguments - seeing startling imagery as an aspect of that cleverness. Better essays might begin to explore the subtle shades of ironic humour and/or the ways wit is put to work in serious as well as in amusing ways.
- Wit might be read as sense or quality/nimbleness of thought when applied to Adam, Eve or Satan in *Book IX* which could produce some interesting work as candidates consider the nature and quality of thought/conversation between the human pair before and after the fall as well as the relationship between Eve and Satan.
- Blake is an unlikely source of humour in the sense of comedy but candidates could find plenty of examples of wit in the work – the disguise of naivety or the creation of opposing states and the mirroring of poem titles might be seen as witty devices and the absurdities, hypocrisies and malice of human behaviour might be read as dark satire and therefore a source of cynical humour.
- There is certainly evidence of wit (in several of the senses mentioned above) at work in some of the arguments or cases that are put in *Lyrical Ballads* and there is often a gentle, sentimental kind of humour to be found in many of the poems. Some robust humour might be found in places where the purpose of the poetry is to correct a mistaken attitude towards the world.

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

Q.4 Explore some of the ways imagery is used in poetry.

Overview

While this is a fairly “open access” task, candidates will need to tie their essays to closely analysed examples and there will need to be sustained attention to how imagery makes/clarifies/intensifies meaning.

Approaches could include:

- In the Wife’s accounts of her own life; in her re-telling of bible stories and legends; in the accounts she gives of the Arthurian court and the situation of the Knight and the Loathly Lady, there is a rich array of potential material. However, simply spotting examples will not earn candidates very much – for higher bands we must see analysis and discussion of the use of imagery. For instance, simply to observe that the Wife presents a pitiful but amusing image of the newly married Knight in the line “He walweth and he turneth to and fro” would be a start but full analysis would involve showing how this image fits with the ideas the wife has already explored about punishing men in and out of the marital bed and connecting with similar images of domestic unhappiness showing how these observations are integral to the Wife’s agenda.
- Rich, surprising, moving, stimulating and evocative images are to be found in abundance in Donne’s work and we might see better essays ranging widely from fleas as instruments of seduction and compasses as representations of romantic attachment to besieged towns as images of the beleaguered soul. How these images are used to move the reader’s feelings and stimulate ideas and understanding should be a feature of stronger essays.
- We are likely to see considerable emphasis upon natural imagery and the way this is employed to evoke firstly the innocence of Eden and later of the fallen world. Other clear targets would be the presentation of Satan/Serpent and the majesty/authority of God and his angels.
- Blake’s poetry rests upon the quality and variety of images - better essays will see how effectively scenes, objects and characters are used to explore abstract ideas and facilitate complex moral analyses. There is a prime opportunity here to show how poetry is allusive rather than explanatory and for candidates to investigate technique.
- Similarly in *Lyrical Ballads* although here we might expect to see more on how tales are dramatized through the employment of imagery and how the natural world is used to evoke and/or mirror human moods or states of mind.

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

Q.5 “Complex ideas in condensed language inevitably challenge the reader’s understanding, but that is part of the pleasure of reading poetry.” How far do you agree?

Overview

Candidates are invited here to explore some of the ways poets create implicit meaning; make language “work overtime”; employ symbols and make use of form and structure to create a distinctively appealing art form which, by virtue of its complex nature, presents challenges to the reader’s understanding. As essays deal with the understanding of the informed reader, they should be automatically led to a consideration of relevant contexts. Approaches could include:

- Those who have prepared the Wife of Bath might consider that compression is the last thing to apply to the Wife’s Prologue and possibly her Tale, but this should not prevent them from addressing the rich and complex subtext and the ambiguities signalled in many of the Wife’s utterances. For instance, after revealing her fourth husband’s adultery her lines: “And I was yong and full of ragerie/Stibourn and strong and jolie as a pie” might be seen on the surface as preening egotism but also as the compression of complex emotion encompassing shock, betrayal, anger, resentment and so on which an analysis of language and subtext would reveal.
- Every one of Donne’s poems provides clear opportunities to explore techniques which compress meaning in rich and surprising images. Candidates should also find plenty to say about terse, economic expression in many of the poems
- Blake might be said to compress a whole social and political analysis into the images of *London* or an enormous debate about nurture and education in *The Echoing Green*, *The Schoolboy* or *The Little Boy Lost*. It could be argued that *The Garden of Love* and *Holy Thursday* (x2) succinctly develop anti-establishment views and so on – there is a huge field of choice.
- The symbolism of poems such as *The Ancient Mariner*, *Tintern Abbey* or *The Thorn* or the attitudes expressed in *We Are Seven* might be seen as effective compressions of huge systems of theological, moral and/or social beliefs and values.

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

LT4 Section A Assessment Grid 40 marks in total

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

SECTION B: Shakespeare and Related Drama

(40 marks)

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

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

Notes

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

King Lear and Oedipus Rex

Q.6 “Shakespeare’s presentation of Lear’s world challenges us to reconsider what is meant by the terms ‘natural’ and ‘unnatural.’” How far do you agree with this view of *King Lear* and how has your reading of *Oedipus Rex* illuminated your ideas?

Overview

Candidates might see the succession from parent to child as natural but the interference with the normal run of events (abdication) as unnatural by the lights of civilised conventions. It might be seen as natural in the human world for a child to be caring and considerate of its parents but natural in another sense to compete for power and status. It might be seen as unnatural that a “natural” child such as Edmund should gain such status but also natural in the sense of the prospering of the ruthless Machiavel competing for power at any cost. In *Oedipus*, we are likely to see discussion of the abandonment of dangerous children (with links to *Lear*) and unnatural/illicit sexual behaviour which might be linked to Gloucester and Edmund as well as Goneril and Regan.

Possible approaches could include:

- Natural expectations of fathers with regard to children’s duties
- Natural limitations of old age held up against the expectations of kingship
- Natural succession anticipated/frustrated by Lear’s unnatural behaviour
- Fathers’ rejections of children as an unnatural act
- Children’s failures in natural duties to parents with the animal imagery which evokes the savagery of Lear’s daughters.
- Natural loyalty of subjects – e.g. Kent and The Fool
- Cordelia’s natural and unswerving affection for/loyalty to her father
- Mirrored in Edmund’s similar feelings for his father.

Comparative material might include:

- Unnatural rejection of children
- Killing of Laius
- Incest
- Attitudes of Oedipus to subjects and vice versa

Q.7 Explore the presentation and the dramatic importance of the family relationships in *King Lear* with comparative reference to *Oedipus Rex*.

Overview

The disruption to the two families in the plot and subplot is the driving force of the play and we will hope to see candidates taking opportunities to discuss dramatic technique and structure. Dislocations between parents and children as well as between siblings should provide much of the content for essays. Some more detailed approaches might consider matters such as Gloucester's abuse of family values being the root cause of his downfall and some might regard the reconciliation of Lear and Cordelia/Gloucester and Edgar as mirroring the possible restoration of health to the kingdom. Connections to Oedipus and the tragedy produced by family conflict are obvious.

Possible approaches could include:

- Lear's mistakes in confusing family and political values
- Families as instruments of punishment/nemesis
- Gloucester's blindness/arrogance/lack of judgement in his insensitive discussion of his legitimate and illegitimate family ties
- Goneril's and Regan's pretence
- Cordelia's healthy (or alternatively naïve) attitude towards family love and duty
- Edmund's Machiavellian approach to family and inheritance
- Families splintered by deceit and treachery
- Edmund's betrayal of his father to Cornwall
- Fool's language ("nuncle") hinting at the larger "family" of the kingdom with Lear as pater familias.

- Reconciliations of fathers and children

Comparative material might include:

- Families as instruments of the gods' punishment
- Betrayal of children by parents
- Parents suffering at the hands of children

Hamlet and The Revenger's Tragedy

Q.8 “Questions about Hamlet’s sanity are a distraction; mad or sane he is the same tragic hero.” Consider Shakespeare’s presentation of Hamlet’s “madness” in the light of this remark and show how your reading of *The Revenger’s Tragedy* has influenced your ideas.

Overview

This task should provide candidates with an opportunity to address Shakespeare’s presentation of melancholia, hysteria and the antic disposition while taking account of how these factors impact upon our appreciation and understanding of Hamlet as a traditional tragic hero. We are likely to see arguments both for and against the assertion in the question – either way the confidence and coherence of the argument plus relevant support will determine the quality of responses. *The Revenger’s Tragedy* provides plenty of comparative material for a study of the tragic hero and candidates will have an opportunity to explore their own views of the sanity of Vindice – perhaps with focus on the macabre and the conclusion to the play.

Possible approaches could include:

- The presentation of Hamlet within the court – melancholic/eccentric
- Responses to the Ghost
- Conversations with Horatio (“antic disposition)
- The ways Hamlet’s soliloquies reveal his state of mind
- Hamlet’s interactions with: Polonius, Ophelia, Gertrude (chamber scene), Rosencrantz and Guildenstern. As well as with Claudius (after Polonius’ death); Laertes (in Ophelia’s grave) and with the Grave-Diggers.
- Consideration how any or all of these factors might affect Hamlet’s status as a tragic hero in the conventional sense – i.e. how far do they play a part in generating pity and fear in the audience.

Comparative material might include:

- Vindice’s extreme revenge
- Self-indulgent, macabre violence/language
- Vindice’s treatment of his mother
- The stylised presentation of violence
- Vindice’s sense (sanity) at the closing stages of the play.

Q.9 Through a detailed study of *Hamlet* and comparative reference to *The Revenger's Tragedy*, examine the dramatic importance of ugly behaviour and horrifying events.

Overview

There are several dimensions here which might be explored including moral, physical and social aspects of the plays as values and accepted hierarchies are subverted in a context of murder, deceit and suspicion. Candidates will need to look at the ways language is used in this respect – especially references to disease and corruption - and take account of the dramatic importance of distorted nature as in the cases of Ophelia and, arguably, the corrupted Queen and the subversion of nobility (an aspect of both plays). The partner text abounds in relevant material – characters, themes, and dramatic technique should all provide sensible points of focus – especially the idea of choreographed murder towards the end of the play which should also open up consideration of grotesque humour.

Possible approaches could include:

- Hamlet's brooding melancholia and attitudes towards Claudius and Gertrude
- Claudius' and Gertrude's relationship
- Unsettled climate of Elsinor and preparations for war
- The Ghost and its message
- Treatment of Ophelia/her madness and suicide
- "disloyalty" of Rosencrantz and Guildenstern and heir dispatch
- Killing of Polonius
- Hamlet's language in soliloquies; chamber scene with Gertrude; after Polonius' and in the graveyard
- Laertes' rebellion and the language of Claudius plotting revenge on Hamlet

Comparative material might include:

- The corruption of rulers
- Ugly crimes and appetites (rape, murder and incest)
- Disloyalty within families
- Grotesque revenge
- Ugly immorality within families (including Vindice's mother)

Measure for Measure and The Duchess of Malfi

Q.10 Some critics have seen the plays as celebrations of feminine power while others regard them as sadistic attacks upon women. Examine one or both of these points of view with close reference to *Measure for Measure* and comparative reference to *The Duchess of Malfi*.

Overview

This task should provide some lively debate: Isabella, Juliet and Mariana are likely to be the focus of discussion but we might see some broader discussion of feminine power related to the world of *Mistress Overdone* and the sources of moral decay in Vienna. In the partner text, the duchess is certainly a tortured victim but she has made her choices and asserted her power independently and (it could be argued) dies triumphantly. Candidates are likely to address the gratuitous suffering (sadism) which Isabella and the Duchess undergo as well as the harm done to other female characters in unusual and sadistic ways Mariana and Cariola for instance). A successful answer will need to address the roles and presentation of the male characters in order to get a firm grip upon “celebrations of power” and “sadistic attacks.”

Possible approaches could include:

- Contempt for women as the sources of disease (Lucio speaks about *Mistress Overdone*: “I have purchased as many diseases under her roof.....”). Implicit assumption that women are the temptation that ruins men
- The above echoed in Angelo’s attitude towards Isabella
- Mariana is a helpless victim – only deceit and trickery save her
- Isabella could be seen as the victim of her brother as well as Angelo
- References to “punks” and women being “nothing” without the validation of relationships with men
- The Duke dictates the lives and fates of women
- Alternatively, courage and fortitude might be argued for Isabella, Mariana and even *Mistress Overdone*
- It could be argued that men’s lives are shaped by the power of women’s sexuality

Comparative material might include:

- The misogyny of the Cardinal, Ferdinand and Bosola
- Threats and bullying directed at the Duchess
- The moral weakness of Julia/the Cardinal’s murderous contempt for her
- Loyalty of Cariola but her human/understandable weakness which emphasises the Duchess’ heroic qualities.
- The Duchess’ control of Antonio
- The Duchess’ steadfastness under mental and physical torture – her power to reform Bosola
-

Q.11 “Villains have more to teach us than saints.” Examine Shakespeare’s presentation of immorality in the light of this remark with comparative reference to *The Duchess of Malfi*.

Overview

We are likely to see some discussion of who the real villains are and what might be meant by immorality with cases made against the Duke as well as Angelo, Claudio and some of the minor characters. In all instances we will be looking for coherent, supported arguments. Attention will then need to be focused on how Shakespeare presents different views of vice and virtue and the paradoxes involved. There could be some divergence of views when the quotation is applied to *The Duchess of Malfi* with, perhaps, some arguing that Ferdinand and the Cardinal have much to teach us about morality and the nature of government while others focus upon the moral fortitude of the Duchess. Bosola’s reformation is likely to feature as a factor in the argument either way.

Possible approaches could include:

- Consideration of the functions of the minor “villains” – bawds, fools and dissolute individuals
- The Duke’s abdication of responsibility and his deceit
- Angelo’s immoral and ruthless behaviour
- Claudio’s “sin” and his expectations of his sister
- The role of the law in creating “villains” out of those who simply follow their human instincts
- The moral questions around the trickery that is at the core of both plot and sub plot
- Escalus might be used as an example of virtue which is static and uninformative
- Isabella and Mariana might be seen as examples of compromised virtue whose complex situations inspire moral debate

Comparative material might include:

- Discussion of the imperfections of the Duchess herself but some might regard her as an example of virtue or saintliness which has much to teach us about firmness of purpose, courage and fortitude
- Consideration of Angelo as a virtuous but possibly uninteresting character
- The satirical approaches to church and state through the Cardinal and Ferdinand
- The moral ambiguity of Bosola

The Tempest and Dr Faustus

Q.12 Examine the presentation and the dramatic importance of trickery in *The Tempest* with comparative reference to *Dr Faustus*.

Overview

It could be argued that *The Tempest* begins with a trick and continues in that vein encompassing everything from disappearing banquets to distracting trash on Prospero's clothesline. There are so many examples in the play that we must beware of lengthy lists of material without discussion of dramatic importance or an analysis of the techniques involved in presentation. *Dr Faustus* too is based upon one kind of trick (the bargain with Lucifer) but includes a range of other tricks – more like conjuring than black magic – which are at the heart of Faustus's moral decline. Candidates should be able to link the plays by contrasting the purposes of trickery and, perhaps, showing what a key element this is in defining and developing character as well as plot.

Possible approaches could include:

- The illusory tempest itself and its role in structuring the play
- The separation of the royal party from Ferdinand
- Some might see an element of trickery in bringing Miranda and Ferdinand together
- Post colonialist political approaches might consider Caliban to have been tricked out of his inheritance and exploited
- In the subplot, the trickery of Stephano and Trinculo in their relationship with Caliban
- The various tricks and illusions brought about by Prospero's magic through Ariel
- Some sophisticated responses might examine the dramatic "trickery" of Prospero's address to the audience and the consequent confusion of appearance and reality

Comparative material might include:

- The over-arching trick of persuading Faustus that he has more power than he actually does
- The tricks or deceptions of the devil in creating illusory rather than substantial satisfaction of Faustus' desires
- The tricking of the Pope and its satirical/political importance which might be seen to illuminate some of Shakespeare's implicit political analysis
- The range of tricks in the main and subplot showing, perhaps, how Dick's and Robin's foolishness might cast some light upon the ways we see Shakespeare's use of Stephano and Trinculo or even Sebastian and Antonio

Q.13 “Some commentators upon *The Tempest* have been left with a pessimistic view of mankind while others have felt a renewed faith in human nature.” Which of these views do you favour and how have your ideas been illuminated by your reading of *Dr Faustus*.

Overview

There is an opportunity here to consider Shakespeare’s characterisation and his moral vision as it is expressed through the outcome of the play. We are likely to see plenty of attention to Prospero and his ambiguous nature (and arguably uncertain “future”) and perhaps some ideas about idealised humanity in Miranda and Ferdinand. The Royal party, Caliban and Stephano/Trinculo are all potential sources of debate. Comparative references could focus upon Faustus’ ultimate damnation and his foolishness; human vices expressed through the minor characters of all social ranks but might also recognise the presence of potential virtue in the characters of the old man and the candidates who express concern for Faustus.

Possible approaches could include:

- The use of Miranda and Ferdinand to suggest a happy and secure personal and political future in the legitimate uniting of Naples and Milan. Some might view this as too idealistic to be reassuring.
- The punishment of wrongdoers and the hints about reform in Caliban’s character but some might see the “punishment” of Sebastian and Antonio as unacceptably mild and the vices that they represent are therefore only temporarily defeated.
- Prospero is to be restored to his rightful place in Milan – some might see this as an optimistic view of justice; others might detect potential disaster of a Lear like nature in his announcement that he will be reinstated as Duke but will be thinking only about his death.

Comparative materials could include:

- A pessimistic view of human potential seeking power through evil/magic
- An optimistic demonstration of the persistence of virtue (the old man, the good angel, the loyal scholars) in an evil world
- Reassurances about forgiveness but pessimism in that mankind cannot accept divine love
- A pessimistic view that men of all ranks are easily distracted by trivia

Richard II and Edward II

Q.14 “Richard’s character is a potent mixture of contrasting elements which repel and attract in almost equal measure.” Consider Shakespeare’s presentation of Richard in the light of this remark, showing how your response to Marlowe’s presentation of Edward has helped to shape your ideas.

Overview

The pageantry and poetry attached to Richard and the pathos of his decline might be offered as highly attractive elements of Shakespeare’s presentation while his arrogance, unjust treatment of subjects and lack of moral authority might be seen as repellent. In Edward we see very similar traits but candidates might point out that there is more emphasis upon the repellent selfishness of Edward’s private life which drives the lack of responsibility and probity in governing.

Possible approaches could include:

- The poetry and pageantry of the first act/Richard’s attempts to stamp his royal authority and power through the banishment episode contrasted by the hints of dishonesty and scheming partly evidenced by the desperate oath-taking before Bolingbroke and Mowbray leave
- Ruthless, illegitimate use of power and betrayal of family and friends combined with pathos of Richard’s decline in the face of growing rebellion.
- Richard’s humbling at the hands of those such as Northumberland (“Mine eyes are full of tears I cannot see”); his recognition of his own weakness and yet his persistent arrogance and self-pity.
- Bolingbroke’s brusque efficiency highlights the pathos of Richard’s exit to the tower and might gain sympathy/appeal for Richard
- Richard’s conversation with Queen Isabel in Act 5 is a rich source of material: very appealing poetry and sentiments combined with less attractive self-pity and rage
- Richard makes a brave and defiant end “as full of valour as of royal blood” which is recognized even by his executioner

Comparative material could include:

- Many might consider Edward’s arrogance and dereliction of duty to be more repellent than Richard’s behaviour
- The personal circumstances of the King (rejection of Isabella/favouring of Gaveston) could be seen as less appealing than the personal aspects of Richard’s life
- Edward’s recognition of the truth of his circumstances in conversation with the Bishop of Winchester might be held up against Richard’s later speeches to show the appeal of self-knowledge
- The horror of Edward’s death “too weak and feeble to resist” might be contrasted with Richard’s demise so as to support the appeal of Richard’s qualities at the end

Q.15 Examine Shakespeare's presentation of the theme of justice 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

Candidates have the opportunity of looking at justice from both sides of the play: the justice (or injustice) involved in Richard's treatment of his subjects and his decisions in government, and the justice (or otherwise) involved in the rebellion against his rule. Precisely the same issues with obviously different slants are at the heart of *Edward II* and there should be plenty of opportunity for productive links. In the discussion of both plays, candidates will need to show how the theme of justice is presented through language/dramatic devices and thus avoid the temptation of writing a history or politics essay.

Possible approaches could include:

- The opening scenes of the play provide rich material as Richard's treatment of Mowbray, Bolingbroke and Gaunt himself could be considered along with the Duchess of Gloucester's words on the theme of justice
- The justice of rebellion against kings and the attendant theological/political issues may figure largely
- Bolingbroke's personal case may come in for close consideration
- The justice of Richard's end and the consequences for those who depose/execute him might also be considered

Comparative material might include:

- We could expect some stronger views on Edward getting his just deserts for the failures in his personal and political life
- The roles of Isabella and Warwick might be used to develop the debate on justice for Edward
- The extreme and irresponsible sentiments of Edward encapsulated in speeches such as this on Gaveston:

"And could my crown's revenue bring him back

I would freely give it to mine enemies

And think I gained , having bought so dear a friend."

could be used to emphasise the justice of his losing the crown

LT4 Section B Assessment Grid 40 marks in total

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



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