

GCE A LEVEL

WJEC Eduqas GCE A LEVEL in ENGLISH LITERATURE

ACCREDITED BY OFQUAL

SPECIMEN ASSESSMENT MATERIALS

Teaching from 2015

Version 2 October 2021



SUMMARY OF AMENDMENTS

Version	Description
2	The sample assessments have been amended to reflect the changes made to the set texts for the summer 2022 exam series onwards, as well as the change made to the wording of questions where AO3 is assessed.

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A LEVEL ENGLISH LITERATURE

COMPONENT 1

Poetry

SPECIMEN PAPER

2 hours



ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book and clean copies (no annotation) of your set texts for this paper.

INSTRUCTIONS TO CANDIDATES

Answer **one** question in Section A and **one** question in Section B.
Write your answers in the separate answer book provided.

INFORMATION FOR CANDIDATES

Each question carries 60 marks.
The number of marks is given in brackets at the end of each question or part-question.

You are advised to spend an hour on each section. In Section A, you are advised to spend 20 minutes on part (i) and 40 minutes on part (ii).

You are reminded that assessment will take into account the quality of written communication used in your answers.

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

Section A: Poetry pre-1900

Answer **one** question.

You will need a clean copy (no annotation) of the set text which you have studied.

Each question is in **two parts**. In **both part (i)** and **part (ii)** you are required to analyse how meanings are shaped.

In **part (ii)** you are **also** required to:

- show wider knowledge and understanding of the poetry text you have studied
- take account of relevant contexts and different interpretations which have informed your reading.

Either,

Geoffrey Chaucer: *The Merchant's Prologue and Tale* (Cambridge)

1. (i) Re-read lines 1-16 of from "Weeping and walyng..." to "...in sorwe and care". Examine Chaucer's poetic techniques in these lines. [20]
(ii) "Power and social rank are no guarantees of happiness." With close reference to relevant contexts, consider some of the ways in which this remark might be applied to Chaucer's presentation of the characters in *The Merchant's Prologue and Tale*. [40]

Or,

John Donne: *Selected Poems* (Penguin Classics)

2. (i) Re-read 'Holy Sonnet XIV' on page 183. Analyse Donne's use of imagery in this poem. [20]
(ii) With close reference to relevant contexts, consider the view that "spiritual or otherwise, Donne's poems are consistently grounded in the physical world of his time." [40]

Or,

John Milton: *Paradise Lost Book IX* (Oxford)

3. (i) Re-read lines 894-910 from "Speechless he stood" to "...wild woods forlorn." Analyse the ways in which Milton presents Adam's state of mind in these lines. [20]
(ii) "There are no winners in *Paradise Lost Book IX*." In response to this view and with close reference to relevant contexts, discuss Milton's presentation of mankind's loss in *Paradise Lost Book IX*. [40]

Or,

William Blake: *Poems selected by Patti Smith* (Vintage)

4. (i) Re-read 'The Garden of Love' on page 117. Analyse Blake's use of symbolism in this poem. [20]
- (ii) "Blake's appeal lies in his ability to discover complexities in the simplest subjects." With close reference to relevant contexts, examine this comment on Blake's poetry. [40]

Or,

Christina Rossetti: *Selected Poems* (Penguin Classics)

5. (i) Re-read 'Echo' on page 30. Explore how Rossetti uses imagery in this poem. [20]
- (ii) "Love, death and religious belief are inseparable in Rossetti's poetry." With close reference to relevant contexts, show how far you agree with this view. [40]

Section B: Poetry Post-1900

Answer **one** question.

You will need clean copies (no annotation) of the set texts which you have studied. Where prescribed sections of texts are indicated in brackets, only poems from these sections should be included in your response.

Your response must show consideration of:

- relevant connections across the set texts
- relevant contexts and different interpretations which have informed your reading.

Thomas Hardy: Poems selected by Tom Paulin (Faber)

(Poems of the Past and Present, Poems of 1912-13, Moments of Vision)

T S Eliot: Selected Poems (Faber)

(Prufrock and Other Observations, The Waste Land, The Hollow Men, Ariel Poems)

Either,

6. “Whatever the subject, poetry tends to be rooted in a sense of place.” In response to this view and with close reference to relevant contexts, explore connections between the ways in which Hardy and Eliot write about place. You must analyse in detail **at least two** poems from each of your set texts.

[60]

Or,

7. “Poetry about journeys is also about self-discovery.” In response to this view and with close reference to relevant contexts, explore connections between the ways in which Hardy and Eliot write about journeys. You must analyse in detail **at least two** poems from each of your set texts.

[60]

W.B. Yeats: Poems selected by Seamus Heaney (Faber)

(In The Seven Woods, The Green Helmet and Other Poems, Responsibilities, The Wild Swans at Coole, Michael Robartes and the Dancer, The Tower)

Dannie Abse: Welsh Retrospective (Seren)

Either,

8. “For both Yeats and Abse, locations are of prime importance.” In the light of this comment and with close reference to relevant contexts, examine connections between the ways in which both poets make use of settings. You must analyse in detail **at least two** poems from each of your set texts.

[60]

Or,

9. “The best poetry is not only of its time, it is also for all time.” In the light of this comment and with close reference to relevant contexts, explore connections between the ways in which Yeats and Abse write poetry relevant to all times. You must analyse in detail **at least two** poems from each of your set texts.

[60]

Ted Hughes: *Poems selected by Simon Armitage* (Faber)
Sylvia Plath: *Poems selected by Ted Hughes* (Faber)

Either,

- 10.** “Poets see the world largely in images.” In response to this view and with close reference to relevant contexts, explore connections between the ways in which Hughes and Plath use imagery to write about their worlds. You must analyse in detail **at least two poems** from each of your set texts. [60]

Or,

- 11.** “Poets tend to write more about the effects places have upon them than the places themselves.” In response to this view and with close reference to relevant contexts, explore connections between the ways in which Hughes and Plath make use of place in their poetry. You must analyse in detail **at least two poems** from each of your set texts. [60]

Philip Larkin: *The Whitsun Weddings* (Faber)
Carol Ann Duffy: *Mean Time* (Picador)

Either,

- 12.** How far would you agree that Larkin and Duffy are alike in “creating characters to hide from or confront issues”? You must analyse in detail **at least two poems** from each of your set texts and refer closely to relevant contexts. [60]

Or,

- 13.** “Poetry makes something strange, takes you beyond the ordinary.” In response to this view and with close reference to relevant contexts, explore connections between the ways in which Larkin and Duffy write about the ordinary in everyday life. You must analyse in detail **at least two poems** from each of your set texts. [60]

Seamus Heaney: *Field Work* (Faber)
Owen Sheers: *Skirrid Hill* (Seren)

Either,

- 14.** “Poetry is a form of autobiography.” In response to this view and with close reference to relevant contexts, explore connections between the ways in which Heaney and Sheers write about their homelands. You must analyse in detail **at least two poems** from each of your set texts. [60]

Or,

- 15.** “Poets are more comfortable writing about the personal than the political.” In response to this view and with close reference to relevant contexts, explore connections between the ways in which Heaney and Sheers write about political actions and attitudes. You must analyse in detail **at least two poems** from each of your set texts. [60]



A LEVEL ENGLISH LITERATURE

COMPONENT 2

Drama

SPECIMEN PAPER

2 hours



ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer **one** question in Section A and **one** question in Section B.
Write your answers in the separate answer book provided.

INFORMATION FOR CANDIDATES

Each question carries 60 marks.
The number of marks is given in brackets at the end of each question or part-question.

You are advised to spend an hour on each section. In Section A, you are advised to spend 20 minutes on part (i) and 40 minutes on part (ii).

You are reminded that assessment will take into account the quality of written communication used in your answers.

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

Section A: Shakespeare

Answer **one** question.

Each question is in **two parts**. In **both part (i)** and **part (ii)** you are required to analyse how meanings are shaped.

In **part (ii)** you are **also** required to:

- show wider knowledge and understanding of the play you have studied
- take account of relevant contexts and different interpretations which have informed your reading.

Either,

1. *King Lear*

Regan. I pray you, father, being weak, seem so.
If, till the expiration of your month,
You will return and sojourn with my sister,
Dismissing half your train, come then to me.
I am now from home, and out of that provision
Which shall be needful for your entertainment.

Lear. Return to her, and fifty men dismiss'd?
No, rather I abjure all roofs, and choose
To wage against the enmity o' th' air;
To be a comrade with the wolf and owl
Necessity's sharp pinch! Return with her?
Why, the hot-blooded France, that dowerless took
Our youngest born—I could as well be brought
To knee his throne, and, squire-like, pension beg
To keep base life afoot. Return with her?
Persuade me rather to be slave and sumpter
To this detested groom. (*Pointing to Oswald*)

Goneril. At your choice, Sir.

Lear. I prithee, daughter, do not make me mad.
I will not trouble thee, my child; farewell.
We'll no more meet, no more see one another.
But yet thou art my flesh, my blood, my daughter;
Or rather a disease that's in my flesh,
Which I must needs call mine; thou art a boil,
A plague-sore, or embossed carbuncle
In my corrupted blood. But I'll not chide thee;
Let shame come when it will, I do not call it;
I do not bid the Thunder-bearer shoot,
Nor tell tales of thee to high-judging Jove.
Mend when thou canst; be better at thy leisure;
I can be patient; I can stay with Regan,
I and my hundred knights.

(Act 2 Scene iv)

- (i) With close reference to the language and imagery in this passage, examine how Shakespeare presents Lear's state of mind. [15]
- (ii) With close reference to relevant contexts, consider the view that Shakespeare's presentation of personal and political power in *King Lear* has universal interest and relevance. [45]

Or,

2.

Antony and Cleopatra

(Enter Antony with attendants)

Antony. Hark! the land bids tread no more upon't;
It is asham'd to bear me. Friends, come hither.
I am so lated in the world that I
Have lost my way for ever. I have a ship,
Laden with gold; take that; divide it. Fly,
And make your peace with Caesar.

All. Fly? Not we.

Antony. I have fled myself, and have instructed cowards
To run, and show their shoulders. Friends, be gone;
I have myself resolv'd upon a course
Which has no need of you; be gone.
My treasure's in the harbour, take it: O,
I follow'd that I blush to look upon.
My very hairs do mutiny; for the white
Reprove the brown for rashness, and they them
For fear and doting. Friends, be gone; you shall
Have letters from me to some friends that will
Sweep your way for you. Pray you look not sad,
Nor make replies of loathness; take the hint
Which my despair proclaims. Let that be left
Which leaves itself. To the sea-side straight way.
I will possess you of that ship and treasure.
Leave me, I pray, a little; pray you now;
Nay, do so, for indeed I have lost command;
Therefore I pray you. I'll see you by and by.
(Sits down)

(Act 3, Scene xi)

- (i) With close reference to the language and imagery in this passage, examine how Shakespeare presents Antony's feelings. [15]
- (ii) With close reference to relevant contexts, how far would you agree that "In *Antony and Cleopatra*, Shakespeare presents military success as the chief measurement of effective leadership"? [45]

Or,

3. *Hamlet*

Queen. This is the very coinage of your brain.
This bodiless creation ecstasy
Is very cunning in.

Hamlet. Ecstasy!
My pulse, as yours, doth temperately keep time,
And makes as healthful music. It is not madness
That I have utt'ered. Bring me to the test,
And I the matter will re-word which madness
Would gambol from. Mother, for love of grace,
Lay not that flattering unction to your soul,
That not your trespass but my madness speaks:
It will but skin and film the ulcerous place,
Whiles rank corruption, mining all within,
Infects unseen. Confess yourself to heaven;
Repent what's past; avoid what is to come;
And do not spread the compost on the weeds,
To make them ranker. Forgive me this my virtue;
For in the fatness of these pursy times
Virtue itself of vice must pardon beg,
Yea, curb and woo for leave to do him good.

Queen. O Hamlet, thou hast cleft my heart in twain.

Hamlet. O, throw away the worser part of it,
And live the purer with the other half.

(Act 3 Scene iv)

- (i) With close reference to the language and imagery in this passage, examine how Shakespeare presents Hamlet's state of mind. [15]
- (ii) "The play offers a surprisingly modern perception of mental instability." With close reference to relevant contexts, show how far would you agree with this view of *Hamlet* as a whole. [45]

Or,

4.

Henry IV Part 1

King. The Earl of Douglas is discomfited:
 Ten thousand bold Scots, two and twenty knights,
 Balk'd in their own blood, did Sir Walter see
 On Holmedon's plains; of prisoners, Hotspur took
 Mordake, Earl of Fife and eldest son
 To beaten Douglas; and the Earl of Athol,
 Of Murray, Angus, and Menteith.
 And is not this honourable spoil?
 A gallant prize? Ha, cousin, is it not?

West. In faith,
 It is a conquest for a prince to boast of.

King. Yea, there thou mak'st me sad and mak'st me sin
 In envy that my Lord Northumberland
 Should be the father to so blest a son-
 A son who is the theme of honour's tongue;
 Amongst a grove, the very straightest plant;
 Who is sweet Fortune's minion and her pride;
 Whilst I, by looking on the praise of him,
 See riot and dishonour stain the brow
 Of my young Harry. O that it could be prov'd
 That some night-tripping fairy had exchang'd
 In cradle-clothes our children where they lay,
 And call'd mine Percy, his Plantagenet!
 Then would I have his Harry, and he mine:
 But let him from my thoughts. What think you, coz,
 Of this young Percy's pride? The prisoners
 Which he in this adventure hath surpris'd
 To his own use he keeps, and sends me word,
 I shall have none but Mordake Earl of Fife.

(Act 1, Scene i)

- (i) With close reference to the language and imagery in this passage, show how Shakespeare presents the King's state of mind at this point in the play. [15]
- (ii) How far do you agree that "Shakespeare's presentation of honour in *Henry IV Part 1* is effective only for an audience with an appreciation of chivalry"? In the course of your response, make close reference to relevant contexts. [45]

Or,

5. *The Tempest*

Ariel. The King,
His brother, and yours, abide all three distracted,
And the remainder mourning over them,
Brim full of sorrow and dismay; but chiefly
Him that you term'd, sir, 'the good old lord, Gonzalo';
His tears run down his beard, like winter's drops
From eaves of reeds. Your charm so strongly works 'em
That if you now beheld them your affections
Would become tender.

Prospero. Dost thou think so, spirit?

Ariel. Mine would, sir were I human.

Prospero. And mine shall.
Hast thou, which art but air, a touch, a feeling
Of their afflictions, and shall not myself,
One of their kind, that relish all as sharply,
Passion as they, be kindlier mov'd than thou art?
Though with their high wrongs I am struck to th' quick,
Yet with my nobler reason 'gainst my fury
Do I take part; the rarer action is
In virtue rather than in vengeance; they being penitent,
The sole drift of my purpose doth extend
Not a frown further. Go release them, Ariel;
My charms I'll break, their senses I'll restore,
And they shall be themselves.

(Act 5, Scene i)

- (i) With close reference to the language and imagery of this passage, examine Shakespeare's presentation of Prospero. [15]
- (ii) With close reference to relevant contexts, consider the view that "in his presentation of Prospero's use of power, Shakespeare risks losing the audience's sympathy for his central character." [45]

Section B: Drama Pre- and Post-1900

Answer **one** question.

In your response, you are required to:

- analyse how meanings are shaped
- make connections between your set texts
- consider relevant contexts and different interpretations which have informed your reading.

Marlowe: *Doctor Faustus* (Longman)
Prebble: *Enron* (Methuen)

Either,

6. How far would you agree that Marlowe and Prebble are alike in “making use of comedy to entertain the audience rather than to create dramatic impact” in *Doctor Faustus* and *Enron*? In the course of your response, make close reference to relevant contexts. [60]

Or,

7. “In both plays the protagonists aim too high and go too far.” In response to this view and with close reference to relevant contexts, compare and contrast the ways in which Marlowe and Prebble present the dangers of over-reaching in *Doctor Faustus* and *Enron*. [60]

Webster: *The Duchess of Malfi* (Methuen)
Williams: *A Streetcar Named Desire* (Penguin Modern Classics)

Either,

8. How far would you agree that Webster and Williams are alike in “creating settings and locations which speak volumes about social attitudes” in *The Duchess of Malfi* and *A Streetcar Named Desire*? In the course of your response, make close reference to relevant contexts. [60]

Or,

9. “What strikes us most forcibly is the essential powerlessness of women”. In the light of this statement and with close reference to relevant contexts, explore connections between *The Duchess of Malfi* and *A Streetcar Named Desire*. [60]

Middleton: *The Revenger's Tragedy* (Methuen)
Orton: *Loot* (Methuen)

Either,

10. "There is no necessity to separate the monarch from the mob; all authority is equally bad." (Wilde, 1891). In the light of this quotation and with close reference to relevant contexts, compare and contrast the presentation of authority and authority figures in *The Revenger's Tragedy* and *Loot*. [60]

Or,

11. "Laughter is a serious business and comedy a weapon more dangerous than tragedy" (Orton, 1963). In the light of this quotation and with close reference to relevant contexts, compare and contrast the ways in which Middleton and Orton make use of comedy in *The Revenger's Tragedy* and *Loot*. [60]

Wilde: *Lady Windermere's Fan* (New Mermaids)
Pinter: *Betrayal* (Faber)

Either,

12. How far would you agree that both *Lady Windermere's Fan* and *Betrayal* show us "the sadness of a world where innocence has been irrevocably lost"? In the course of your response, make close reference to relevant contexts. [60]

Or,

13. "We are shown a society which is protected by illusions and threatened by truth". In the light of this statement and with close reference to relevant contexts, compare and contrast the ways in which Wilde and Pinter present the theme of deception in *Lady Windermere's Fan* and *Betrayal*. [60]

William Shakespeare: *Measure for Measure*
David Hare: *Murmuring Judges* (Faber)

Either,

14. How far would you agree that both Shakespeare and Hare use their women characters to "expose the flaws in society's justice systems"? In the course of your response, make close reference to relevant contexts. [60]

Or,

15. "Absolute power corrupts absolutely." In the light of this statement and with close reference to relevant contexts, explore connections between the ways in which power is presented in *Measure for Measure* and *Murmuring Judges*. [60]



A LEVEL ENGLISH LITERATURE

COMPONENT 3

Unseen Texts

SPECIMEN PAPER

2 hours



ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer **one** question in Section A and **one** question in Section B.
Write your answers in the separate answer book provided.

INFORMATION FOR CANDIDATES

Section A carries 50 marks and Section B carries 30 marks.

The number of marks is given in brackets at the end of each question or part-question.

You are advised to spend one hour and fifteen minutes on Section A and forty-five minutes on Section B.

You are reminded that assessment will take into account the quality of written communication used in your answers.

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

Section A: Unseen Prose

Answer **one** question.

Read the passage and the supporting extracts which follow.

In your response you are required to:

- discuss in detail how meanings are shaped
- show consideration of any relevant contexts and different interpretations which have informed your reading of the unseen passage.

Either,

Period: 1880-1910

1. Analyse the following passage from Henry James' *The Portrait of a Lady*, published in 1891. You must use the supporting extracts which follow the passage to help you consider contexts and different interpretations. [50]

Isabel Archer is a woman in her early twenties who comes from a genteel family in Albany, New York. In this extract she is living in Europe, unhappy in her marriage to Gilbert Osmond, a man of no social standing or wealth.

She could live it over again, the incredulous terror with which she had taken the measure of her dwelling. Between those four walls she had lived ever since; they were to surround her for the rest of her life. It was the house of darkness, the house of dumbness, the house of suffocation. Osmond's beautiful mind gave it neither light nor air; Osmond's beautiful mind indeed seemed to peep down from a small high window and mock at her. Of course it had not been physical suffering; for physical suffering there might have been a remedy. She could come and go; she had her liberty; her husband was perfectly polite. He took himself so seriously; it was something appalling. Under all his culture, his cleverness, his amenity, under his good-nature, his facility, his knowledge of life, his egotism lay hidden like a serpent in a bank of flowers. She had taken him seriously, but she had not taken him so seriously as that. How could she—especially when she had known him better? She was to think of him as he thought of himself—as the first gentleman in Europe. So it was that she had thought of him at first, and that indeed was the reason she had married him. But when she began to see what it implied she drew back; there was more in the bond than she had meant to put her name to. It implied a sovereign contempt for everyone but some three or four very exalted people whom he envied, and for everything in the world but half a dozen ideas of his own. That was very well; she would have gone with him even there a long distance; for he pointed out to her so much of the baseness and shabbiness of life, opened her eyes so wide to the stupidity, the depravity, the ignorance of mankind, that she had been properly impressed with the infinite vulgarity of things and of the virtue of keeping one's self unspotted by it. But this base, if noble world, it appeared, was after all what one was to live for; one was to keep it forever in one's eye, in order not to enlighten or convert or redeem it, but to extract from it some recognition of one's own superiority. On the one hand it was despicable, but on the other it afforded a standard. Osmond had talked to Isabel about his renunciation, his indifference, the ease with which he dispensed with the usual aids to success; and all this had seemed to her admirable. She had thought it a grand indifference, an exquisite independence. But indifference was really the last of his qualities; she had never seen anyone who thought so much of others. For herself, avowedly, the world had always interested her and the study of her fellow creatures been her constant passion. She would have been willing, however, to renounce all her curiosities and sympathies for the sake of a personal life, if the person concerned had only been able to make her believe it was a gain!

This at least was her present conviction; and the thing certainly would have been easier than to care for society as Osmond cared for it. He was unable to live without it, and she saw that he had never really done so; he had looked at it out of his window even when he appeared to be most detached from it. He had his ideal, just as she had tried to have hers; only it was strange that people should seek for justice in such different quarters. His ideal was a conception of high prosperity and propriety, of the aristocratic life, which she now saw that he deemed himself always, in essence at least, to have led. He had never lapsed from it for an hour; he would never have recovered from the shame of doing so. That again was very well; here too she would have agreed; but they attached such different ideas, such different associations and desires, to the same formulas. Her notion of the aristocratic life was simply the union of great knowledge with great liberty; the knowledge would give one a sense of duty and the liberty a sense of enjoyment. But for Osmond it was altogether a thing of forms, a conscious, calculated attitude. He was fond of the old, the consecrated, the transmitted; so was she, but she pretended to do what she chose with it. He had an immense esteem for tradition; he had told her once that the best thing in the world was to have it, but that if one was so unfortunate as not to have it one must immediately proceed to make it. She knew that he meant by this that she hadn't it, but that he was better off; though from what source he had derived his traditions she never learned.

Supporting Extracts:

“James looked beyond the Woman Question, as it was framed in his time, the question of the vote and education in the nineteenth century, the question of professional advance in the twentieth century...James wished to promote the power of innocence, a conscious innocence without ignorance or naivety.”

Lyndall Gordon, *A Private Life of Henry James*, 1998

“... the ‘real life’ of London in the Eighties and Nineties gave James the means to mature that reality of the tears and the ball-dress, to perfect his whole unique understanding of the jungle within the drawing-room...”

Barbara Everett, *London Review of Books*, 1981

Or,

Period 1918-1939

2. Analyse the following passage from Evelyn Waugh's *A Handful of Dust*, published in 1934. You **must use** the supporting extracts which follow the passage to help you consider contexts and different interpretations. [50]

Brenda is married to Tony Last, a member of the landed gentry. They live at Hetton Abbey, Tony's ancestral home. Brenda has started an affair with John Beaver and has taken a flat in London to stay in when she visits him. While she waits for the flat to be furnished, she stays with her sister, Marjorie.

Brenda's stay at Hetton lasted only for three nights. Then she returned to London saying that she had to see about the flat. It did not, however, require very great attention. There was only the colour of the paint to choose and some few articles of furniture. Mrs. Beaver had them ready for her inspection, a bed, a carpet, a dressing table and chair - there was not room for more. Mrs. Beaver tried to sell her a set of needlework pictures for the walls, but these she refused, also an electric bed warmer, a miniature weighing machine for the bathroom, a frigidaire, an antique grandfather clock, a backgammon set of looking-glass and synthetic ivory, a set of prettily bound French eighteenth century poets, a massage apparatus, and a wireless set fitted in a case of Regency lacquer, all of which had been grouped in the shop for her as a suggestion. Mrs. Beaver bore Brenda no ill will for the modesty of her requirements; she was doing very well on the floor above with a Canadian lady who was having her walls covered with chromium plating at immense expense.

Meanwhile Brenda stayed with Marjorie, on terms which gradually became acrimonious. "I'm sorry to be pompous," she said one morning, "but I just don't want your Mr. Beaver hanging about the house all day and calling me Marjorie."

"Oh well, the flat won't be long now."

"And I shall go on saying that I think you're making a ridiculous mistake."

"It's just that you don't like Mr. Beaver."

"It isn't only that. I think it's hard cheese on Tony."

"Oh, Tony's all right."

"And if there's a row -"

"There won't be a row."

"You never know. If there is, I don't want Allan to think I've been helping to arrange things."

"I wasn't so disagreeable to you about Robin Beaseley."

"There was never much in that," said Marjorie.

But with the exception of her sister's, opinion was greatly in favour of Brenda's adventure. The morning telephone buzzed with news of her; even people with whom she had the barest acquaintance were delighted to relate that they had seen her and Beaver the evening before at restaurant or cinema. It had been an autumn of very sparse and meagre romance; only the most obvious people had parted or come together, and Brenda was filling a want long felt by those whose simple, vicarious pleasure it was to discuss the subject in bed over the telephone. For them her circumstances shed peculiar glamour; for five years she had been a legendary, almost ghostly name, the imprisoned princess of fairy story, and now that she had emerged there was more enchantment in the occurrence, than in the mere change of habit of any other circumspised wife. Her very choice of partner gave the affair an appropriate touch of fantasy; Beaver, the joke figure they had all known and despised, suddenly caught up to her among the luminous clouds of deity. If, after seven years looking neither to right nor left, she had at last broken away with Jock Grant-Menzies or Robin Beaseley or any other young buck with whom nearly everyone had had a crack one time or another, it would have been thrilling no doubt, but straightforward, drawing-room comedy. The choice of Beaver raised the whole escapade into a realm of poetry for Polly and Daisy and Angela and all the gang of gossips.

Mrs. Beaver made no bones about her delight. "Of course the subject has not been mentioned between John and myself, but if what I hear is true, I think it will do the boy a world of good. Of course he's always been very much in demand and had a great number of friends, *but that isn't the same thing*. I've felt for a long time a lack of something in him, and I think that a charming and experienced woman like Brenda Last is just the person to help him. He's got a very affectionate nature, but he's so sensitive that he hardly ever lets it appear ... to tell you the truth I felt something of the kind was in the air last week, so I made an excuse to go away for a few days. If I had been there things might never have come to anything. He's very shy and reserved even to me. I'll have the chess-men done up and sent round to you this afternoon. Thank you so much."

And Beaver, for the first time in his life, found himself a person of interest and, almost of consequence. Women studied him with a new scrutiny, wondering what they had missed in him; men treated him as an equal, even as a successful fellow competitor. "How on earth has he got away with it?" they may have asked themselves, but now, when he came into Brat's, they made room for him at the bar and said, "Well, old boy, how about one?"

Supporting Extracts:

"...the novel is...a deep(er) indictment of contemporary civilisation because it chronicles social and moral disintegration so pervasive that the characters are unaware of it and the omniscient authorial voice reveals it primarily through implication."

Robert Murray Davis, *Introduction to the Penguin edition of 'A Handful of Dust'*, 1997

"All fictional characters are flat. A writer can only give an illusion of depth by giving an apparently stereoscopic view of a character – seeing him from two vantage points [...] I regard writing not as investigation of character, but as an exercise in the use of language, and with this I am obsessed. I have no technical psychological interest. It is drama, speech and events that interest me."

Evelyn Waugh, *Paris Review*, 1963

Section B: Unseen Poetry

Answer **one** question.

Either,

3. Analyse the following poem. Your response must include detailed discussion of how meanings are shaped in the poem. [30]

To My Daughter in a Red Coat

Late October. It is afternoon.
My daughter and I walk through the leaf-strewn
Corridors of the park
In the light and the dark
Of the elms' thin arches.

Around us brown leaves fall and spread.
Small winds stir the minor dead.
Dust powders the air.
Those shrivelled women stare.
At us from their cold benches.

Child, your mittens tug your sleeves.
They lick your drumming feet, the leaves.
You come so fast, so fast.
You violate the past,
My daughter, as your coat dances.

Anne Stevenson

Or,

4. Analyse the following poem. Your response must include detailed discussion of how meanings are shaped in the poem. [30]

Immortality

Foil'd by our fellow-men, depress'd, outworn,
We leave the brutal world to take its way,
And, *Patience! in another life*, we say
The world shall be thrust down, and we up-borne.

And will not, then, the immortal armies scorn
The world's poor, routed leavings? or will they,
Who fail'd under the heat of this life's day,
Support the fervours of the heavenly morn?

No, no! the energy of life may be
Kept on after the grave, but not begun;
And he who flagg'd not in the earthly strife,

From strength to strength advancing—only he,
His soul well-knit, and all his battles won,
Mounts, and that hardly, to eternal life.

Matthew Arnold

COMPONENT 1: Poetry

MARK SCHEME

General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document *Instructions for Examiners* sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**. Particular attention should be paid to the following instructions regarding marking.

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses**
 - **Assessment Grid, offering band descriptors for each assessment objective, and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which band **best fits** the performance of the candidate **for each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add the AO marks together to give a total mark for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.

- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

E	expression
I	irrelevance
e.g. ?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition

Component 1: Poetry Mark Scheme**Section A: Poetry Pre-1900**

Marks	AO1	AO2	AO3	AO5
Task (i)	10	10	—	—
Task (ii)	10	10	10	10

Note

English Literature essays involve personal responses and arguments/discussions may be conducted in a wide variety of relevant and effective ways. Choices of material for discussion will vary from candidate to candidate and examiners must rely upon their professional judgement and subject expertise in deciding whether or not candidates' choices and approaches are effective and valid when they fall outside the boundaries of the examples noted below. Examiners are reminded that it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach. Look for and reward all valid alternatives.

In the rubric for this section, in part (i) tasks candidates are required to analyse extracts from poetry or whole poems in depth. In part (ii) responses, candidates are informed that they will need to take account of relevant contexts and other readings. The following guidelines indicate where rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then indicate a numerical mark.

1. **Geoffrey Chaucer: *The Merchant's Prologue and Tale***

- (i) **Re-read lines 1-16 from “Wepying and walyng...” to “....in sorwe and care”.
Examine Chaucer’s poetic techniques in these lines.**

[20]

AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of narrative poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Band 1 responses might offer some basic descriptions of the Merchant and his circumstances but are unlikely to engage with techniques. By Band 2 we should see some accurate use of appropriate terminology and some awareness of poetic techniques such as simile and metaphor. In Band 3 expression will be fully coherent and mostly accurate, with some understanding of and creative engagement with a broader range of techniques, including structuring devices. Band 4 responses should demonstrate a confident command of the relevant techniques combined with consistently fluent and appropriate expression. In Band 5 we should see an increasingly sophisticated, creative response which could demonstrate a convincing and confident engagement with issues including form and structure.
AO2	Some of the features of the passage which candidates might choose for analysis include: • first person narrative provides force and immediacy • “on even and a-morwe” emphatic claim to knowledge and experience • immediately relates individual experience to general condition of marriage – helps to establish a bitter, cynical character • emphasis through superlatives / hyperbole and extreme imagery “the feend” • angry dismissal – why give details - “she’s a shrewe!” • comparison with paragon of wifely duty • emphasis through use of expressions such as “I trowe” “moot I thee” • powerful images of restriction and torture in “unbounden” and “snare” • reinforcement of idea through closely related terms – “sorwe and care”. Band 1 responses may offer basic, descriptive remarks and spot features of the passage. In Band 2 there might be mostly descriptions of the features above but by Band 3 we should see some purposeful writing about matters such as the creation of a voice and the mood established by some of the material above. By Band 4 we should expect some well-focused analysis of imagery/vocabulary such as “shrewe”; “feend” and “snare” and in Band 5 we should see some confident, sophisticated critical analysis taking in the points above but perhaps extending comments to consider and evaluate the effectiveness/conviction of the Merchant’s rhetoric.

- (ii) **“Power and social rank are no guarantees of happiness.” With close reference to relevant contexts, consider some of the ways in which this remark might be applied to Chaucer’s presentation of the characters in *The Merchant’s Prologue and Tale*.** [40]

AO1	In asking “how far” candidates agree, we are inviting a <u>personal response</u> which can be rewarded as far as it is written <u>accurately and coherently</u>. <u>Informed</u> essays will gain credit for detailed knowledge of the texts and we will be able to reward <u>creativity</u> in a number of ways including: • the skill with which candidates connect the question with relevant aspects of the text • the ways candidates address the idea of “no guarantees” (which invites <u>engaged</u> discussion) • addressing a range of well selected material across the whole text (e.g. The Merchant himself; Januarie and Pluto) • the examination of “happiness” within different strata of society. Candidates will earn rewards for their appreciation of <u>literary concepts</u> in recognising elements such as: • narrative voice • characterisation • subtextual/thematic material. Accurate and relevant use of terms such as those above (amongst others) will demonstrate candidates’ command of specialist terminology and will be rewarded appropriately. Band 1 responses are likely to take a superficial, descriptive/ narrative approach with perhaps some implicit awareness of the bitterness in the Prologue and/or Tale. Expression in Band 2 will be flawed but work should be mostly focused on the Merchant’s bitter experience and how this is expressed through the behaviour of the characters in the Tale. Band 3 responses should demonstrate more creative engagement through an awareness of the balance of comedy and seriousness and be more sustained in the ways they debate the view in the title. In Band 4 we should see well informed and wide-ranging responses with an increasingly confident understanding of Chaucer’s intentions. Band 5 work is likely to show sophisticated understanding of the implications of “start to finish” in the title; an appreciation of the layers of irony along with some confident interrogation of the title itself.
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AO2	Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates' success in <u>dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward</u>. In their responses to this question, candidates will be rewarded for their ability to identify and <u>analyse</u> elements such as: • images e.g. the Merchant's reference to the "snare" of marriage in his Prologue which has frustrated his search for happiness despite his apparent wealth • ironic writing such as Januarie's idealistic claims that marriage is "so easy and so clene" • distasteful imagery such as that used by Januarie to describe women (old boef/tendre veel) which imply a corrupt attitude towards happiness • violent/colloquial sexual language (eg "swived"/ "in he thrang") when describing the "happiness" of Damian and May • cynical presentation of Januarie's singing and capering as he celebrated his marriage • betrayal by Damian (images e.g. "fyr in the bedde strawe") showing the fragility of happiness even in great ones • the blatant betrayal of Januarie – despite his rank and power - in May's swearing of her allegiance to Januarie while simultaneously signalling to Damian to prepare for imminent consummation • Pluto's capitulation to Proserpine despite his greater power to protect his own happiness • the pathetic willingness of Januarie to believe whatever he is told – however unlikely – rather than use his power to punish/control Damian and May • shamelessness of May's deceit shows contempt for Januarie's rank and power • the lack of proper resolution and the humiliation of Januarie. Band 1 responses are likely to give accounts of the Merchant's and Januarie's experience with broad references to support comments, but by Band 2 we should note some ability to show how Chaucer's choices of language, imagery and plot structure produce a bitter subtext but this could be fairly assertive. In Band 3 we should see increasing degrees of purposeful discussion of matters such as those above with clearly appropriate support and widened references to include, perhaps, the predicament of the Host and all married men. In Band 4 we should expect to see analysis of language and imagery such as "still as stoon" as May's cold responses to Januarie's advances are demonstrated and (e.g.) the Venus/firebrand imagery suggesting Januarie's pathetic/absurd attempts to recapture the "happiness of youth and in Band 5 analysis will be developed so as to show and evaluate the ways Chaucer demonstrates the impotence of power and rank when it comes to personal happiness and how this engages the reader's feelings and sympathies.
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AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • medieval hierarchy • powerful men and counsellors • master/servant relationships • the status and role of women • religious issues such as the sacrament of marriage / unavailability of divorce • medieval medicine • classical mythology • medieval love poetry conventions • French fabliaux. Band 1 responses could make very broad and assertive points about matters such as masters and servants and/or women's roles/status. By Band 2 we should see some of the key contexts above mentioned and related with some accuracy and relevance. Band 3 essays are likely to show a grasp of a wider range of relevant contexts – possibly showing some understanding of the importance of the mythological materials and literary conventions. Band 4 writing should be able to explore the significance of a range of the above points to the ways Chaucer creates a mood of bitterness. Band 5 essays will be able to analyse (with sustained relevance and confidence) the influence of carefully selected contextual factors.
AO5	Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Merchant's Prologue and Tale</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>The Merchant's Prologue and Tale</i> which are relevant to the exploration of rank, power and happiness and we will give credit for references to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Chaucer's presentation of these related themes. Band 1 responses might not move beyond a personal response to the view in the title. In Band 2 essays, we should see some evidence of a discussion of the merits of the critical opinion stated and there could be some attempt to integrate other views but not always relevantly. Band 3 responses will make some productive use of the opinion given and should be able to show more securely that some elements of the text might be read in different ways; other views are likely to be mostly relevant to the task. We should expect a purposeful discussion of different views in Band 4 and in Band 5 there will be evidence of expertise in balancing possible views and integrating quotations from critical sources.

2. John Donne: *Selected Poems*

- (i) Re-read 'Holy Sonnet XIV' on page 183. Analyse Donne's use of imagery in this poem. [20]

AO1	<u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of devotional poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Band 1 responses might offer some basic descriptions of the more obvious images and assert meanings. They are unlikely to engage creatively with the ways the images are <u>used</u>. By Band 2 we should see some accurate use of appropriate terminology and some ability to comment relevantly upon the use/ effectiveness of images with a growing awareness of the concepts governing devotional verse/sonnet form. In Band 3 expression will be fully coherent and mostly accurate with some sustained understanding of and creative engagement with a range of images and the relevant literary concepts. Band 4 responses should demonstrate a confident command of the imagery; an ability to analyse layers of meaning/subtext combined with consistently fluent and appropriate expression. In Band 5 we should see an increasingly sophisticated, creative response which could demonstrate a confident engagement with issues such as the ways images illuminate one another.
AO2	Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates' success in <u>dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward</u>. • ideas of visiting politely versus violent intrusion • paradoxes – throw down in order to rise up (subtext of resurrection) and destroy/burn in order to renew (subtext of purgatory) • battle images develop – usurped town – forcefully taken over by an illegitimate ruler but desperate to admit the legitimate lord • images develop through "viceroy", "captive" • imagery then moves towards love and marriage with apt vocabulary such as "betrothed", "divorce" • moves then towards new paradoxes imprison to make free – jail imagery • then – shockingly - ravish to make chaste. In the time they have, while we might expect candidates to offer an overview of the broad movement of imagery from one phase to the next and how it connects, they will not have time to offer full analysis of every image in the poem. Band 1 responses may offer basic, disconnected, descriptive remarks and spot features of the poem but discussion is unlikely to progress beyond assertions. In Band 2 remarks about poetic structure; some clear points about language choices and comments on implicit meaning should be emerging. Band 3 work will be more detailed and well supported with some increasingly purposeful attempts to explore layers of meaning in chosen images. By the start of Band 4 we should see increasingly purposeful and focused attempts at analysis which will address the relationships between form/structure and implicit meaning. Band 5 writing will be fully engaged with chosen images; perceptive in its approach to language and form and confident in evaluating technique as well as exploring layers of meaning.

- (ii) **With close reference to relevant contexts, consider the view that “spiritual or otherwise, Donne’s poems are consistently grounded in the physical world of his time.”** [40]

AO1	We ask (implicitly) for an opinion which should prompt <u>a personal response</u> to the issue of the poetry being “grounded in the physical world.” and we can reward a relevant response as far as it is written <u>accurately and coherently</u>. <u>Informed</u> essays will gain credit for detailed knowledge of the poems and we will be able to reward <u>creativity</u> in a number of ways including: - the skill with which candidates connect the question and relevant aspects of the poems taking account of “Spiritual or otherwise” which should guide candidates towards choosing from both the religious and secular poetry as they extend their writing, <u>but this is not necessary in order to answer satisfactorily</u> - the ways candidates address “consistently” and show awareness of the relevant concepts upon which different categories of poems depend - the ways candidates interpret “grounded” eg “based upon” or “held down to.” Band 1 responses are likely to attempt paraphrases of one or more poems but will struggle to engage with the implications of the task. In Band 2, we should see increasingly sensible and well informed choices of poem for discussion but it is likely that meanings will be mostly asserted rather than discussed. Band 3 work should be able to engage with the issues around “spiritual” and “physical” with some well-judged choices of text and relevant discussion. In Bands 4 and 5 there will be an increasingly confident and eventually sophisticated approach to the implications of the question which will be matched by growing confidence and skill in both the quality of expression and confidence in debate.
AO2	Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in <u>dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward</u>. While it is impossible to cover the details of every poem which candidates might select for discussion, some of the following <u>approaches</u> are likely: - spirituality seen as relationship with God but presented in a range of images from besieged towns to hammers and anvils, globes, theatrical business and so on - romantic (arguably) spiritual love presented through ordinary (possibly comical) imagery such as fleas - transcendent love between men and women presented through imagery such as entwined souls, compasses, maps, alchemy. Band 1 writing might identify some references in the chosen poems to what is claimed to be either the physical or the spiritual dimension but comments will be fairly basic at this level. In Band 2 we should see increasingly secure discussion and some attempts to see the spiritual and physical elements of the poems as carefully linked or as aspects of each other. By higher stages of Band 3, discussion of the chosen poems should be showing a clear tendency in Donne towards characteristic modes of thought and expression which unite the poetry of different types. In Bands 4 and 5, increasingly confident and detailed discussion of imagery and Donne’s process of thought will appear as perceptive critical analysis and evaluation in the best essays which might be confident in balancing the movement from physical to spiritual love in the Songs and Sonnets against similar developments of thought and feeling in the divine poems.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the church, religion and the afterlife • courtship rituals / conventions • Status of women • The Age of Discovery as the source of imagery • Renaissance learning • Neo-Platonism – relevance to romantic and religious love. In Band 1 essays there might be little reference to relevant contexts or, at best, assertive and basic overviews of life in a different age. There should be increasingly secure points in Band 2 – probably concerned with religious belief and the status/role of women. By Band 3 we should see clear connections between the contexts discussed and the chosen poems for this essay. Bands 4 and 5 writing will demonstrate increasing confidence in integrating contextual references with critical analysis of the poems.
AO5	Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from Donne’s poetry • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of Donne’s poetry which are relevant to ideas about physical and spiritual dimensions, and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Donne’s poetry. Band 1 responses might not move beyond a basic, personal response to the quotation in the title. In Band 2 essays we should see some evidence of a discussion and some sense of debate about the assertion in the title. There could be some attempt to integrate other views but not always relevantly. Band 3 responses will make some productive remarks and should be able to show more securely that some elements of the text might be read in different ways; any other views quoted are likely to be mostly relevant to the task. We should expect a purposeful discussion of different views in Band 4 and in Band 5 there will be evidence of expertise and increasing sophistication in balancing possible views and integrating quotations.

3. John Milton: *Paradise Lost* Book IX

- (i) Re-read lines 894-910 from “Speechless he stood” to “...wild woods forlorn.”
Analyse the ways in which Milton presents Adam’s state of mind in these lines.

[20]

AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract . We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of Epic/ narrative poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Band 1 responses might make basic assertions about Adam’s feelings but in Band 2 we should see some attempt to engage with different aspects/stages of Adam’s thoughts and feelings. In Band 3, we should see some creative engagement with the concepts underpinning epic poetry with appropriate terminology. Bands 4 and 5 will show increasing levels of confidence and consistent relevance/systematic organisation in their approach to the material.
AO2	Analyses of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in <u>dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward</u>. Some of the features of the passage which candidates might choose for analysis include: • praise / hyperbole close to worship • implicit admonishment; compassion; loyalty • language of warfare • use of lists and repetition • alliteration supports emphatic sense of grief/loss • imagery – “deflow’red” / “yielded”/“beguiled”/“sweet converse”/“wild woods forlorn”. Band 1 responses may offer basic, descriptive remarks and spot some features of the extract. In Band 2 we should see some clear points relating language/sentence structure to Adam’s state of mind. In Band 3, more detailed discussion should emerge with secure support for points. Bands 4 and 5 will show increasing levels of confident analysis of language, imagery and the range of devices employed to track the developments in Adam’s attitude/ideas/feelings.

- (ii) “There are no winners in *Paradise Lost Book IX*.” In response to this view and with close reference to relevant contexts, discuss Milton’s presentation of mankind’s loss in *Paradise Lost Book IX*. [40]

AO1	We ask (implicitly) for an opinion which should prompt <u>a personal response</u> to the issue of there being no winners in <i>Book IX</i> and we can reward a relevant response as far as it is written <u>accurately and coherently</u>. <u>Informed</u> essays will gain credit for detailed knowledge of <i>Book IX</i> and we will be able to reward <u>creativity</u> in a number of ways including: - the skill with which candidates interpret the meaning/significance of “winners” and how they connect the question and relevant aspects of <i>Book IX</i> - the ways in which candidates cover different examples/sorts of loss and shape their arguments showing awareness of the relevant concepts upon which narrative, epic poetry depends. Band 1 responses are likely to be narrative/descriptive treatments of some basic examples of winning/losing. In Band 2, we should see increasingly sensible and well informed choices of examples for discussion but it is likely that winners/losers will be mostly asserted rather than discussed. Band 3 work should be able to engage in more detail with the concept of “winning” through some well-judged choices of text and relevant discussion. In Bands 4 and 5 there will be an increasingly confident and eventually sophisticated approach to the ways readers might judge the issue which will be matched by growing confidence and skill in both the quality of expression and confidence in debate.
AO2	Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in <u>dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward</u>. While it is impossible to cover the details of every extract/example which candidates might select for discussion, some of the following approaches are likely: - Satan’s original loss and hollow victory in Eden - loss of innocence - loss of special relationship with God and angels - loss of the glories/safety of Eden - God’s loss - Adam and Eve’s loss of harmony - possible interpretations of subtext involving losses related to Milton’s personal and political life. Band 1 responses might be limited to descriptive/narrative treatments of the fall. In Band 2, we might see broader terms of reference but points could still be largely descriptive/assertive. Band 3 work should feature more detailed discussion of the various kinds of loss to be found supported with appropriate quotation/reference. In Bands 4 and 5, we should see increasingly confident analysis of the presentation, nature and implications of loss with a sophisticated and perceptive approach at the very top.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • literary tradition – the Epic form • marriage and the relative status of men and women • genesis and the pre/post lapsarian world • religious law / duty • original sin / role of Satan in the moral universe • nature of God • issues of Milton's day – divorce/Kingship/failure of Commonwealth • flawed mankind. In Band 1 essays there might be little reference to relevant contexts or, at best, assertive and basic overviews of biblical materials. There should be increasingly secure points in Band 2 – probably concerned with attitudes to sin, religious belief and the status/role of women. By Band 3 we should see clear connections between the contexts discussed and the chosen sections of the Book for this essay. Bands 4 and 5 writing will demonstrate increasing confidence in integrating contextual references with critical analysis of the chosen material.
AO5	Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Paradise Lost Book IX</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Book IX</i> which are relevant to the discussion of loss and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Milton's presentation of loss. Band 1 responses might not move beyond a basic, personal response focused (e.g.) upon the pros and cons of Adam's actions or God's justice. In Band 2 essays we should see some clearer presentation of possible different readings of issues such as Adam's motivation moods or Eve's conduct. There could be some attempt to integrate other views but not always relevantly. Band 3 responses will make some productive remarks and should be able to show more securely that some presentations of the behaviour and attitudes which Milton records might be read in different ways; any other views quoted are likely to be mostly relevant to the task. We should expect a purposeful discussion of different views in Band 4 and in Band 5 there will be evidence of expertise and increasing sophistication in balancing possible views and integrating quotations.

4. William Blake: *Poems selected by Patti Smith (Vintage)*

- (i) Re-read 'The Garden of Love' on page 117. Analyse Blake's use of symbolism in this poem. [20]

AO1	<u>Informed</u> responses will demonstrate clear knowledge and we will reward <u>creatively engaged writing</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of different kinds of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>. In Band 1 responses are likely to describe with broad and probably asserted ideas. Band 2 responses should demonstrate some accurate use of terminology and an increasing awareness of techniques. In Band 3 we should see the beginning of creative engagement with a broad range of techniques. By Band 4 there should be increasingly sound creative engagement with relevant techniques combined with fluent, accurate and appropriate expression with some evidence of an academic style and register. In Band 5 we should see clear evidence of confidence, sophistication and perceptiveness in the ways in which candidates engage, and there should be a consistent use of academic style and register.
AO2	Analyses of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward <u>candidates' success in dealing with materials such as those below, but these are only examples and other valid/relevant materials could be used which will deserve equal reward</u>. Some of the features of the poem which candidates might choose for analysis include: - the garden itself might be seen as a symbol of health, fruitfulness and uninhibited leisure - a chapel might be seen to symbolise all the authoritarian denial of human energy and joy implicit in "play on the green" - shut gates might be seen as symbolic of the church's failure to offer solace and Christian compassion; "Thou Shalt not" symbolising the established church's perceived tendency to deny and forbid natural human joy "sweet flowers" symbolic of intense human joys now replaced by graves and tomb-stones symbolic of death, decay, misery - similarly, the priests' "black gowns" might be symbolic of a sinister threat and part of an image pattern with chapel; "Thou shalt not"; "graves" and "tomb-stones" - priests "walking their rounds" themselves a symbol of repressive attitudes inherent in the Western Christian belief system as they patrol and control "briars" perhaps symbolic of hampering, restriction as well as painful punishment While candidates might see a justifiable connection between the garden and the biblical Eden, extended writing about contexts is not rewarded in this section. In Band 1, responses are likely to offer descriptive sketches and/or broad and superficial assertions about features of the poems. By Band 2 we should see some evidence of candidates addressing the poet's choice of language/imagery and how these are used. In Band 3 we should see increasingly purposeful discussion of language and technique, and evidence of detailed analysis. By Band 4 we should expect to see sound and accurate analysis of the techniques used by the poet. In Band 5 analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.

- (ii) “Blake’s appeal lies in his ability to discover complexities in the simplest subjects.” With close reference to relevant contexts, examine this comment on Blake’s poetry. [40]

AO1	<u>Informed</u> responses will demonstrate clear knowledge and we will reward <u>creatively engaged writing</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of different kinds of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>. While the assertion about complexity and simplicity should not encourage any disagreement, there is room to explore the idea of where, in the candidate’s view, the appeal of Blake’s work lies – there is a range of other elements which might be considered more appealing and well-supported opinions must be judged on merit. However, responses must deal with the view expressed in the question before making the case for an alternative. We should see close analysis of the symbolic values and significance of the simple subjects such as lambs; caged birds; wild animals; buds and blossoms and so on. Responses should set about analysis with the task clearly in mind; mechanical regurgitation of pre-learned notes and the unexamined assertion of symbolic values or equivalences will not earn high rewards. In Band 1 responses are likely to describe with broad and probably asserted ideas. Band 2 responses should demonstrate some accurate use of terminology and an increasing awareness of techniques. In Band 3 we should see the beginning of creative engagement with a broad range of techniques. By Band 4 there should be increasingly sound creative engagement with relevant techniques combined with fluent, accurate and appropriate expression with some evidence of an academic style and register. In Band 5 we should see clear evidence of confidence, sophistication and perceptiveness in the ways in which candidates engage, and there should be a consistent use of academic style and register.
AO2	Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward: • in the “Introduction” to Songs of Innocence” candidates might find an implicit point about simplicity in the reference to “happy songs / Every child may joy to hear.” • all poems are characterised by simplicity of form and uncomplicated language • simple, direct rhymes stand in contrast to complex ideas and attitudes • complex ideas might be seen emerging in several of the poems in Innocence – e.g. “the darkening green” at the end of “The Echoing Green”; or the conclusion to The Little Black Boy” – “And be like him, and he will then love me.” which appears to be a compression of a whole scheme of cultural attitudes and beliefs • use of repetition is so many poems e.g. “Merry Merry”; “sobbing,sobbing” seems a simple device to add emphasis while at the same time unlocking complex emotions • apparently simple moral or social messages in poems such “The Chimney Sweeper” or Holy Thursday” (“..if all do their duty then none need fear harm” and “wands as white as snow” or “wise guardians of the poor” are found to contain layers of irony and a complex mix of emotions • so many of the apparently simple subjects and treatments rest upon a bedrock of complex religious and philosophical traditions and sometimes revolutionary

	attitudes (see AO4) e.g. Christ the shepherd; the jealous God of the Old Testament; the social and moral commentaries of a range of philosophers which are evoked in an informed reader's mind through simple images from nature and daily life in the images of wild animals in poems such as "The Tyger" or "The Little Girl Lost" there is a complex mixture of ideas (contrasting with our normal associations/expectations) as in "The Kingly lion" which "gambol'd round" which reveal attitudes towards issues such as innocence, sin, repression, guilt and redemption. In Band 1, responses are likely to offer descriptive sketches and/or broad and superficial assertions about features of the poems. By Band 2 we should see some evidence of candidates addressing the poet's choice of language/imagery and how these are used. In Band 3 we should see increasingly purposeful discussion of language and technique, and evidence of detailed analysis. By Band 4 we should expect to see sound and accurate analysis of the techniques used by the poet. In Band 5 analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.
AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: - the power of church - non-conformism 18th/19th charity / attitudes to poverty/education - power dynamics in families - attitudes to monarchy - the English legal system - moral values / attitudes towards personal relationships - the values of Enlightenment philosophy/science and radical thinkers e.g. Paine, Godwin and associated political movements - developments in graphic arts/ Blake's specific developments in printing - Blake's reading and scholarship - growth of industry - international politics – especially revolution in France and America - influence of European theologians and philosophers e.g. Rousseau, Voltaire, Swedenborg. In Band 1 responses are likely to feature broad and asserted points by Band 2 we should see more awareness of the importance of contexts and, increasingly, these will be used relevantly to support discussion in Band 3 we are likely to see a grasp of the significance of a range of contexts (which are successfully integrated into detailed discussion) with an understanding of how these connect with the texts by Band 4 with a sound and secure understanding candidates should be able to offer a confident analysis of the relationship between relevant contexts and key elements of the text in Band 5 we should see skilful and sophisticated analysis and evaluation of the importance of relevant contexts.

AO5	Candidates must engage with the view stated in the question. We will reward sensible and supported different interpretations which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task. AO5 may be approached in 3 ways: • by debating different ideas and multiple readings (including relevant theory-based approaches such as feminism) • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. In Band 1 views will tend to be only loosely associated with task/text; asserted and/or Described by Band 2 views should be more valid and clearly expressed in Band 3 and above, interpretations will be relevant, clear and appropriate, and related sensibly to relevant aspects of the text(s) by Bands 4 and 5 candidates should show increasing confidence and sophistication in integrating other views with their own critical readings of the poems.
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5. Christina Rossetti: *Selected Poems*

(i) Re-read 'Echo' on page 30. Explore how Rossetti uses imagery in this poem. [20]

AO1	<u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of lyric love poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Band 1 responses might offer a basic paraphrase of the poem without any explicit focus upon imagery and attempt to extrapolate unsupported biographical significance. In Band 2, we might see some relevant but still assertive writing identifying images and spotting features. By Band 3 there should be some clear ideas about images and the relevant concepts underpinning lyric poetry. Writing in Bands 4 and 5 should be confidently engaged with relevant concepts and increasingly sophisticated in its organisation and use of terminology.
AO2	Analyses of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates' success in <u>dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward</u>. Some of the features of the poem which candidates might choose for analysis include: • there is a wealth of imagery in the poem and we cannot expect candidates to be comprehensive in their coverage • every line provides an opportunity for discussion of the ways images are used to make meaning; create mood; communicate ideas and feelings. Band 1 responses may offer basic, descriptive remarks and spot features of the poem but in Band 2, we should expect to see better control of material with some support for comments and some grasp of how the images work. In Band 3, there should be some convincing interpretations of the subtext and a more detailed discussion of the ways the imagery is <u>used</u>. Bands 4 and 5 writing should be increasingly well organised and controlled in the selection of material as well as sophisticated (at the top) in their perception of the ways images direct the reader's response.

- (ii) **Love, death and religious belief are inseparable in Rossetti's poetry." With close reference to relevant contexts, show how far you agree with this view** [40]

AO1	We ask (implicitly) for an opinion which should prompt <u>a personal response</u> to the issue of the inseparability of love, death and religious belief in the poetry and we can reward a relevant response as far as it is written <u>accurately and coherently</u>. <u>Informed essays will gain credit for detailed knowledge of the poems and we will be able to reward creativity in a number of ways including:</u> - the skill with which candidates connect the question and relevant aspects of the poems taking account of the presentation of both love, death and religious belief - which should act as a guide towards the best choices of poetry - the ways candidates address the notion of "inseparable" and the quality of discussion/engagement which this prompts – including an awareness of the relevant concepts upon which different types of poems depend - the ways candidates interpret "inseparable" ie in terms of voice; imagery; form and so on. In Band 1 we might see some superficial or mistaken readings of poems and a lack of clarity when attempting to address the central issue in this task. In Band 2, candidates should show some sense of engagement with the discussion and an awareness of appropriate poems with which to engage. By Band 3, essays should be creatively engaged with task and texts so as to produce a clear and relevant response. Writing in Bands 4 and 5 will be increasingly well informed and sophisticated in the ways it engages with the task and the concepts underpinning poetry of this sort.
AO2	Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. <u>We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward.</u> - it is impossible to cover the details of every poem which candidates might select for discussion, but they may choose popular poems such as <i>Remember</i> and <i>Song</i>. - the approach is clearly signalled in the task and candidates will have to make their own selections and offer an analysis of what they judge to be most relevant poems as they frame their responses. Band 1 writing might identify some references to death, love and religion in the chosen poems but writing will tend to be descriptive/narrative. In Band 2 we should see increasingly secure comments on the ways love, death and religious belief might be entwined in some of Rossetti's poems with some attempts to support. In Band 3, discussion should be more detailed with clearly relevant and sensibly selected support from the chosen poems, showing some understanding of the interdependency of the apparently opposed ideas of love and death within the context of religious belief/values. In Bands 4 and 5, increasingly confident and detailed discussion of the paradoxes in poems where love, death and religious belief seem inextricably linked will appear as perceptive critical analysis and evaluation.

A03	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the literary tradition / love lyrics • specific interests and values of the Pre-Raphaelite movement / idealised love/beauty • Rossetti's religious convictions • attitudes towards sexuality • female role and status • moral tales / didacticism. Band 1 responses could make very broad and assertive points about matters such as Victorian attitudes to death, forbidden love and religious belief. By Band 2 we should see some of the key contexts above mentioned and related with some accuracy and relevance. In Band 3 essays are likely to show a grasp of a wider range of relevant contexts – possibly showing some understanding of the importance of the mythological materials and literary conventions. Band 4 writing should be able to explore the significance of a range of the above points to the ways Rossetti combines ideas of love, death and religious belief in her poetry. Band 5 essays will be able to analyse (with sustained relevance) the influence of carefully selected contextual factors on the presentation of love, death and religious belief as part of a perceptive analysis.
A05	Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from Rossetti's poems • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of Rossetti's poems which are relevant to the themes of love, death and religious belief and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Rossetti's treatment of love, death and religious belief. Band 1 responses might not move beyond a personal response to the presentation of love/death/religious belief. In Band 2 essays we should see some evidence of a discussion and there could be some attempt to integrate other views but not always relevantly. Band 3 responses will make some productive remarks and show that some aspects of the poems might be read in different ways; any other views quoted are likely to be mostly relevant to the task. We should expect a purposeful discussion of different views in Band 4 and in Band 5 there will be evidence of expertise and increasing sophistication in balancing possible views and integrating quotations.

Assessment Grid for Component 1 Section A part (i)

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 10 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks
5	9-10 marks - sophisticated, creative and individual response to poem/extract; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	9-10 marks - perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning
4	7-8 marks - clearly informed, engaged and well-structured response with clear knowledge of the poem/extract; - sound and apt application of literary concepts and terminology - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	7-8 marks - sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meaning
3	5-6 marks - clearly engages with poem/extract; and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses	5-6 marks - purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings
2	3-4 marks - attempts to engage with poem/extract; and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of terminology - expression may feature some inaccuracies	3-4 marks - makes some valid points about use of writer's use of language and poetic techniques to create meaning - supports points by some appropriate reference to poems/extract - shows some grasp of implicit meaning
1	1-2 marks - superficial approach to poem/extract; that may show only partial/simple understanding - some grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-2 marks - identifies basic language and stylistic features - discussion tends to be narrative/descriptive in nature - offers some support in the form of quotations or references to poem/extract which may not always be relevant
0	0 marks: Response not credit worthy or not attempted.	

Assessment Grid for Component 1 Section A part (ii)

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 10 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 10 marks	AO5 <i>Explore literary texts informed by different interpretations</i> 10 marks
5	9-10 marks - sophisticated, creative and individual response to poems; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	9-10 marks - perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning	9-10 marks - perceptive, productive discussion of significance and influence of contexts - confident analysis of connections between texts and contexts	9-10 marks - mature and confident discussion of other relevant interpretations of set text poems - autonomous, independent reader.
4	7-8 marks - clearly informed, engaged and well-structured response with clear knowledge of the poems - sound and apt application of literary concepts and terminology - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	7-8 marks - sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meaning	7-8 marks - sound, secure appreciation and understanding of the significance and influence of contexts - sound, secure understanding of connections between texts and contexts	7-8 marks makes sound and purposeful use of other relevant interpretations of set text poems
3	5-6 marks - clearly engages with poems and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.	5-6 marks - purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings	5-6 marks - clear grasp of significance and influence of contexts - clear understanding of connections between texts and contexts	5-6 marks makes clear and appropriate use of other relevant interpretations of set text poems
2	3-4 marks - attempts to engage with poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of terminology - expression may feature some inaccuracies	3-4 marks - makes some valid points about writer's use of language and poetic techniques to create meaning - supports points by some appropriate reference to poems - shows some grasp of implicit meaning	3-4 marks - acknowledges the importance of contexts - makes some connections between texts and contexts	3-4 marks acknowledges that set text poems can be interpreted in more than one way
1	1-2 marks - superficial approach to poems that may show only partial/simple understanding - some grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-2 marks - identifies basic language and stylistic features - discussion tends to be narrative/descriptive in nature - offers some support in the form of quotations or references to poems which may not always be relevant	1-2 marks - describes wider contexts in which poems are written and received - attempts to make superficial connections between texts and contexts	1-2 marks describes other s'views of set text poems with partial understanding
0	0 marks: Response not credit worthy or not attempted.			

COMPONENT 1 Section B: Poetry Post-1900

AO1	AO2	AO3	AO4	AO5
10	20	10	10	10

Thomas Hardy: Poems selected by Tom Paulin

T S Eliot: Selected Poems

6. “Whatever the subject, poetry tends to be rooted in a sense of place.” In response to this view and with close reference to relevant contexts, explore connections between the ways in which Hardy and Eliot write about place. You must analyse in detail at least two poems from each of your set texts. [60]

AO1	In their responses, candidates are likely to consider the following: - place linked to strong emotions such as love, loss, guilt, disappointment - place linked to mood and atmosphere - place can be at the centre of a poem, can be about place itself - place as background to events and meetings. At lower bands, candidates are likely to shape their responses around examples of places in the poems with some attempt to develop an argument. At Band 3 and above, candidates should clearly address, with growing confidence, how far they agree with the quotation and engage with the key words and different parts of the question. At higher bands, candidates are likely to challenge the notion that all poems need to be linked to place and in their response might consider alternative 'roots' such as feelings and attitudes.
AO2	In their responses, candidates are likely to consider the following in relation to Eliot: - his use of urban settings and related imagery to create mood and atmosphere e.g. <i>The Love Song</i>, <i>Portrait of a Lady</i>, <i>Preludes</i> - linked to encounters, disappointing or ineffectual e.g. <i>The Love Song of J. Alfred Prufrock</i>, <i>Portrait of a Lady</i>, - linked to memories and time e.g. <i>Rhapsody on a Windy Night</i> - imagery of arid landscapes linked to spiritual emptiness, confusion and waste e.g. <i>The Hollow Men</i>, <i>The Waste Land</i> - language and imagery of river and sea linked to desire, decadence and loss e.g. <i>The Waste Land</i>, <i>Marina</i>. In their responses, candidates are likely to consider the following in relation to Hardy: - linked to memories of his dead wife, Emma, and often naming actual places e.g. <i>A Death Day Recalled</i>, <i>A Dream or No</i> - linked to language of ghostliness and hauntings e.g. <i>The Hunter</i>, <i>The Voice</i>, <i>A Dream or No</i> - linked to loss, memory and love e.g. <i>After a Journey</i>, <i>Beeny Cliff</i>, <i>At Castle Boterel</i> - details of journeys and the language of weather often as important e.g. <i>Your Last Drive</i>, <i>The Walk</i>, <i>At Castle Boterel</i> - linked to feelings of guilt and regret e.g. <i>The Going</i>, <i>Lament</i>, <i>The Voice</i> - linked to the history of a place and its people e.g. <i>In Front of the Landscape</i>, <i>The Abbey Mason</i>, <i>Places</i>, <i>Wessex Heights</i>. At lower bands, candidates are likely to offer some examples of places and show some awareness of techniques. The discussion will be largely descriptive at this level. Responses at Band 3 should demonstrate some of the ways in which poetic techniques can create a sense and use of place and, in growing detail, link techniques (and places) to attitudes, feelings and themes. At Bands 4 and 5, candidates should comment confidently and in detail on poetic techniques used by Hardy and Eliot to explore the importance of place.

AO3	Candidates are likely to consider some of the following contextual influences in relation to “place”: Eliot: - the American influences of Boston society, the coast of North East America, the writer Henry James - influence of urban writers such as Laforgue, Baudelaire, Davidson on creating mood and atmosphere - experience of life in London, Boston and Paris - the destructive effects of the First World War on European civilisation - his knowledge of myths and religions of Egypt, India and Greece, largely based on reading of 'From Ritual to Romance' and 'The Golden Bough'. Hardy: - the influence of the ballad forms, hymns and folk songs on his poetry - his use of the landscape and places of Dorset and Cornwall - his use of the places he visited with Emma - his lack of faith in a kindly god, his pessimism - his experience as a novelist, particularly in use of dialogue and authentic details and observations. At lower bands, candidates should show awareness of contextual influences. By Band 3, contextual influences should be more closely linked to place. Bands 4 and 5 will be determined by how convincingly candidates link contexts to writing about place.
AO4	In their responses, candidates are likely to consider the following connections: - Hardy's use of particular, often named places whereas Eliot tends towards more general settings, including urban - both use place to explore failure of love - for both place is linked to memory, loss and history - Eliot tends to use personas, Hardy is more directly personal - both can use traditional forms and are masters of rhyme and syntax - Eliot makes more use of free verse and fragmentation. At lower bands, connections will tend to be asserted or described. At Band 3 and above, connections will be supported by appropriate examples. At Bands 4 and 5, candidates should support their connections by detailed critical reference to the ways in which the poets use and write about place.
AO5	Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways: by exploring ambiguities in the text; by adopting a theory based approach, such as feminism; by referring to the interpretations of particular critics. At lower bands, interpretations will tend to be asserted or described. At Band 3 and above, interpretations will be supported by appropriate examples. At Bands 4 and 5, candidates should support their interpretations by detailed critical reference to the texts.

7. “Poetry about journeys is also about self-discovery”. In response to this view and with close reference to relevant contexts, explore connections between the ways in which Hardy and Eliot write about journeys. You must analyse in detail at least two poems from each of your set texts. [60]

AO1	In their responses, candidates are likely to consider the following: • journeys are used to explore feelings such as love • they are also linked to the past, to loss and to memory • journeys are used to create characters and their feelings and thoughts • journeys can give shape and structure to a poem • journeys are particularly useful devices for creating and developing relationships • journeys often include memorable descriptions of places. At lower bands, candidates are likely to offer descriptions of journeys from the poems. By Band 3, details of journeys will be linked, with growing confidence, to the poets' attitudes and feelings and the theme of self-discovery. Candidates at higher bands will comment confidently and in detail on the ways in which journeys are used to explore and enrich the poets' central themes.
AO2	In relation to Eliot, candidates are likely to consider the following: • how a journey can use a persona to explore thoughts and feelings, for example <i>The Love Song of J Alfred Prufrock</i> and <i>Journey of the Magi</i> • how a journey can create a dreary, lonely urban atmosphere, its sounds, smells and sights e.g. <i>Rhapsody on a Windy Night</i>, <i>The Love Song of J. Alfred Prufrock</i> and parts of <i>The Waste Land</i> • how a journey can be both physical and spiritual, e.g. <i>Journey of the Magi</i>, <i>The Love Song of J. Alfred Prufrock</i> 'Marina', parts of <i>The Waste Land</i> • a journey can be used to create a complex unheroic character e.g. <i>The Love Song...</i> • a journey can be used to shape the narrative of a poem e.g. <i>The Love Song...</i>, <i>Journey of the Magi</i>, <i>Marina</i>. In relation to Hardy, candidates are likely to consider the following: • journeys are used to explore his relationship with Emma e.g. <i>After a Journey</i>, <i>Where the Picnic Was</i> • present journeys are used to link him with the past and memories e.g. <i>His Visitor</i>, <i>At Castle Boterel</i>, • some journeys shape and give a framework to poems e.g. <i>I Found Her Out There</i>, <i>St Launce's Revisited</i> • some twentieth century railway journeys that seem to offer innocence, hope and despair e.g. <i>Midnight on the Great Western</i>, <i>In the Waiting Room</i> • journeys used to explore emotions of loss, love, regret and guilt. At lower bands, candidates are likely to offer examples of journeys from the poems and show some awareness of techniques. Responses at Band 3 should demonstrate, in growing detail, some of the ways the poets use poetic techniques to create journeys and link them to self-discovery, attitudes, feelings and themes. At Bands 4 and 5, candidates should comment confidently and in detail on the poetic techniques used by Hardy and Eliot to explore the meaning and effects of journeys

AO3	Candidates are likely to consider some of the following contextual influences in relation to “journeys”: Eliot: - the American influences of Boston society, the coast of North East America, the writer Henry James - influence of urban writers such as Laforgue, Baudelaire, Davidson, in creating mood and atmosphere - experience of life in London, Boston and Paris - the destructive effects of the First World War - his knowledge of myths and religions of Egypt, India and Greece, largely based on reading of 'From Ritual to Romance' and 'The Golden Bough'. Hardy: - the influence of the ballad forms, hymns and folk songs on his poetry - his use of the landscape and places of Dorset and Cornwall - his use of the places he visited with Emma - his lack of faith in a kindly god, his pessimism - his experience as a novelist, particularly in use of dialogue and authentic details and observations. At lower bands, candidates should show awareness of contextual influences. By Band 3, contextual influences should be more closely linked to journeys. Bands will be determined by how convincingly candidates link contexts to writing about journeys.
AO4	In their responses, candidates are likely to consider the following connections: - in both, the subjects of the poems discover things about themselves - for both, journeys often take the form of searches - for Hardy, journeys tend to focus on a particular relationship, his dead wife, and particular places; he knows where he is going - Eliot's journeys are more like wanderings with no particular goal - and consequently his poems can be more loosely constructed and more ambivalent. At lower bands, connections will tend to be asserted or described. At Band 3 and above, connections will be supported by appropriate examples. At Band 4 and 5, candidates should support their connections by detailed critical reference to the ways in which the poets write about journeys and self-discovery.
AO5	Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways: by exploring ambiguities in the text; by adopting a theory based approach, such as feminism; by referring to the interpretations of particular critics. At lower bands, interpretations will tend to be asserted or described. At Band 3 and above, interpretations will be supported by appropriate examples. At Bands 4 and 5, candidates should support their interpretations by detailed critical reference to the texts.

W.B. Yeats: *Poems selected by Seamus Heaney*
Dannie Abse: *Welsh Retrospective*

8. “For both Yeats and Abse, locations are of prime importance.” In the light of this comment and with close reference to relevant contexts, examine connections between the ways in which both poets make use of settings. You must analyse in detail at least two poems from each of your set texts. [60]

AO1	<u>Informed</u> responses will demonstrate clear knowledge and we will reward <u>creatively engaged writing</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of different kinds of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>. Both real and imagined settings provide valid material for responses to this task e.g. the concrete realities of Cardiff or the South Wales coastline and the imagined seascapes en route for Byzantium as well as the powerfully evoked locations in Sligo and Dublin. Candidates might have other ideas about what is of “prime” importance in both poets’ work but, in order to write relevantly they must deal with the issue of the ways in which settings are used before arriving at their own, possibly different, conclusions. In the strongest responses, we should see some relevant references to the form and structure of the poets’ work but must bear in mind that a mere “naming of parts” is of very little value unless it is part of a relevant analysis. In Band 1 responses are likely to describe with broad and probably asserted ideas. Band 2 responses should demonstrate some accurate use of terminology and an increasing awareness of techniques. In Band 3 we should see the beginning of creative engagement with a broad range of techniques. By Band 4 there should be increasingly sound creative engagement with relevant techniques combined with fluent, accurate and appropriate expression with some evidence of an academic style and register. In Band 5 we should see clear evidence of confidence, sophistication and perceptiveness in the ways in which candidates engage, and there should be a consistent use of academic style and register.
AO2	Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward. For Yeats: In the nominated sections of the collection there is plenty of material to provide the basis for discussion and analysis in poems such as: • Coole Park and the wild swans there provide the stimulus for a meditation upon time, change, the finite nature of joy and a contemplation of man’s place in nature • the specific references to places in Sligo in “Red Hanrahan’s Song About Ireland” (Cummen Strand; Knocknarea;) anchor the myths and legends of the county • in “No Second Troy” – the use of a reader’s understanding of the misery and destruction brought about in the ancient city by love and betrayal is used as a lens through which to view the magnitude of the frustrations and bitterness of the speaker’s own rejection • “At Galway Races” turns observation of the energy and joy of a race meeting into a touchstone for a prophecy about the return of higher values by heroic men to a

	world where values have been cheapened by the distractions of commerce and pettiness • “Sailing to Byzantium” uses the splendour of the ancient world to provide a counterweight to the grim recognition of mortality and to suggest the possibility of spiritual rebirth through art • “In Memory of Major Robert Gregory” offers a catalogue of locations (especially Yeats’ tower itself) to evoke and echo the particular strengths of the poem’s subject and the qualities of other notable men • The ordinariness of Dublin in the opening of “Easter 1916” is used as a contrasting backcloth to the “terrible beauty” which is born of the armed uprising in the city • Reference to “Kiltartan Cross” allows Yeats to create an effective contrast between the mundane and the sublime in “An Irish Airman...” For Abse: • Cardiff itself in “Return to Cardiff” provides the basis for a tapestry of observations on memory; mortality; alienation; change and identity • In “The Game”, Cardiff City stadium provides the location for a colourful meditation upon the past; loyalties and strong emotion • Different locations in or near Cardiff such as Cathedral Rd.; Splott and Llandough hospital are used to anchor complex ideas about social decay; prejudice; morality; mortality; race; religion and duty; and to express a range of attitudes or emotional states such as distaste; frustration; nostalgia; fear and yearning • Other South Walean locations such as Ogmore, Caerleon, the Valleys or routes into and out of Wales provide the focus for personal reminiscence; social commentary; memorials and celebrations • in responses to the many examples of place and setting available, we should see an awareness of the range and complex blends of moods and attitudes that are inspired by the treatment and use of locations. In Band 1, responses are likely to offer descriptive sketches and/or broad and superficial assertions about features of the poems. By Band 2 we should see some evidence of candidates addressing the poet’s choice of language/imagery and how these are used. In Band 3 we should see increasingly purposeful discussion of language and technique, and evidence of detailed analysis. By Band 4 we should expect to see sound and accurate analysis of the techniques used by the poet. In Band 5 analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.
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AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Yeats: • Irish Politics / nationalism / Civil War • Irish Myth and folklore • Irish cultural life / theatre /music/ visual arts • Classical literature / civilisation • Eastern philosophy • Occultism • The church in Ireland • Irish landscapes • Social Class • Personal/romantic relationships For Abse: • Jewish heritage • Welsh Literature • Welsh folklore • Landscapes/ settings in Wales • Scientific / Medical training • Social Class • Sport • Music • Personal/romantic relationships In Band 1 responses are likely to feature broad and asserted points by Band 2 we should see more awareness of the importance of contexts and, increasingly, these will be used relevantly to support discussion in Band 3 we are likely to see a grasp of the significance of a range of contexts (which are successfully integrated into detailed discussion) with an understanding of how these connect with the texts by Band 4 with a sound and secure understanding candidates should be able to offer a confident analysis of the relationship between relevant contexts and key elements of the text in Band 5 we should see skilful and sophisticated analysis and evaluation of the importance of relevant contexts.
AO4	Candidates are likely to suggest some of the following connections: • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor, simile and oxymoron. Band 1, responses are likely to assert superficial connections. In Band 2, connections should be valid but will still lack detail and precision. By Band 3, connections will be clear, appropriate and supported with some textual reference. In Bands 4 and 5 we should see increasingly purposeful and secure connections which at the top of the sample should show how the work of one poet can be illuminated by reference to another.

AO5	Candidates must engage with the view stated in the question. We will reward sensible and supported different interpretations which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task. AO5 may be approached in 3 ways: • by debating different ideas and multiple readings (including relevant theory-based approaches such as feminism) • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. In Band 1 views will tend to be only loosely associated with task/text; asserted and/or described by Band 2 views should be more valid and clearly expressed in Band 3 and above, interpretations will be relevant, clear and appropriate, and related sensibly to relevant aspects of the text(s) by Bands 4 and 5 candidates should show increasing confidence and sophistication in integrating other views with their own critical readings of the poems.
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9. “The best poetry is not only of its time, it is also for all time.” In the light of this comment and with close reference to relevant contexts, explore connections between the ways in which Yeats and Abse write poetry relevant to all times. You must analyse in detail at least two poems from each of your set texts. [60]

AO1	<u>Informed</u> responses will demonstrate clear knowledge and we will reward <u>creatively engaged writing</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of different kinds of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>. In both poets we find material that is linked to specific points in history or to features which are strongly suggestive of certain periods of the past. (e.g. Easter 1916 or 1930s Valleys culture). Candidates will need to balance what is evocative of a particular time and circumstances against ideas and observations which emerge and are more universally applicable. Both poets achieve an illuminating blend of the distant past and present: in Yeats we see the conflicts, grandeur and heroism of the past closely related to events of his present time. Similarly, in Abse, Wales’ historical, literary and mythical past is brought to bear on the present to illustrate the timeless qualities of human life and nature. In both poets’ work there is a variety of verse forms and we might expect the strongest responses to show through relevant analysis how the poets’ choices of form and structure contribute to meaning. In Band 1 responses are likely to describe with broad and probably asserted ideas. Band 2 responses should demonstrate some accurate use of terminology and an increasing awareness of techniques. In Band 3 we should see the beginning of creative engagement with a broad range of techniques. By Band 4 there should be increasingly sound creative engagement with relevant techniques combined with fluent, accurate and appropriate expression with some evidence of an academic style and register. In Band 5 we should see clear evidence of confidence, sophistication and perceptiveness in the ways in which candidates engage, and there should be a consistent use of academic style and register.
AO2	Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward. For Yeats: In the nominated sections of the collection there is plenty of material to provide the basis for discussion and analysis in poems such as: • “September 1913” is focused upon a particular and turbulent time in Irish history but it draws upon wider ideas of heroism (channelled through the refrain about the Fenian figurehead, John O’Leary) ; cultural identity and issues of class (contempt for the bourgeoisie expressed in “greasy till”; “shivering prayer”) and decay (“Romantic Ireland’s dead and gone”) • Similarly, in “To A Shade” the ghost of Parnell is addressed at a particular time and place but the observations on human nature/weakness might be considered timeless • the significance of figures from myth or history such as the Magi or Leda are brought out of their specific contexts in poems such as “The Magi”; “Leda and the Swan” or “Among Schoolchildren” and come to inspire meditations on a

	range of universal issues such as human nature; the passage of time; beauty; moral values and duty • “Meditations in Time of Civil War” and “Nineteen Hundred and Nineteen” should provide a wealth of material with the ways in which immediate historical events and observations on contemporary art and politics are blended with ideas about the past and meditations on what is to come (“IV My Descendants” perhaps) • “Easter 1916” and “The Second Coming” are clearly strongly based in the turbulence of their own time but, once again, blend observations on human nature and prophetic ideas which might be regarded as timeless. For Abse: • the influence of the past (both recent and distant) upon the poet’s understanding of himself and the world he inhabits is apparent throughout just about every poem in the collection and in this sense observations of the events or qualities of a specific time in the past resonate in the poet’s present and offer insights and understanding of a more universal nature • a remembered day at cricket in “Cricket Ball” vividly fixes an event but moves into a meditation upon change, permanence and perhaps a celebration of survival • past passions and relationships vividly evoked in different places and periods of youth or manhood (some biographical and some mined from the literary past of Wales) resonate with observations and ideas which might be seen as universal • “Imitations” is carefully set in a specific time and place but through oxymoronic imagery such as “soft diamond” and “deciduous evergreen” Abse explores the complexities of family relationships; inheritance; and temporality • in “Two Photographs” images from the past of dead relatives prompt a meditation upon the significance of lives and memory • explorations of the past in poems such as “Welsh Valley Cinema, 1930s” or, in a different way, “Arianrhod” are set in very specific times and places but develop further weight and significance through the considerations of universal social issues such as the illusionary escape from wretchedness or musings on the nature of Destiny. In Band 1, responses are likely to offer descriptive sketches and/or broad and superficial assertions about features of the poems. By Band 2 we should see some evidence of candidates addressing the poet’s choice of language/imagery and how these are used. In Band 3 we should see increasingly purposeful discussion of language and technique, and evidence of detailed analysis. By Band 4 we should expect to see sound and accurate analysis of the techniques used by the poet. In Band 5 analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.
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AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Yeats: • Irish Politics / nationalism / Civil War • Irish Myth and folklore • Irish cultural life / theatre /music/ visual arts • Classical literature / civilisation • Eastern philosophy • Occultism • The church in Ireland • Irish landscapes • Social Class • Personal/romantic relationships For Abse: • Jewish heritage • Welsh Literature • Welsh folklore • Landscapes/ settings in Wales • Scientific / Medical training • Social Class • Sport • Music • Personal/romantic relationships In Band 1 responses are likely to feature broad and asserted points by Band 2 we should see more awareness of the importance of contexts and, increasingly, these will be used relevantly to support discussion in Band 3 we are likely to see a grasp of the significance of a range of contexts (which are successfully integrated into detailed discussion) with an understanding of how these connect with the texts by Band 4 with a sound and secure understanding candidates should be able to offer a confident analysis of the relationship between relevant contexts and key elements of the text in Band 5 we should see skilful and sophisticated analysis and evaluation of the importance of relevant contexts.
AO4	Candidates are likely to suggest some of the following connections: • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor, simile and oxymoron. Band 1, responses are likely to assert superficial connections. In Band 2, connections should be valid but will still lack detail and precision. By Band 3, connections will be clear, appropriate and supported with some textual reference. In Bands 4 and 5 we should see increasingly purposeful and secure connections which at the top of the sample should show how the work of one poet can be illuminated by reference to another.

AO5	Candidates must engage with the view stated in the question. We will reward sensible and supported different interpretations which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task. AO5 may be approached in 3 ways: • by debating different ideas and multiple readings (including relevant theory-based approaches such as feminism) • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. In Band 1 views will tend to be only loosely associated with task/text; asserted and/or described by Band 2 views should be more valid and clearly expressed in Band 3 and above, interpretations will be relevant, clear and appropriate, and related sensibly to relevant aspects of the text(s) by Bands 4 and 5 candidates should show increasing confidence and sophistication in integrating other views with their own critical readings of the poems.
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Ted Hughes: Selected Poems
Sylvia Plath: Selected Poems

10. “Poets see the world largely in images.” In response to this view and with close reference to relevant contexts, explore connections between the ways in which Hughes and Plath use imagery to write about their worlds. You must analyse in detail two poems from each of your set texts. [60]

AO1	In their responses, candidates are likely to consider some of the following ways in which the poets use images: - to explore relationships with the family and others - to explore the relationship between the human and natural world - to write about aspects of the natural world itself - to explore their feelings and thoughts. At the lower bands, candidates are likely to shape their responses around examples of images with some attempt to develop an overall argument. At Band 3 and above, candidates should clearly address, with growing confidence, how far they agree with the quotation and engage with the key words of the question. These candidates are likely to challenge the notion that poetry is ‘seeing the world largely in images’ and in their response should consider some of the other qualities of poetry such as form and rhythm and the effects of sound. However, the focus of their responses will be on images, and they should comment confidently in detail on the ways in which the poets use imagery.
AO2	Candidates are likely to consider some of the following in relation to Hughes: - uses images to express the power and energy of the natural world e.g. <i>Wind</i>, <i>October Dawn</i> - uses images to show the relationship between the human and animal world e.g. <i>The Horses</i>, <i>The Bull Moses</i> - uses images to show the nature of weather and water e.g. <i>November</i>, <i>The River in March</i>, <i>Rain</i>, <i>Snow</i> - uses images to create myths about the nature of the world, especially about love and death e.g. <i>Theology</i>, <i>Crow poems</i> - even uses images to express thinking, ideas and personal relationships e.g. <i>The Thought-Fox</i>. Candidates are likely to consider the following in relation to Plath: - uses images to express family relationships, with father e.g. <i>Full Fathom Five</i>, <i>Daddy</i> - uses images to explore relationships, with children e.g. <i>You’re</i>, <i>Morning Song</i>, <i>Nick and the Candlestick</i> - uses images to explore her dark inner states, e.g. <i>Tulips</i>, <i>The Moon and the Yew Tree</i>, <i>Little Fugue</i>, <i>Poppies in July</i>, <i>Ariel</i> - uses images to examine her domestic life e.g. <i>Cut</i>, <i>By Candlelight</i>, <i>Letter in November</i>. At lower bands, candidates are likely to offer mainly discrete examples of images (metaphors and similes in particular) and to make some attempt to link them to themes. Discussion of what images might mean or contribute to the poetry will largely be at a descriptive level. At Band 3 and above candidates should consider the wider effects of images and how, for example, they might develop the themes of the poem or might help to shape and structure a poem. Such candidates should discuss images within a broader sense of what poetry is, and how they relate to the other qualities of poetry. At Bands 4 and 5 candidates should comment confidently and in detail on the ways Lawrence and Clarke use imagery to write about the world.

AO3	Candidates are likely to include some of the following in relation the ways poets see their worlds. Hughes: • his early experience of growing up in Yorkshire • his interest in prehistory, myth, shamanism and the supernatural • literary influences such as his reading of European poetry • his experiences of outdoor life such as farming, fishing and hunting. Plath: • her experience of places such as Boston, Spain and Devon • the influence of water and the sea • the influences of her father, children and husband • literary influences on her writing, such as Hughes and Lowell • contemporary responses to her writing • attitudes to women and to the position of women writers in the Fifties and Sixties. At lower bands, candidates should show awareness of contextual influences. By Band 3, contextual influences should be more closely linked to the images and the ways the poets see their worlds. Higher bands will be determined by how convincingly candidates link contexts to images and their effects.
AO4	Candidates are likely to suggest some of the following connections between the poets: • that they both use images to write about their experiences of the natural world • that Hughes is likely to write about the power and violence in nature and about its separateness • that Plath is more likely to use natural images to represent and explore her inner world, especially her experiences as wife, mother and daughter. At lower bands connections will tend to be asserted or described. At Band 3 and above connections will be supported with appropriate examples. At Bands 4 and 5 candidates should support their connections by close analysis of chosen images.
AO5	Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways: by exploring the ambiguities in the text; by adopting a theory based approach, such as feminism; by referring to the interpretations of particular critics. At lower bands, interpretations will tend to be asserted or described. At Band 3 and above, interpretations will be supported by appropriate examples. At Bands 4 and 5, candidates should support their interpretations by detailed critical reference to the texts.

11. “Poets tend to write more about the effects places have upon them than the places themselves.” In response to this view and with close reference to relevant contexts, explore connections between the ways in which Hughes and Plath make use of place in their poetry. You must analyse in detail at least two poems from each of your set texts. [60]

AO1	At lower bands, candidates are likely to offer descriptions of places and settings from the poems. By Band 3, candidates will clearly engage with the quotation and details of places will be linked with some confidence to poets' attitudes and feelings. Candidates at the higher bands will consider in detail the ways in which places are used to explore and enrich the poets' central themes.
AO2	In their responses, candidates are likely to consider some of the following ways Plath writes about place: • to provide a setting for a narrative, e.g. <i>The Babysitter</i>, <i>The Bee Meeting</i> • to help create a mood and atmosphere, e.g. <i>FaceLift</i>, <i>Tulips</i> • to represent and explore states of mind, e.g. <i>The Moon and the Yew Tree</i>, <i>Suicide off Egg Rock</i> • to demonstrate observation and close attention of the world e.g. <i>Medallion</i>, <i>Wuthering Heights</i>, <i>Manor Garden</i> • to explore the relationship between the human and natural worlds e.g. <i>Winter Trees</i>, <i>Medallion</i>. In their responses, candidates are likely to consider some of the following ways Hughes writes about place: • as a setting (confining or freeing) for elemental or animal forces e.g. <i>The Jaguar</i>, <i>The Horses</i>, <i>Pike</i> • by using the language and imagery of the senses, especially of touch, sight and sound e.g. <i>Rain</i>, <i>November</i>, <i>Wodwo</i> • in forms and structures which express the immediacy, energy and life of the natural world e.g. <i>Wind</i>, <i>Mayday on Holderness</i> • as settings for love, suffering and death e.g. <i>View of a Pig</i>, <i>Examination at the Womb-Door</i>, <i>The Lovepet</i> • to write about farm life, fishing and sport e.g. <i>Barley</i>, <i>Sunstruck</i>, <i>Football at Slack</i>. At lower bands, candidates are likely to offer some details of place and show some awareness of techniques. Responses at Band 3 should demonstrate some of the ways in which poetic techniques can create a sense of place and, in growing detail, link techniques to attitudes, feelings and themes. At Bands 4 and 5, candidates should comment confidently and in detail on Hughes's techniques such as his energetic language, in particular his use of adjectives and verbs, and on Plath's use of metaphor and symbol, and repetition. There should also be more attention to form and structure, for example, Hughes' use of a looser, irregular narrative compared to Plath's tendency to use more regular, concise structures.

AO3	At lower bands, candidates should show awareness of contextual influences. By Band 3, contextual influences should be more closely linked to the effects and places being discussed. Higher bands will be determined by how convincingly candidates link contexts to places and the ways in which the poets use them. Candidates are likely to include some of the following in relation to Hughes: • his early experience of growing up in Yorkshire • his interest in prehistory, myth, shamanism and the supernatural • literary influences such as his reading of European poetry • his experience of outdoor life such as farming, fishing and hunting. Candidates are likely to include some of the following in relation to Plath: • her experience of places such as Boston, Spain and Devon • the influence of water and the sea • the influence of her father, children and husband • literary influences on her writing, such as Hughes and Lowell • contemporary responses to her writing • attitudes to women and to the position of women writers in the Fifties and Sixties. •
AO4	Candidates are likely to suggest some of the following connections between the poets: • Plath's use of place can be more personal than Hughes', used to explore attitudes and feelings • Hughes tends to be more impersonal, more detached, the place itself coming to the forefront • both write about the natural elements, especially places linked to water and weather • Plath sometimes writes about confined places, such as a room; an unlikely Hughes approach • Plath's places are unlikely to lack a human presence, not so Hughes. At lower bands, connections will tend to be asserted or described. At Band 3 and above connections will be supported with appropriate examples. At Bands 4 and 5, candidates should support their connections by detailed critical discussion of the ways in which the poets have created their sense of place.
AO5	Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways: by exploring ambiguities in the text; by adopting a theory based approach, such as feminism; by referring to the interpretations of particular critics. At lower bands, interpretations will tend to be asserted or described. At Band 3 and above, interpretations will be supported by appropriate examples. At Bands 4 and 5, candidates should support their interpretations by detailed critical reference to the texts.

Philip Larkin: *The Whitsun Weddings*
Carol Ann Duffy: *Mean Time*

12. How far would you agree that Larkin and Duffy are alike in “creating characters to hide from or confront issues”? You must analyse in detail at least two poems from each of your set texts and refer closely to relevant contexts. [60]

AO1	In their responses, candidates are likely to consider the following: • by adopting characters/personas and writing in the first person • by adopting a more detached observer role, using the third person • by using small, concrete, often idiosyncratic details to create characters • by using language the characters might use, often colloquial or demotic • by developing feelings towards the characters, such as sympathy or annoyance. At lower bands, candidates are likely to offer descriptions of characters with some awareness of how they might be used. By Band 3, candidates will clearly engage with the quotation and characters will be linked to the poets' attitudes, feelings and issues. Candidates at higher bands will comment confidently and in detail on the ways in which the poets create characters in relation to issues.
AO2	In relation to Larkin, candidates are likely to consider the following: • his use of the detached observer, that moves from he to I, e.g. <i>Mr Bleaney</i>, <i>Self's the Man</i>, perhaps partly 'hiding from', partly 'confronting' issues like loneliness • his use of relevant, often small details and objects of the external world to create characters e.g. <i>Mr Bleaney</i>, <i>Love Songs in Age</i>, <i>Faith Healing</i>, <i>The Whitsun Weddings</i> • his subtle use of regular forms and rhyme to create mood, e.g. quatrains, stayed/frayed, farcical/funeral, work/perk • to confront loneliness and death e.g. <i>Mr Bleaney</i>, <i>Dockery and Son</i> • to write about disappointment and disillusionment e.g. <i>Love Songs in Age</i>, <i>Faith Healing</i>, <i>Self's the Man</i>, <i>Dockery and Son</i> • to confront the question of time passing and what lasts, e.g. <i>An Arundel Tomb</i>. In relation to Duffy, candidates are likely to consider the following: • her use of dramatic monologues as narratives of confession e.g. <i>Fraud</i>, <i>The Biographer</i>, openly admitting fraudulence and inadequacy • her poems about childhood and change, the effects of time e.g. <i>The Captain of the 1964 Top of the Form Team</i>, <i>The Good Teachers</i> • poems of strong feelings such as revenge and despair e.g. <i>Havisham</i>, <i>The Suicide</i>, partly hiding from, partly confronting issues of disappointed love, inability to change • her use of shocking openings, language and images e.g. <i>Welltread</i>, <i>The Cliché Kid</i>, <i>Havisham</i> • her prominent use of rhyme and near rhyme to create disturbed, self-centred characters e.g. <i>The Cliché Kid</i>, <i>Cafe Royal</i>, <i>Fraud</i> • Inability to face the past, e.g. <i>Beachcomber</i>. At lower bands, candidates are likely to offer examples of characters from the poems and show some awareness of techniques. Discussion will be largely at a descriptive level. Responses at Band 3 and above should demonstrate clearly some of the ways the poets use techniques to create characters and link them to issues. At Bands 4 and 5, candidates should comment confidently and in detail on how the poetic techniques of Larkin and Duffy create characters in relation to hiding from or confronting issues.

A03	Candidates are likely to consider the following contextual influences in relation to creating characters to hide from/confront issues. Larkin: • his early experience growing up of grim suburban life • his lack of religious faith and the questions this raises about mortality • his life in Hull working as a librarian • the influence of Hardy, perhaps seen in his pessimism, in his use of external world to describe internal, and his use of intricate syntax with traditional forms • early reading of Yeats, perhaps seen in themes of loss, time passing, and the sense of premature ageing • his experience writing novels perhaps leading to quite dramatic, narrative poems. Duffy: • her study of philosophy, in particular the relationship between language and things, the limits of language, the meaning of time • her awareness of the effects of words, the right or wrong words, perhaps influenced by her Catholic upbringing, so poems called Litany, Prayer, Moments of Grace, Confession • influence of her Catholic upbringing in awareness of sin, guilt and moral questions • her experience in the performance poetry scene of the Seventies in Liverpool and writing plays, leading to her use of dramatic monologues, colloquial language and references to popular culture. At lower bands, candidates should show awareness of contextual influences. By Band 3, contextual influences should be more closely linked to the creation and use of characters. Higher bands will be determined by how convincingly candidates link contexts to the creation and use of characters to hide from or confront issues.
A04	In their responses, candidates are likely to consider the following connections: • both show complexity, as characters/personas partly hide from, partly confront issues • Larkin uses a detached observer, while Duffy is more likely to use dramatic monologues • their characters tend to be unlikable, lonely or outsiders • Duffy makes more use of colloquial language, though both have an ear for conversation • characters are often connected to memories, the past, and the change from the past to the present • both make use of regular forms and rhyme, though Duffy makes more use of free verse in some of her dramatic monologues. At lower bands, connections will tend to be asserted or described. At Band 3 and above, connections will be supported by appropriate examples. At Bands 4 and 5, candidates should support their connections by detailed critical reference to the ways in which the poets create and use characters.
A05	Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways: by exploring ambiguities in the text; by adopting a theory based approach; by referring to the interpretations of particular critics. At lower bands, interpretations will tend to be asserted or described. At Band 3 and above, interpretations will be supported by appropriate examples. At Bands 4 and 5, candidates should support their interpretations by detailed critical reference to the texts.

13. “Poetry makes something strange, takes you beyond the ordinary.” In response to this view and with close reference to relevant contexts, explore connections between the ways in which Larkin and Duffy write about the ordinary in everyday life. You must analyse in detail at least two poems from each of your set texts. [60]

AO1	In their responses, candidates are likely to consider the following: - that sometimes the ordinary can seem strange - that closely examining the ordinary can lead to deeper meanings or mysteries - what is meant by the ordinary? Is it common objects and events, or perhaps common feelings like love and loneliness? - is it possible that language and form, poetic techniques, can transform the ordinary? At lower bands, candidates are likely to shape responses around examples of the strange and/or ordinary with some attempt to develop an overall argument. At Band 3 and above, candidates should clearly address, with growing confidence, how far they agree with the quotation and engage with the key words in the question. At Bands 4 and 5, candidates are likely to challenge the notions that poetry makes things strange or goes beyond the ordinary and might offer alternative views, such as that poetry offers consolation or none.
AO2	In relation to Larkin, candidates are likely to consider the following: - that it is possible he has disdain for the ordinary e.g. <i>Here</i>, <i>The Whitsun Weddings</i>, <i>The Large Cool Store</i> - that he sometimes contrasts the ordinary, which is human, with the silence and freedom of nature e.g. <i>Here</i>, <i>Water</i> - that music can transcend the ordinary e.g. <i>For Sydney Bechet</i>, <i>Love Songs in Age</i> - that what is most ordinary is time passing and the inevitability of death - which resists being made strange e.g. <i>Days</i>, <i>Nothing to be Said</i>, <i>Ambulances</i> - that he is more ambivalent about love which might promise to make strange or to transcend e.g. <i>An Arundel Tomb</i>, <i>Love Songs in Age</i>, <i>Wild Oats</i>. In relation to Duffy, candidates are likely to consider the following: - the effect of the strange and the unusual on the ordinary and conventional e.g. <i>Litany</i>, <i>Stafford Afternoons</i> - her use of popular culture (Top Ten, tv) to show the effects of change e.g. <i>The Captain of the 1964 Top of the Form Team</i> - her encouragement to embrace the new and the strange e.g. <i>Away and See</i>, <i>Drunk</i> - the strangeness of the past viewed from the present, using surprising images e.g. <i>Caul</i>, <i>Small Female Skull</i>, <i>Moments of Grace</i> - the lover's longing for the ordinary e.g. <i>The Windows</i> - strange unusual images to express the feelings of love e.g. <i>Valentine</i>, <i>Sleeping</i>, <i>Steam</i> - that out of the ordinary and painful can come 'a sudden gift' e.g. <i>Prayer</i> - her surprising, conscious use of ordinary language e.g. <i>The Cliché Kid</i>, <i>Moments of Grace</i>. At lower bands, candidates are likely to offer examples of what might be considered strange or ordinary, and show some awareness of techniques. Discussion will be largely at a descriptive level. Responses at Band 3 should demonstrate clearly some of the ways poets might use techniques to make the ordinary strange and begin linking techniques to attitudes, feelings and themes. At Bands 4 and 5, candidates should comment confidently and in detail on the poetic techniques used by Larkin and Duffy to explore the strange and the ordinary.

AO3	Candidates are likely to consider the following contextual influences in relation to the ways these poets write about the ordinary: Larkin: • his early experience growing up of grim suburban life • his lack of religious faith and the questions this raises about mortality • his life in Hull working as a librarian • the influence of Hardy, perhaps seen in his pessimism, in his use of external world to describe internal, and his use of intricate syntax with traditional forms • early reading of Yeats, perhaps seen in themes of loss, time passing, and the sense of premature ageing • his experience writing novels perhaps leading to quite dramatic, narrative poems. Duffy: • her study of philosophy, in particular the relationship between language and things, the limits of language, the meaning of time • her awareness of the effects of words, the right or wrong words, perhaps influenced by her Catholic upbringing, so poems called Litany, Prayer, Moments of Grace, Confession • influence of her Catholic upbringing in awareness of sin, guilt and moral questions • her experience in the performance poetry scene of the Seventies in Liverpool and writing plays, leading to her use of dramatic monologues, colloquial language and references to popular culture. At lower bands, candidates should show awareness of contextual influences. By Band 3, contextual influences should be more closely linked to writing about the ordinary. Higher bands will be determined by how convincingly candidates link contexts to the ways the poets write about the ordinary in everyday life.
AO4	In their responses, candidates are likely to consider the following connections: • some use of colloquial language by both poets but a wider range of contexts and registers in Duffy • Larkin probably more uncomfortable with ordinary life and people than Duffy • the ordinary particularly linked to time passing in both poets • perhaps Duffy finds more life, poetic vitality, in ordinary language such as clichés, than Larkin • more conscious awareness of the strangeness of words, language itself, in Duffy • sound central to Duffy, syntax to Larkin • love more than ordinary for both poets, its loss and ending perhaps more ordinary for Larkin. At lower bands, connections will tend to be asserted or described. At Band 3 and above, connections will be supported by appropriate examples. At Bands 4 and 5, candidates should support their connections by detailed critical reference to the ways in which the poets write about the strange and the ordinary.
AO5	Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways: by exploring ambiguities in the text; by adopting a theory based approach, such as feminism; by referring to the interpretations of particular critics. At lower bands, interpretations will tend to be asserted or described. At Band 3 and above, interpretations will be supported by appropriate examples. At Bands 4 and 5, candidates should support their interpretations by detailed critical reference to the texts.

Seamus Heaney: *Field Work*
Owen Sheers: *Skirrid Hill*

14. “Poetry is a form of autobiography.” In response to this view and with close reference to relevant contexts, explore connections between the ways in which Heaney and Sheers write about their homelands. You must analyse in detail at least two poems from each of your set texts. [60]

AO1	In their responses, candidates are likely to consider the following: - that poets write about their family and friends - that poets write about the places they live in and visit - that poets don't just write about themselves - poets may engage with social and political events - poets write about their role as poet - that some poetry aspires towards the universal - poetry may be a form of distancing. At lower bands, candidates are likely to shape their responses around descriptions of the poets' personal experiences and places. At Band 3 and above, candidates should clearly address, with growing confidence, how far they agree with the quotation and engage with the key words of the question. At Bands 4 and 5 candidates are likely to challenge the notion that poetry is only or always a form of autobiography and in their response might consider how poets write about other subjects while keeping the focus on their homelands.
AO2	In relation to Heaney, candidates are likely to consider the following: - his elegies for the dead of his homeland, remembering family and friends e.g. <i>The Strand at Lough Beg</i>, <i>Casualty</i>, <i>In Memoriam Francis Ledwidge</i> - poems about childhood e.g. <i>Glanmore Sonnets IV, V</i> - poems about places lived in e.g. <i>Glanmore Sonnets</i> - more personal poems about love and marriage e.g. <i>Glanmore Sonnets X</i>, <i>The Skunk</i>, <i>An Afterwards</i> - poems questioning his role as a poet, often in relation to his homeland, e.g. <i>Oysters</i>, <i>An Afterwards</i>, <i>Glanmore Sonnets I</i> - his use of regular forms, especially sonnets, quatrains, sequences - his use of narrative frameworks and rhyme - his use of sensuous language and surprising connections e.g. <i>The Skunk</i>. In relation to Sheers, candidates are likely to consider the following: - the book's opening poem, <i>Last Act</i>, suggests poems to come about the self but also others, 'the parts we've played' - poems about other people and their activities, usually with a home setting, e.g. <i>The Farrier</i>, <i>Show</i>, <i>Joseph Jones</i> - poems about the landscape of home, for example <i>Farther</i>, <i>The Hill Foot</i>, <i>Skirrid Fawr</i> - poems about his family, e.g. <i>Inheritance</i>, <i>Farther</i> - more personal poems about love e.g. <i>Marking Time</i>, <i>Valentine</i>, <i>Winter Swans</i>, <i>Keyways</i> - poems about his childhood in Wales, e.g. <i>Border Country</i>, <i>Hedge School</i> - his use of regular forms and free verse - his use of sensuous language and imagery - his use of narrative structures.
	At lower bands, candidates are likely to offer some examples of the poets writing about their families and landscapes and show some awareness of techniques. The discussion will largely be at a descriptive level. At Band 3 and above, candidates should show, with growing confidence, how a range of poetic techniques are used to create attitudes and feelings about their homelands. At Bands 4 and 5, candidates will comment confidently and in detail on the ways in which Heaney and Sheers write about their homelands.

AO3	In relation to Heaney, candidates are likely to consider the following contextual influences: • his experience living in the cottage at Glanmore and then in Dublin in the 1970s • the influence of other poets and artists, especially Yeats, Lowell, Dante • his responses to political events, especially 'The Troubles' in Northern Ireland • his responses to the deaths of friends and family • his relationship to the Irish landscape and history. In relation to Sheers, candidates are likely to consider the following contextual influences: • his childhood growing up near Abergavenny on the Welsh border • the landscape of the Skirrid and related country activities such as farming • travels in Zambia and USA • literary influences such as RS Thomas, Eliot, Heaney and Larkin. At lower bands, candidates should show awareness of contextual influences. By Band 3, contextual influences should be more closely linked to ideas about poetry and homelands. Higher bands will be determined by how convincingly candidates link contexts to the ways in which the poets write about autobiography and homelands.
AO4	In their responses, candidates are likely to consider the following connections: • the poets' attachments to home places, especially landscapes and rural activities • how both poets write about family and love • the importance of elegy and the elegaic to both poets • how both poets consider their role as poet, in particular in relation to their homelands • the use of regular forms by both poets • that Heaney's focus can be close up, his language more densely textured, autobiography of the body • Sheers, in comparison, offers an autobiography that is more detached, more narrative based. At lower bands, connections will tend to be asserted or described. At Bands 3 and above, connections will be supported by appropriate examples. At Bands 4 and 5, candidates should support their connections by detailed critical reference to the ways in which the poets use and write about autobiography and homelands.
AO5	Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways: by exploring ambiguities in the text; by adopting a theory based approach, such as feminism; by referring to the interpretations of particular critics. At lower bands, interpretations will tend to be asserted or described. At Band 3 and above, interpretations will be supported by appropriate examples. At Bands 4 and 5, candidates should support their interpretations by detailed critical reference to the texts.

15. “Poets are more comfortable writing about the personal than the political.” In response to this view and with close reference to relevant contexts, explore connections between the ways in which Heaney and Sheers write about political actions and attitudes. You must analyse in detail at least two poems from each of your set texts. [60]

AO1	In their responses, candidates are likely to consider the following: - the poet's role in relation to political events - that the poet may approach the political through the personal, especially through elegies - that poets may approach the political through more general matters such as national identity and geography - that poetry is essentially about the personal. At lower bands, candidates are likely to offer examples of what might be considered political events or behaviour in the poems. By Band 3, details of political events will be linked, with growing confidence, to the poets' attitudes and feelings and themes. Candidates at higher bands will comment confidently and in detail on the ways in which the poets explore the political in their poetry and relate it to their other concerns.
AO2	In relation to Heaney, candidates are likely to consider the following: - Heaney offers the sensuous experiences of the body and the truth of poetry as alternatives to the political e.g. <i>Oysters</i>, <i>An Afterwards</i>, <i>Sibyl</i> - that he celebrates and remembers the individual caught up in political events e.g. <i>Casualty</i>, <i>The Strand at Lough Beg</i> - that he vividly expresses the consequences of political aggression e.g. <i>The Toome Road</i>, <i>The Strand at Lough Beg</i> - that he is aware of the complexity of taking sides e.g. <i>The Badgers</i>, <i>In Memoriam Francis Ledwidge</i> - that, perhaps as alternatives to the political, he celebrates the domestic, the intimate and the natural e.g. <i>September Song</i>, <i>After a Killing</i>, <i>A Drink of Water</i>, <i>Field Work</i>. In relation to Sheers, candidates are likely to consider the following: - the collection proper starts with a war poem, <i>Mametz Wood</i>, but which emphasises the human suffering rather than the political - in the two WW2 poems, he displaces or avoids the politics e.g. <i>Happy Accidents</i>, <i>Liable to Floods</i> - war appears again but as a relic, secondary to the continuity of the land e.g. <i>Y Gaer</i>, <i>The Hill Fort</i> - political activity seems located in the past e.g. <i>Flag</i> - Karl Marx mentioned but as a head in an art work not his politics e.g. <i>Shadow Man</i> - the absence of Welsh politics, instead emphasis on family continuity e.g., <i>Inheritance</i>, <i>Swallows</i>, <i>Skirrid Fawr</i>. At lower bands, candidates are likely to offer some examples of political attitudes or events and show some awareness of techniques. Discussion will be largely at a descriptive level. Responses at Band 3 should demonstrate, in growing detail, some of the ways in which poetic techniques create political actions and attitudes and their effects. At Bands 4 and 5, candidates should comment confidently and in detail on the poetic techniques used by Heaney and Sheers to explore political actions and attitudes.

AO3	In relation to Heaney, candidates are likely to consider the following contextual influences: • his experience living in the cottage at Glanmore and then in Dublin in the 1970s • the influence of other poets and artists, especially Yeats, Lowell, Dante • his responses to political events, especially 'The Troubles' in Northern Ireland • his responses to the deaths of friends and family • his relationship to Irish landscape and history. In relation to Sheers, candidates are likely to consider the following contextual influences: • his childhood growing up near Abergavenny on the Welsh border • the landscape of the Skirrid and related country activities such as farming • travels in Zambia and USA • literary influences such as RS Thomas, Eliot, Heaney and Larkin • the importance of love in personal and family relationships. At lower bands, candidates should show awareness of contextual influences. By Band 3, contextual influences should be more closely linked to ideas about poetry and writing about political actions and attitudes. Higher bands will be determined by how convincingly candidates link contexts to the ways poets write about political actions and attitudes.
AO4	In their responses, candidates are likely to consider the following connections: • that effects of political actions and attitudes are more evident in Heaney • that what lasts for both poets is located in the personal • the use of regular forms such as sonnets, quatrains, tercets • that both show deep attachment to land and place - home in other words • that acts of political violence in Heaney contrasts with violence usually set well in the past in Sheers • that political issues are a more pressing matter for Heaney • the use of narrative shapes developed around objects or events e.g. 'Keyways', 'Harvest Bow' • the use of close observation and rich, sensuous language. At lower bands, connections will tend to be asserted or described. At Band 3 and above, connections will be supported by appropriate examples. At Bands 4 and 5, candidates should support their connections by detailed critical reference to the ways in which the poets write about political actions and attitudes.
AO5	Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways: by exploring ambiguities in the text; by adopting a theory based approach, such as feminism; by referring to the interpretations of particular critics. At lower bands, interpretations will tend to be asserted or described. At Band 3 and above, interpretations will be supported by appropriate examples. At Bands 4 and 5, candidates will support their interpretations by detailed critical reference to the texts.

Assessment Grid for Component 1 Poetry Section B

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i>	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i>	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i>	AO4 <i>Explore connections across literary texts</i>	AO5 <i>Explore how literary texts are informed by different interpretations</i>
	10 marks	20 marks	10 marks	10 marks	10 marks
5	9-10 marks - sophisticated, creative and individual response to poems; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	17-20 marks - perceptive, sophisticated analysis and evaluation of writers' use of language and poetic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning	9-10 marks - perceptive, productive discussion of significance and influence of contexts - confident analysis of connections between texts and contexts	9-10 marks productive and illuminating connections/comparisons between poems and poets	9-10 marks - mature and confident discussion of other relevant interpretations of set text poems - autonomous, independent reader
4	7-8 marks - clearly informed, engaged and well-structured response with clear knowledge of the poems - sound and apt application of literary concepts and terminology - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	13-16 marks - sound, accurate analysis and evaluation of writers' use of language and poetic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meaning	7-8 marks - sound, secure appreciation and understanding of significance and influence of contexts - sound, secure understanding of connections between texts and contexts	7-8 marks sound, secure and purposeful connections and comparisons between poems and poets	7-8 marks makes sound and purposeful use of other relevant interpretations of set text poems
3	5-6 marks - clearly engages with poems and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.	9-12 marks - purposeful, detailed and mostly relevant analysis of writers' use of language and poetic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings	5-6 marks - clear grasp of significance and influence of contexts - clear understanding of connections between texts and contexts	5-6 marks makes generally clear and appropriate connections/comparisons between poems and poets.	5-6 marks makes clear and appropriate use of other relevant interpretations of set text poems
2	3-4 marks - attempts to engage with poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of terminology - expression may feature some inaccuracies	5-8 marks - makes some valid points about writers' use of language and poetic techniques to create meaning - supports points by some appropriate reference to poems - shows some grasp of implicit meaning	3-4 marks - acknowledges the importance of contexts - makes some connections between texts and contexts	3-4 marks makes some superficial, usually valid connections/comparisons between poems and poets	3-4 marks acknowledges that set text poems can be interpreted in more than one way
1	1-2 marks - superficial approach to poems that may show only partial/simple understanding - some grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-4 marks - identifies basic language and stylistic features - discussion tends to be narrative/descriptive in nature - offers some support in the form of quotations or references to poems which may not always be relevant	1-2 marks - describes wider contexts in which poems are written and received - attempts to make superficial connections between texts and contexts	1-2 marks identifies superficial connections/comparisons between poems/poets	1-2 marks describes others' views of set text poems with partial understanding
0	0 marks: Response not credit worthy or not attempted.				

COMPONENT 2: Drama

MARK SCHEME

General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document *Instructions for Examiners* sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**. Particular attention should be paid to the following instructions regarding marking.

- Make sure that you are familiar with the assessment objectives (AOs) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses**
 - **assessment grid, offering band descriptors for each assessment objective, and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which band **best fits** the performance of the candidate **for each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total mark for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.

- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

E	expression
I	irrelevance
e.g. ?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition

Component 2: Drama Mark Scheme

Section A: Shakespeare

Marks	AO1	AO2	AO3	AO5
Task (i)	5	10	—	—
Task (ii)	5	10	20	10

Note

English Literature essays involve personal responses and arguments/discussions may be conducted in a wide variety of relevant and effective ways. Choices of material for discussion will vary from candidate to candidate and examiners must rely upon their professional judgement and subject expertise in deciding whether or not candidates' choices and approaches are effective and valid when they fall outside the boundaries of the examples noted below. Examiners are reminded that it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach.

In the rubric for this section, in part (i) tasks, candidates are required to analyse passages from the plays in depth. In part (ii) responses, candidates are informed that they will need to take account of relevant contexts and other readings. In order to provide the maximum degree of choice, in each pair of questions there is the opportunity to address an explicit opinion but where this is not the case, candidates are still required to find their own ways of addressing other readings.

The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then indicate a numerical mark.

1. *King Lear*

- (i) With close reference to the language and imagery in this passage, examine how Shakespeare presents Lear's state of mind. [15]

AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • Regan's peremptory and imperious tone which stimulates Lear's outrage • Lear's use of rhetorical questions and repetition • Lear's hyperbole / self-dramatising ("abjure all roofs") • "enmity"; "wolf"; "owl" all suggestive of pain, suffering or bleakness, wildness • Lear reveals his attitude through comparisons to situations which are beneath him or which would be unthinkable to him • pride and contempt for fellow king, France ("knee his throne"; "squire-like") • placing himself below Oswald "slave and sumpter/To this detested groom) • Goneril's contemptuous/dismissive/ formally respectful reply prompts the next stage of Lear's fury/fear ("do not make me mad") • disorientation involved in acknowledging family but feeling hatred ("yet thou art my flesh, my blood, my daughter") attempts to induce guilt • imagery of disease "plague-sore"; "carbuncle"; "corrupted" measures the new levels of alienation between Lear and Goneril. • Lear's desperate/pathetic attempts to re-establish his power "bid the thunder-bearer shoot" • dismissal of errant daughter ("mend when thou canst") • candidates might explore the use of "patient" • sharp pathos of Lear's failure or refusal to understand the situation ("I can stay with Regan") • childlike("I and my hundred knights") picks up tone of earlier("tell tales of thee). Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

- (ii) **With close reference to relevant contexts, consider the view that Shakespeare's presentation of personal and political power in *King Lear* has universal interest and relevance.** [45]

AO1	We will reward coherent, well-structured, relevant responses to the theme of personal and political power where candidates have engaged creatively in a clear, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of verse drama. Extended writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways Shakespeare shapes meanings in <i>King Lear</i> in presenting the theme of personal and political power through dramatic techniques and language choices candidates might draw upon the following: • Gloucester's /Kent's conversation at the start underlines the scope of Lear's power • Lear's abuse of power in resigning and in testing his daughters • questions about Lear's maintaining status but giving up power • Cordelia resists Lear's power and starts his journey towards confronting "unaccommodated" or powerless man • conspiracy of Goneril and Regan – arguably immoral use of new powers ("...we must do something and i'the heat.") • King of France's acceptance of Cordelia shows benign use of power • Kent's resistance demonstrates Lear's deadly and destructive power • Edmund's ambition for power gained through immoral/illegitimate means/deceit • the Fool's riddles focus upon the loss of power • Goneril's dishonourable use of Oswald – giving him power over Lear • Goneril's and Regan's contemptuous dismissal of Lear • Cornwall's brutality/ treatment of Kent/power over Gloucester • Albany's lack of power over Goneril • scenes on the heath as all power (beyond the power to command loyalty) deserts Lear. • Edmund's growing powers over the sisters • power of Cordelia's loyalty but failure of her military power • Edgar's defeat of Edmund (powerful chivalric champion) • Edmund's attempt to use last of his powers to right wrongs when all is lost • Lear's astonishing power in fighting off some of the assassins (part of his recovery as tragic hero?) • questions about the future of Britain – have Albany and Edgar (on their previous form) sufficient power to govern? Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare's techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare has written about, and in which different audiences understand and appreciate, the theme of personal and political power. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • the Tragic Hero as powerful man of status • the duties of kings and subjects as understood by Shakespeare • divine right • primogeniture/power struggles within families • 17th century concepts of world order/The Chain of Being • master/servant relationships • attitudes towards illegitimacy/consequences of powerful ungoverned behaviour • roles and status of women/ marriage and dowries • Machiavellian philosophy • various other works of political science (e.g. Elyot) • chivalric codes of combat/defeat of Edmund at the height of his power • the role/power of jesters. Bearing in mind the time allocated to the essay, we should expect to see relevant and telling reference to contexts <u>in support of literary discussion</u> but should not expect to see points developed at length. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to the theme of power and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Shakespeare’s presentation of the theme of power. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.

2. *Antony and Cleopatra*

- (i) With close reference to the language and imagery in this passage, examine how Shakespeare presents Antony's feelings. [15]

AO1	Informed responses will demonstrate clear knowledge of this extract. We will reward creatively engaged responses for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • personification of land to support the feelings of self-loathing and contempt which Antony feels • pathos/despair/self-pity ("lost my way forever") • honourable attempts to save/compensate companions – invitations to take his wealth/treat with Caesar – might be read as self-interested attempts to save his reputation in the face of failed leadership • self-loathing/contempt ("I have fled..") • attempts to salvage honour/reputation by treating friends generously • re-emerging courage ("I have myself resolv'd") • ominous signs of suicide ("has no need of you") not made explicit so as to avoid interference of friends • expressions of misery and pain "O," • shame ("I blush") • hair imagery (youthful vigour/aged wisdom) demonstrates confusion and contending forces within Antony • last vestiges of power and self-respect ("have letters from me...") • remains of leadership/determination mixed with humility and ("Pray you look - not sad") • continues to give orders but humility/entreaty emphasised through repetition ("pray") • cajoling – last 3 lines suggest the effort needed to command obedience but tone suggests that this effort is directed at loyal and loving friends • dignified pathos ("for indeed I have lost command;") – could be seen as self-pity • still has the greatness to console others in the depths of his own misery/despair ("I'll see you by and by") might be read as selfish and manipulative. Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

- (ii) **With close reference to relevant contexts, how far would you agree that “In *Antony and Cleopatra*, Shakespeare presents military success as the chief measurement of effective leadership”?** [45]

AO1	We will reward coherent, well structured, relevant responses to the presentation of military success and leadership where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of verse drama. Extended writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways Shakespeare shapes meanings through dramatic techniques and language choices candidates might draw upon the following: • discussion of the presentation of a range of characters including Antony, Cleopatra, Caesar and Enobarbus – we might find valid references to others (such as Eros/Pompey/Lepidus) but those above are likely to be the focus of discussion. • discussion of Antony’s military honours/prowess contrasted with his arrogant attitudes/disloyalty to Caesar et al • Antony’s abandoning of his public duties and private obligations (e.g. Octavia) for his passionate affair with Cleopatra • Antony’s loss of military judgement in his support of Cleopatra • Antony’s trajectory as tragic hero – arguably recovering dignity and honour in the last phase of his life (“I have liv’d in such dishonour that the gods/Detest my baseness.”). Power of the poetry between here and his demise plus the words of others (Eros: “My dear master, my captain and my emperor;” – Sec. Guard “The star is fall’n”) help to restore Antony’s honour. • Antony’s care for Cleopatra with his last breaths might be seen as restoring honour and even rescuing Antony’s death from farce – the force of Cleopatra’s words (“Noblest of men, woo’t die?”) and later (“I dreamt there was an emperor Antonyetc) might be seen as significant. • Maecenas (“His taints and honours wag’d equal with him.”) might be seen as a key quotation • discussion of Cleopatra might revolve around the discrepancy between the appearance of majesty and splendour and perceptions of her moral weakness / destructive powers. • her manipulation of others – especially Antony • her political/military untrustworthiness • all of the above contrasted with the last stage of her life (use of Iras amongst others) to re-establish Cleopatra’s magnificence and possibly honour – their “worship” of her / her example to them (“..what’s brave, what’s noble,/Let’s do it after the high Roman fashion”) • strength, determination and dignity in the face of defeat and humiliation • rich mixture of pathos and majesty in her last moments – use of the clown -

	counterpoint to her courage and dignity. • discussion of Caesar could balance his ruthlessness and political opportunism against his respect for the defeated Antony (“The breaking of so great a thing..”) but we should expect to see a range of views on Caesar’s claims to honour- there are opportunities for analysis of subtext and we will reward coherent and supported views. • some responses could make use of others’ reports of Caesar’s conduct eg Enobarbus’ lines on Caesar’s treatment of Alexas who betrayed Antony – (“For his pains/Caesar hath hanged him.”) • Enobarbus is likely to inspire some discussion – plenty of opportunities to discuss his loyalty to Antony and what is honourable or otherwise in a servant/follower. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
A03	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare has written about, and in which different audiences understand and appreciate the topic of military success and leadership. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • status, role and responsibilities of rulers in ancient, 17th century and possibly contemporary societies • reference to Plutarch’s lives • moral values – marriage vows; promises; honesty; alliances • Machiavellian influences on Shakespeare’s thought • status of women • different attitudes towards suicide • the pagan world • service • military strategy • the Roman Empire • the culture of Egypt (contrasts with Roman values). Bearing in mind the time allocated to the essay, we should expect to see relevant and telling reference to contexts <u>in support of literary discussion</u> but should not expect to see points developed at length. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

AO5	Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Antony and Cleopatra</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Antony and Cleopatra</i> which are relevant to the topic of military success and leadership and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Shakespeare’s presentation of military success and leadership. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.
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3. *Hamlet*

- (i) With close reference to the language and imagery in this passage, examine how Shakespeare presents Hamlet's state of mind. [15]

AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than a mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in candidates' awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • urgency in the first few lines – arguably hysterical – emphasised by repetition (“Look”) and liberal use of exclamation marks • powerful response to Queen's scepticism – emphasised by echoing of (“Ecstasy”) • Hamlet's defensive posture – compares himself to the queen – “pulse”; “healthful music” in order to convince her • desperate to prove himself (“I the matter will re-word”) • Hamlet's general disgust emerges through extended metaphors of disease and cure • strong imperatives (“confess”; “repent”; “do not”) suggest moral authority • imagery switches to gardens and foul nurturing emphasising earlier disgust – wide variety of elaborate images throughout suggests developing hysteria or overbearing determination to convince through shock and horror. • very complex state of mind in Hamlet's last 4 lines – the philosopher Prince explores the contradictions of having to apologise for virtue in a world where the habit and fashion is vice: arrogance; self-righteousness; contempt or objective moral arbiter would all be defensible ideas at this stage of the speech • intensity of Queen's response and imagery is a measure of the effectiveness of Hamlet's rhetoric and determination. Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

- (ii) **“The play offers a surprisingly modern perception of mental instability.” With close reference to relevant contexts, show how far would you agree with this view of *Hamlet* as a whole.** [45]

AO1	We will reward coherent, well structured, relevant responses to the presentation of mental instability where candidates have engaged in a clear, creative, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of verse drama. Extended writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways Shakespeare shapes meanings in <i>Hamlet</i> in presenting mental instability through dramatic techniques and language choices, candidates might draw upon the following: • responses might choose to look at Hamlet’s melancholia and careless challenge to Claudius at the start of the play linked to broad ideas of disease (moral sickness perhaps) e.g. the kingdom / body politic as an “unweeded garden” with associated ideas of rottenness and blight • elements of depression, despair self-hatred in the first and subsequent • Hamlet’s mental or antic disposition – likely to be highly favoured – “manic” behaviour / hysteria • the disease imagery connected with Old Hamlet’s assassination (possible mentions of “The Murder of Gonzago” • Hamlet’s mental “disease” or antic disposition – likely to be highly favoured • Ophelia’s indisputable madness • treatment of Ros. & Guil might be used • other instances of hysteria or irrationality including the confrontations with Claudius over the hiding of Polonius’s body and with Laertes in Ophelia’s grave • attitudes towards and behaviour with Gertrude – especially the chamber scene • grave diggers scene – Hamlet’s macabre obsession with death and decay – gently admonished by Horatio. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare has written about, and in which different audiences understand and appreciate the presentation of mental instability. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • kingship and service • family relationships • marriage (Book of Leviticus) • courtship (Ophelia's madness) • Machiavellian politics • religious belief and the supernatural • ideas of sin, death and the afterlife • rank/hierarchy. Bearing in mind the time allocated to the essay, we should expect to see relevant and telling reference to contexts <u>in support of literary discussion</u> but should not expect to see points developed at length. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Hamlet</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above We will reward sensible and supported alternative readings of aspects of <i>Hamlet</i> which are relevant to the presentation of disease and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Shakespeare's presentation of disease. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

4. **Henry IV Part 1**

- (i) **With close reference to the language and imagery in this passage, show how Shakespeare presents the King's state of mind at this point in the play.**

[15]

AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract . We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • the close account of Hotspur's achievements, with the emphasis upon detail – numbers, names and graphic imagery ("Balk'd in their own blood") forms the basis of the King's frustration in comparing Harry and Hotspur • repeated question at the end of the King's first speech measures his anger and frustration. • Westmorland's brief reply stokes the King's anger/disappointment/frustration – the variety and richness of imagery in his next speech indicates the strength of his feelings which develop into envy/jealousy as well as those above. • the dignity of the king's elevated speech serves as a stark contrast to his son's inappropriate/irresponsible behaviour ("riot and dishonour stain the brow...") • question to Westmorland introduces another complex strand of outrage and suspicion mixed, perhaps, with grudging admiration for Percy's courage and political daring which contrasts with Hal's disengagement from the affairs of state. Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

- (ii) **How far do you agree that “Shakespeare’s presentation of honour in *Henry IV Part 1* is effective only for an audience with an appreciation of chivalry”? In the course of your response, make close reference to relevant contexts** [45]

AO1	We will reward coherent, well structured, relevant responses to the presentation of honour where candidates have engaged in a clear, creative, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of verse drama. Extended writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways Shakespeare shapes meanings in <i>Henry IV Part 1</i> in presenting the theme of honour through dramatic techniques and language choices candidates might draw upon the following: • the presentation of Hotspur / Hal throughout the play - charting Hal’s rise from apparent dereliction to honour (“sweet wag” to “It is Prince of Wales that threatens thee”) on the battlefield at Shrewsbury • questions surrounding the honour (closely connected to loyalty) of the rebels – especially Worcester but Northumberland and Hotspur too • ambiguity of Hal’s position (“I know you all....”) apparently lacking honour in his choice of company/activity but probably keeping a shrewd eye upon the future. • comic presentations of Honour – Glendower (bickering with Hotspur about his birth and status); and Falstaff on the battlefield – honour or lack of it a key issue in shaping our response to him • Hal’s regeneration as an honourable prince and warrior – how this is expressed through changes in language • the King’s recognition of his son’s reform – they are to be a partnership against Glendower. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare has written about, and in which different audiences understand and appreciate the theme of honour. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • theories of kingship • duty and service • social hierarchy • youth and age • religious imperatives • codes of chivalry / etiquette. Bearing in mind the time allocated to the essay, we should expect to see relevant and telling reference to contexts <u>in support of literary discussion</u> but should not expect to see points developed at length. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Henry IV Part I</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Henry IV Part I</i> which are relevant to the theme of honour and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Shakespeare’s presentation of the theme of honour. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.

5. *The Tempest*

- (i) With close reference to the language and imagery of this passage, examine Shakespeare's presentation of Prospero. [15]

AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • Prospero's power, his implicit fairness and his capacity for compassion are established by Ariel's opening speech • Prospero's first words might suggest he is coming to a decision; perhaps teasing Ariel; enjoying the account of the success of his plan or pretending to be still wavering in his intentions • Ariel's "were I human" prepared the way for Prospero's demonstration of human behaviour at its best through awareness of others' suffering and the need for mercy • the theme of the noble possibilities of human behaviour (elevated almost to divine status in that God does not seek revenge but is satisfied with penitence) continues to be embedded in Prospero's speech • Prospero shows himself to be truly human and vulnerable ("struck to th' quick") and subject to human failings "fury" and demonstrates the superior moral quality of "reason" • Prospero is measured, logical, restrained. Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

- (ii) **With close reference to relevant contexts, consider the view that “in his presentation of Prospero’s use of power, Shakespeare risks losing the audience’s sympathy for his central character.”** [45]

AO1	We will reward coherent, well structured, relevant responses to the theme of power where candidates have engaged in a clear, creative, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of verse drama. Extended writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways Shakespeare shapes meanings in <i>The Tempest</i> in presenting the theme of power through dramatic techniques and language choices candidates might draw upon the following: • the opening tempest – power over otherwise powerful men • Prospero’s use of magic/spirits in creating the tempest • Prospero’s neglect of power –rule/usurpation in Milan • Prospero’s power over Miranda, Ariel, Caliban, Ferdinand and, later, all of the royal party – plenty of questions of legitimacy to tackle and the ways power shapes character and relationships • Stephano and Trinculo – power over Caliban: how this might question the legitimacy of Prospero’s attitudes and behavior • natural and supernatural power • controlling Ferdinand – manipulation of sacrosanct relationships • power struggle within the royal party as contrast to Prospero’s use of power • Prospero’s use of power to punish • Prospero’s powerlessness before the audience in the epilogue Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare has written about, and in which different audiences understand and appreciate the presentation of the theme of power. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • duties and responsibilities of the ruler / political theory • legitimate/illegitimate types of power eg supernatural and/or stolen • religious belief – shaping ideas about Prospero / punishment and forgiveness • parents and children • servants and masters • ideas of the noble savage • age of adventure and colonisation • marriage and the status of women. Bearing in mind the time allocated to the essay, we should expect to see relevant and telling reference to contexts <u>in support of literary discussion</u> but should not expect to see points developed at length. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Tempest</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>The Tempest</i> which are relevant to the theme of personal and political power and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Shakespeare's presentation of the theme of personal and political power. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Assessment Grid for Component 2 Section A part (i)

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 5 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks
5	5 marks - sophisticated, creative and individual response to extract; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	9-10 marks - perceptive, sophisticated analysis and evaluation of writer's use of language and dramatic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning
4	4 marks - clearly informed, engaged and well-structured response with clear knowledge of the extract - sound and apt application of literary terminology and concepts - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	7-8 marks - sound, accurate analysis and evaluation of writer's use of language and dramatic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meaning
3	3 marks - clearly engages with extract and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses	5-6 marks - purposeful, detailed and mostly relevant analysis of writer's use of language and dramatic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings
2	2 marks - attempts to engage with extract and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of terminology - expression may feature some inaccuracies	3-4 marks - makes some valid points about writer's use of language and dramatic techniques to create meaning - supports points by some reference to extract - shows some grasp of implicit meaning
1	1 mark - superficial approach to extract that may show only partial/simple understanding - grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-2 marks - identifies basic language and dramatic features - discussion tends to be narrative/descriptive in nature - offers some support in the form of quotations from or references to extract which may not always be relevant
0	0 marks: Response not credit worthy or not attempted.	

Assessment Grid for Component 2 Section A part (ii)

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 5 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 20 marks	AO5 <i>Explore how literary texts are informed by different interpretations</i> 10 marks
5	5 marks - sophisticated, creative and individual response to play; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	9-10 marks - perceptive, sophisticated analysis and evaluation of writer's use of language and dramatic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning	17-20 marks - perceptive, productive discussion of significance and influence of contexts - confident analysis of connections between play and contexts	9-10 marks - mature and confident discussion of other relevant interpretations of play - autonomous independent reader
4	4 marks - clearly informed, engaged and well-structured response with sound knowledge of the play - sound and apt application of literary concepts and terminology - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	7-8 marks - sound, accurate analysis and evaluation of writer's use of language and dramatic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meanings	13-16 marks - sound, secure appreciation and understanding of significance and influence of contexts - sound, secure understanding of connections between play and contexts	7-8 marks makes sound and purposeful use of other relevant interpretations of play
3	3 marks - clearly engages with play and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses	5-6 marks - purposeful, detailed and mostly relevant analysis of use of writer's use of language and dramatic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings	9-12 marks - clear grasp of significance and influence of contexts - clear understanding of connections between play and contexts	5-6 marks makes clear and appropriate use of other relevant interpretations of play
2	2 marks - attempts to engage with play and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of terminology - expression may feature some inaccuracies	3-4 marks - makes some valid points about writer's use of language and dramatic techniques to create meaning - supports points by some appropriate reference to play - shows some grasp of implicit meaning	5-8 marks - acknowledges the importance of contexts - makes some connections between play and contexts	3-4 marks acknowledges that the play can be interpreted in more than one way
1	1 mark - superficial approach to play that may show only partial/simple understanding - grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-2 marks - identifies basic language and dramatic features - discussion tends to be narrative/descriptive in nature - offers some support in the form of quotations from and references to extract which may not always be relevant	1-4 marks - describes wider contexts in which plays are written and received - attempts to make superficial connections between play and contexts	1-2 marks describes other views of set text poems with partial understanding
0	0 marks: Response not credit worthy or not attempted.			

Component 2 Section B: Pre- and post-1900 Drama

AO1	AO2	AO3	AO4	AO5
10	10	10	20	10

It is important to note that the indicative content and references to dramatic techniques (AO2), context (AO3) and connections (AO4) are not intended to be exhaustive: these are suggested approaches only. Candidates are free to choose any approach that can be backed up with evidence, and they should be rewarded for all valid interpretations. Candidates can (and most likely will) discuss parts of the play other than those mentioned in the mark scheme.

Doctor Faustus and Enron

6. How far would you agree that Marlowe and Prebble are alike in “making use of comedy to entertain the audience rather than to create dramatic impact” in *Doctor Faustus* and *Enron*? In the course of your response, make close reference to relevant contexts. [60]

AO1	Candidates are free to discuss different interpretations of comedy as long as they consider the way these have been used by the playwrights (e.g. by linking their material to themes, dramatic techniques, context) rather than simply identifying or describing examples of humour. They must address the issue of entertaining an audience as opposed to creating dramatic impact. They may explore how different types of comic styles/effects are used in both plays and their relative effectiveness (e.g. parody, farce, slapstick, juxtaposition/bathos, characterisation, wit/wordplay, irony). They may explore the strong vein of satire in both plays and how it reflects the writers’ concerns about their different societies’ ills. At lower bands , candidates are likely to shape their responses around examples of the use of comedy with some attempt to develop an overall argument. Band 3 and above , candidates should clearly engage, with growing confidence, with the key words of the question.
AO2	Candidates need to show understanding of the texts as drama (e.g. by analysing dramatic techniques including dialogue, stage directions, props, costume, lighting, sound effects). At lower bands candidates are likely to offer some support for points with some attempt to discuss how meaning is created with regard to comedy. As they move up the bands they will analyse the use of language and dramatic techniques in more detail.
AO3	Any links to context must be relevant to the use of comedy and grounded in the texts. As the use of humour in both plays has caused mixed responses, candidates might consider critical receptions of both plays. At lower bands , candidates are likely to show awareness of contextual influences (for example late 16 th century theatrical conventions and the real life Enron scandal) but these may not be linked effectively to the texts and/or question. By Band 3 , contextual influences should be more closely linked to the question. Bands will be determined by how convincingly candidates link contexts to the use of comedy.

AO4

While connections are more heavily weighted, candidates are likely to address the AOs in **an integrated way rather than separately**, so that links between the texts (AO4) will be related to close analysis of language, form and structure (AO2), and consideration of contextual factors (AO3). In **lower bands** candidates are likely to make basic links related to the use of comedy. As they move through the bands, links will become more specific and detailed.

Some of the links/contrasts that candidates may make could include:

Satire of popular contemporary targets:

- *Doctor Faustus*: RC Church (Pope, Bruno); foreigners/authority figures/courtiers (e.g. Charles V, Benvolio, Anholt); necromancy
- *Enron*: Corruption at heart of capitalism/big business; complicity at highest level of politicians, law, financiers, media (AO3).

Juxtaposition of “low” comedy with tragedy: Doctor Faustus:

- *Doctor Faustus*: Comic burlesque of parallel subplot undercuts and highlights seriousness of main action (e.g. Wagner and Robin master/servant tussle echoes Faustus/Mephostophilis). Broad farce. Bathos (AO2)
- *Enron*: Humorous juxtaposition of vaudeville with devastating global catastrophe (e.g. dancing traders, analysts’ barbershop quartet). Hints at “show business” world. Choreographed dance/song suggests complicity in crime. Comically surreal (raptors, blind mice, ventriloquist accountant) also symbolic of “virtual”/unreal world of Enron (AO2/3)

Structure: comedy in first half highlighting tragedy in second:

- *Doctor Faustus*: Faustus’ own actions increasingly farcical and self-parodying (e.g. losing head, Ben’s horns) Main and sub plots merge to emphasise Faustus’ decline
- *Enron*: Fewer “comic” scenes less in Act 3, often bleak echoes (e.g. barber shop dirge, death of raptors). Fraud’s far-reaching effects highlighted through contrasting moods (AO2)

Comic characterisation/dialogue:

- *Doctor Faustus*: familiar “clowns” of Renaissance drama. Comic relief? Possible sop to groundlings. (AO3) Comic wordplay. Bawdy puns (horns). More evidence of decline from F’s grand ambitions (AO2)
- *Enron*: Ken Lay’s “good ole boy” contrasted with traders’ coarse machismo (Yet also sham ignorance covering complicity?); Fastow as geeky comic butt (yet also Machiavellian); witty back-biting (yet also vicious dog-eat-dog world) (AO2)

Dramatic irony creates humour:

- *Doctor Faustus*: tricks played on popular targets/authority figures (e.g. Pope, horse-courser as C16th conman). More serious irony of Faustus’ failure to see truth about bargain with devil until too late
- *Enron*: plays on audience’s knowledge of crash: comic refs to Bush and Clinton, Arnie, Lehman Bros, etc. Less humorous when we remember their power and culpability (AO2/3)

Critical debate about success of comic element in both plays (AO3):

- *Doctor Faustus*: controversy of authorship of version B’s crude buffoonery? Play as comic parody of homiletic morality drama during theatrical transition from Med to modern era
- *Enron*: UK success as exhilarating allegory with innovative use of comic, witty staging. Flopped on Broadway where comedy criticised as bad taste, trivialising devastating attack on US (linked in consciousness with 9/11). Memory raw in 2010?

AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i> and <i>Enron</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> and <i>Enron</i> which are relevant to the use of comedy and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.
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7. “In both plays the protagonists aim too high and go too far.” In response to this view and with close reference to relevant contexts, compare and contrast the ways in which Marlowe and Prebble present the dangers of over-reaching in *Doctor Faustus* and *Enron*. [60]

AO1	Candidates are free to explore interpretations of over-reaching as long as they consider the way they have been used by the playwrights. Candidates may engage with the terms “dangers” (e.g. by discussing ambiguity in presentation of protagonists). They may explore how the playwrights present their characters as over-reachers in order to develop key themes (such as ambition, rebellion, freedom, spirituality, morality) and to reflect on, or criticise, aspects of their societies (e.g. religious conformity, corporate greed/corruption). They may also explore the importance of audience empathy and the influence of the Faustian tradition on writing of <i>Enron</i> . At lower bands, candidates are likely to shape their responses around examples of the negative presentation of over-reaching with some attempt to develop an overall argument. Band 3 and above, candidates should clearly engage, with growing confidence, with the key words of the question.
AO2	Candidates need to show understanding of the texts as drama (e.g. by analysing dramatic techniques including dialogue, stage directions, props, costume, lighting, sound effects). At lower bands candidates are likely to offer some support for points with some attempt to discuss how meaning is created with regard to the presentation of the protagonists as over-reachers. As they move up the bands they will analyse the use of language and dramatic techniques in more detail.
AO3	Any links to context must be relevant to the concept of the over-reacher and grounded in the texts. At lower bands , candidates are likely to show awareness of contextual influences (for example the importance of the religious background and the real life Enron scandal) but these may not be linked effectively to the texts and/or question. By Band 3 , contextual influences should be more closely linked to the question. Bands will be determined by how convincingly candidates link contexts to the presentation of the dangers of over-reaching.
AO4	While connections are more heavily weighted, candidates are likely to address the AOs in an integrated way rather than separately, so that links between the texts (AO4) will be related to close analysis of language, form and structure (AO2), and consideration of contextual factors (AO3) In lower bands candidates are likely to make basic links between the protagonists as over-reachers. As they move through the bands, links will become more specific and detailed. Some of the links/contrasts that candidates may make could include: Plays as cautionary tales: • Icarus myth (AO3) • <i>Doctor Faustus</i>: Knowingly sells soul. Suffers “deserved” eternal damnation • <i>Enron</i>: Jeff Skilling knowingly embraces corruption. Punished by public disgrace and longest prison sentence Over-reaching clearly presented as futile/destructive: • <i>Doctor Faustus</i>: Terrifying spectacle of demons/Lucifer and horrific end. Faustus’ decline from respected scholar. Grandiose ambitions v puerile tricks (e.g. Pope’s banquet). Comic subplot undermines (AO2). Focus on personal spiritual consequences (AO3) • <i>Enron</i>: Catastrophic fraud unleashes dog-eat-dog world (amoral traders; raptors, etc). Public consequences (deaths, 20,000 jobs) (AO2/3) Negative presentation of protagonists’ selfish pride/vanity: • <i>Doctor Faustus</i>: Contempt for religion; driven by self interest, seeks divine status; learning wasted (corruption of Renaissance ideal?) (AO3); folly of ignoring repeated warnings (angel/old man/examples of Mephistophilis and Lucifer); delusion in

	wavering (self-pitying final soliloquy) (AO2) • <i>Enron</i>: Boastful contempt for “idiots”. Becomes “messiah-like...movie star” ironically undercut by staging (e.g. “god-like” photograph) Moral vacuum highlights narrow ambitions. Scenes with daughter emphasise selfishness (AO2) Protagonists as tragic heroes? Aristotelian model (AO2/3) • <i>Doctor Faustus</i>: Faustus’ unconventional greatness in unsurpassed learning. Hubris in ignoring repeated warnings. Cathartic effect of witnessing suffering/despair reinforces soul’s importance in religious society • <i>Enron</i>: JS “great man” (lawyer’s words ironic?). Extraordinary creativity channelled into avarice. Justice served in harsh sentence at end? Warning not heeded? (Financial meltdown of 2008/Global Depression) Yet <u>some</u> heroic qualities? • <i>Doctor Faustus</i>: Scope of ambition/courage in defiance? Renaissance scholar extending boundaries of learning (Dr Dee). Spirit of rebellion. Time of great intellectual/religious upheaval/Calvinist revival. Marlowe’s complex religious views/“atheism”? Ambiguous ending: reinforcing Christian doctrine or censorship? (Versions A and B of text) (AO3) • <i>Enron</i>: JS arguably reflects pioneering spirit/boundless ambition of American Dream? Wants to “change the world”. Emphasis on freedom. Final soliloquy (AO2/3) Ambiguous presentation evokes some sympathy for protagonists? Link with Everyman figure of morality dramas (AO3) • <i>Doctor Faustus</i>: Moving poetry (e.g. Helen tribute). Final soliloquy and added final scene with scholars encourage compassion for tormented soul.. (AO2) (Possibly parodies morality plays? AO3) • <i>Enron</i>: Confessions of child bullied for “smartness”. Hint of spiritual yearnings (“godless atheist” who envies “nice” religion). Alone at end/pitiful. Yet final soliloquy less moving than Faustus’. Unrepentant. (AO2) Linking JS so strongly with spiritual vacuum of corporate world alienates audience? (AO3)
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i> and <i>Enron</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> and <i>Enron</i> which are relevant to the presentation of over-reaching and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.

The Duchess of Malfi and A Streetcar Named Desire

8. How far would you agree that Webster and Williams are alike in “creating settings and locations which speak volumes about social attitudes” in *The Duchess of Malfi* and *A Streetcar Named Desire*? In the course of your response, make close reference to relevant contexts. [60]

AO1	Candidates are free to discuss any settings and locations (including those which do not appear in the plays e.g. Belle Reve) as long as they consider the way these may have been used by the playwrights to show social attitudes (e.g. by linking them to themes, dramatic techniques, context). At lower bands , candidates are likely to shape their responses around examples of settings/locations with some attempt to develop an overall argument. At Band 3 and above, candidates should clearly engage, with growing confidence, with the key words of the question.
AO2	Candidates need to show understanding of the texts as drama (i.e. by analysing dramatic techniques including dialogue, stage directions, props, costume, lighting, sound effects etc.) and of how setting is used to develop characterisation (e.g. Blanche bathing in the bathroom shows her desire to cleanse herself of her past.) At lower bands candidates are likely to offer some support for points with some attempt to discuss how meaning is created with regard to settings/locations. As they move up the bands they will analyse the use of language and dramatic techniques in more detail.
AO3	Any links to context must be relevant to settings/locations and grounded in the texts. Candidates may discuss how setting is used to criticise aspects of society (e.g. treatment of women) to develop key themes (e.g. madness, female sexuality, oppression etc.) At lower bands , candidates are likely to show awareness of contextual influences (for example Jacobean society and post-WWII America), but these may not be linked effectively to the texts and/or question. By Band 3 , contextual influences should be more closely linked to the question. Bands will be determined by how convincingly candidates link contexts to the use of settings/locations.
AO4	While connections are more heavily weighted, candidates are likely to address the AOs in an integrated way rather than separately , so that links between the texts (AO4) will be related to close analysis of language, form and structure (AO2), and consideration of contextual factors (AO3). In lower bands candidates are likely to make basic links about settings and locations; as they move through the bands, links will become more specific and detailed. Some of the links/contrasts that candidates may make could include: Geographical locations and how they are used to present themes, attitudes, criticisms of society etc. • <i>The Duchess of Malfi</i>: Italy (revenge tragedy genre): Webster disguising criticisms of English court (AO3) • <i>A Streetcar Named Desire</i>: New Orleans; clash of old and new Americas (AO3) Time period significant (e.g. re: attitudes to women, female sexuality etc.) • <i>The Duchess of Malfi</i>: Jacobean period (AO3) • <i>A Streetcar Named Desire</i>: Post-WWII America (AO3)

	Exploration of private versus public through settings and the way female characters are subject to society's condemnations. Duchess' palace more overtly public/political (Mary I/Elizabeth I) than apparently more private, domestic space of the house in <i>A Streetcar Named Desire</i>; however, flexible staging means street can be seen - influence of outside world (AO2/AO3) • bedroom setting linked to female sexuality • bedroom setting linked to violence. Ferdinand's phallic dagger (incestuous desire for sister); rape of Blanche (AO2) • setting used to present theme of madness • light and darkness used to enhance setting and develop themes: madness; deception; appearance and reality etc. (AO2) • settings linked to claustrophobia and entrapment • settings used to show men as oppressors and women as powerless (but Duchess also powerful? E.g. clandestine marriage in presence chamber) • male characters invading female space (Ferdinand's intrusion into Duchess' bedroom; Stanley's poker game in kitchen) (AO2) •
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>The Duchess of Malfi</i> and <i>Streetcar</i> which are relevant to settings and locations and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.

9. “What strikes us most forcibly in both plays is the essential powerlessness of women”. In the light of this statement and with close reference to relevant contexts, explore connections between *The Duchess of Malfi* and *A Streetcar Named Desire*. [60]

AO1	Candidates are free to approach this question in any way they choose as long as they engage with the ways in which the female characters are presented as powerless and/or powerful. Candidates are likely to discuss the presentation of the Duchess and Blanche, but some may discuss Julia, Cariola, Stella and/or Eunice. Candidates may address the attempts of male characters to control female characters and how successful/unsuccessful they are; female characters as dependent on men; the use of female characters to criticise aspects of society (AO3); Webster’s deviation from his source material to present the Duchess as sympathetic etc. Candidates may argue that, even though she dies, the Duchess is presented as powerful in comparison to Blanche. At lower bands , candidates are likely to shape their responses around examples of how women are presented as powerless/powerful with some attempt to develop an overall argument. Band 3 and above, candidates should clearly engage, with growing confidence, with the key words of the question.
AO2	Candidates need to show understanding of the texts as drama (i.e. by analysing dramatic techniques including dialogue, stage directions, props, costume, lighting, sound effects etc.). At lower bands candidates are likely to offer some support for points with some attempt to discuss how meaning is created with regard to the presentation of women. As they move up the bands they will analyse the use of language and dramatic techniques in more detail.
AO3	Any links to context must be relevant to the presentation of women and grounded in the texts. At lower bands , candidates are likely to show awareness of contextual influences (for example Jacobean society and post-WWII America), but these may not be linked effectively to the texts and/or question. By Band 3 , contextual influences should be more closely linked to the question. Bands will be determined by how convincingly candidates link contexts to the presentation of women as powerless/powerful.
AO4	While connections are more heavily weighted, candidates are likely to address the AOs in an integrated way rather than separately, so that links between the texts (AO4) will be related to close analysis of language, form and structure (AO2), and consideration of contextual factors (AO3). In lower bands candidates are likely to make basic links about the ways women are presented as powerless/powerful; as they move through the bands, links will become more specific and detailed. Some of the links/contrasts that candidates may make could include: • Both plays set in patriarchal societies <i>The Duchess of Malfi</i>: Jacobean period (AO3) <i>A Streetcar Named Desire</i>: Post-WWII America (AO3) • Status of female characters in society: Duchess/Blanche’s reputation dependent on chastity (AO3) • Female characters taking control of their sexuality/body: Duchess instigates affectionate marriage; Blanche’s sexual desires – though candidates may argue that female characters taking control of their body/sexuality leads to their downfall (AO3) • Male characters try to control female sexuality: candidates may argue this attempt is more successful in <i>A Streetcar Named Desire</i> • Violence used to control female characters: Ferdinand’s dagger; murder of Duchess; rape of Blanche; domestic abuse (though Stella accepts this - does this make her more or less powerless?); parallel with Eunice and Steve (AO2) • Male characters invading female space: Ferdinand’s intrusion into Duchess’ bedroom; Stanley’s poker game in kitchen (AO2/AO3)

	• Imagery used to present female characters as powerless/powerful: Blanche (white connotes innocence): 'moth'; 'butterfly wings'; Stella called 'lamb' (sacrifice – better description of Blanche?); Stanley calls Stella 'baby doll'; Duchess of Malfi (title highlights power); Julia as tame 'falcon' (AO2) • Props/staging used to present women as powerless Light/darkness Props: <i>The Duchess of Malfi</i>: Ferdinand's dagger; <i>A Streetcar Named Desire</i>: paper lantern; Greyhound ticket; radio (AO2) • Madness: shown through staging (AO2); unlike Blanche, Duchess stays sane – Duchess more powerful? • Attitudes to death: Duchess dies like a prince; contrast with Cariola; Blanche damaged by experience of death ('I took the blows in my face and my body!') (AO2)
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> which are relevant to the presentation of women as powerless/powerful and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings

The Revenger's Tragedy and Loot

10. “There is no necessity to separate the monarch from the mob; all authority is equally bad” (Wilde, 1891). In the light of this quotation and with close reference to relevant contexts, compare and contrast the presentation of authority and authority figures in *The Revenger's Tragedy* and *Loot*. [60]

AO1	Candidates may discuss how the theme of authority is presented and/or authority figures are used by the playwrights as a means to criticise/satirise society, to put across moral messages, to create black comedy and to develop a range of themes including crime, punishment, death, violence, greed and deception. At lower bands, candidates are likely to shape their responses around examples of authority/authority figures with some attempt to develop an overall argument. At Band 3 and above, candidates should clearly address, with growing confidence, how far they agree with the quotation and engage with the key words of the question.
AO2	Candidates need to show understanding of the texts as plays (i.e. by analysing dramatic techniques including dialogue, stage directions, props, costume, lighting, sound effects). At lower bands candidates are likely to offer some support for points with some attempt to discuss how meaning is created with regard to authority and authority figures. As they move up the bands they will analyse the use of language and dramatic techniques in more detail.
AO3	Any links to context must be relevant to the question and grounded in the text. Candidates might argue that authority figures are used to criticise/satirise society. At lower bands, candidates are likely to show awareness of contextual influences, but these may not be linked effectively to the text and/or question. By Band 3, contextual influences should be more closely linked to the theme of authority and the presentation of authority figures. Bands will be determined by how convincingly candidates link contexts to the presentation of authority and authority figures.
AO4	While connections are more heavily weighted, candidates are likely to address the AOs in an integrated way. Links between the texts (AO4) will therefore be related to close analysis of dramatic techniques (AO2) and contextual factors (AO3). In lower bands candidates are likely to make basic links about authority and authority figures; as they move through the bands, links will become more specific and detailed. Some of the links/contrasts that candidates may make could include: • authority figures presented as corrupt: Duke (e.g. ‘royal lecher ... grey-haired Adultery’ (AO2)); Truscott (though more comic presentation (AO2)) • legal system presented as corrupt: corrupt Duke controls court (more concerned with honour than justice); Truscott represents corrupt 1960s police force (AO3) • authority figures linked to death and violence: Duke’s murder of Gloriana; black humour of Truscott kicking Hal (AO2) • male authority figures used as vehicle for playwrights’ criticism of society: <i>The Revenger's Tragedy</i> set in Italy (but thinly-veiled criticism of Jacobean court (AO3)); Vindice unable to get justice for murder of Gloriana so takes revenge; <i>Loot</i> critical of 1960s British police/legal system (AO3) • authority figures linked to moral authority/punishment for crime: Vindice killing Duke (Bacon’s ‘wild justice’); Vindice as ‘bad’ as the Duke or has more moral authority? Truscott representative of police – but unlike in <i>The Revenger's Tragedy</i>, an innocent man is punished • authority figures linked to deception: Truscott and Vindice’s disguises • references to higher authority (religion/heaven): Vindice and McLeavy’s appeals to heaven/God • endings: <i>The Revenger's Tragedy</i>: corrupt authority figure killed; replaced with Antonio – order restored? Vindice dies (convention of revenge tragedy (AO2/AO3)); in contrast, no real return to order in <i>Loot</i> (only a focus on ‘keeping up appearances’).

AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Revenger's Tragedy</i> and <i>Loot</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>The Revenger's Tragedy</i> and <i>Loot</i> which are relevant to authority and authority figures and give credit for reference to relevant critical views – especially when the candidate has engaged with a critical reading.
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11. “Laughter is a serious business and comedy a weapon more dangerous than tragedy” (Orton, 1963). In the light of this quotation and with close reference to relevant contexts, examine the ways in which Middleton and Orton make use of comedy in *The Revenger’s Tragedy* and *Loot*. [60]

AO1	Candidates are free to approach this question in any way they choose, as long as they focus on how the playwrights make use of comedy/humour and/or to develop themes and characterisation. Candidates are likely to discuss the theatricality of both plays and the way that staging (e.g. the business involving Gloriana’s skull and Mrs McLeavy’s body) creates black humour. At lower bands, candidates are likely to shape their responses around examples of comedy/humour with some attempt to develop an overall argument. At Band 3 and above, candidates should clearly address, with growing confidence, how far they agree with the quotation and engage with the key words of the question.
AO2	Candidates need to show understanding of the texts as plays (i.e. by analysing dramatic techniques including dialogue, stage directions, props, costume, lighting, sound effects etc.). At lower bands candidates are likely to offer some support for points with some attempt to discuss how meaning is created with regard to comedy. As they move up the bands they will analyse the use of language and dramatic techniques in more detail.
AO3	Any links to context must be relevant to the question and grounded in the text. Candidates may argue for example that comedy is used as a weapon to criticise/satirise aspects of society. At lower bands, candidates are likely to show awareness of contextual influences, but these may not be linked effectively to the text and/or question. By Band 3, contextual influences should be more closely linked to the use of comedy. Bands will be determined by how convincingly candidates link contexts to the presentation and use of comedy/humour in the plays.
AO4	While connections are more heavily weighted, candidates are likely to address the AOs in an integrated way. Links between the texts (AO4) will therefore be related to close analysis of dramatic techniques (AO2) and contextual factors (AO3). In lower bands candidates are likely to make basic links about comedy; as they move through the bands, links will become more specific and detailed. Some of the links/contrasts that candidates may make could include: Black humour/grotesque comedy used as weapon to criticise aspects of society • <i>The Revenger’s Tragedy</i>: criticism/satire of Jacobean society; set in Italy but critical of James’ court etc. (AO3) • <i>Loot</i>: satirises a range of 1960s British institutions including police and Catholic church; mocks/satirises familial relations and attitudes to death/mourning (AO3) Genre of plays • <i>The Revenger’s Tragedy</i>: is a revenge tragedy, but arguably has more in common with intrigue comedies (e.g. Middleton’s city comedies/Jonson’s <i>Volpone</i>): intrigue comedies include ironies, reversals and deceits (AO2/AO3) • <i>Loot</i> is a farce; also draws on Comedy of Manners (e.g. Wildean dialogue (AO2/AO3)) • Black comedy created through juxtaposition of death with farcical stage business: unexpected, as dead are viewed as deserving of respect. <i>The Revenger’s Tragedy</i>: Gloriana’s skull; Supervacuo’s attempt to ‘brain’ officer with Junior’s head; farcical stage business with Mrs McLeavy’s body. Comic use of dead bodies allows playwrights to explore/challenge social conventions linked to death/mourning; also arguably brings up issues to do with female body? (AO2/AO3) • Black comedy in both plays can be linked to Sontag’s theory of ‘camp’: ‘the essence of Camp is its love of the unnatural: of artifice and exaggeration’ (Sontag). Concept of ‘Being-as-Playing-a-Role’ – extension of metaphor of life as theatre (e.g. Vindice’s use of self-conscious theatrical metaphors) (AO2/AO3) • Humour created through dialogue: <i>The Revenger’s Tragedy</i>: Spurio: ‘Old dad dead’; Vindice tells Lussurioso ‘Tell nobody’ (as he is dying); Wildean dialogue in <i>Loot</i>; humour comes from the disconnection between polite mode of speaking and what is being said (AO2) • Use of irony and ironic juxtaposition • Comedy created by use of disguises.

AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Revenger's Tragedy</i> and <i>Loot</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>The Revenger's Tragedy</i> and <i>Loot</i> which are relevant to the use of comedy/humour and give credit for reference to relevant critical views – especially when the candidate has engaged with a critical reading
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Lady Windermere's Fan and Betrayal

12. How far would you agree that both *Lady Windermere's Fan* and *Betrayal* show us "the sadness of a world where innocence has been irrevocably lost"? In the course of your response, make close reference to relevant contexts. [60]

AO1	Candidates are free to discuss different interpretations of "innocence", such as idealism/naivete/ignorance/self delusion etc, as long as they consider how they're used by the playwrights (i.e. by linking their material to themes, dramatic techniques, context). They may explore the concept of innocence versus cynicism/wisdom in the wider world of play linked to satire/criticism of society. Candidates may engage with the wording of the task to discuss tone/atmosphere in relation to "sadness", whether "innocence" is "lost" and to what extent, presentation of any loss as positive or regrettable. At lower bands, candidates are likely to shape their responses around the concept of lost innocence with some attempt to develop an overall argument. At Band 3 and above , candidates should clearly engage, with growing confidence, with the key words of the question.
AO2	Candidates need to show understanding of the texts as drama and may discuss presentation of "lost innocence" by analysing dramatic techniques including dialogue, stage directions, props, costume, lighting, sound effects, setting, staging devices such as lighting, music, etc). At lower bands candidates are likely to offer some support for points with some attempt to discuss how meaning in the presentation of "lost innocence". As they move up the bands they will analyse the use of language and dramatic techniques in more detail.
AO3	Any links to context must be relevant to the theme of lost innocence and grounded in the texts. Candidates may also discuss relevant contextual influences (e.g. Aesthetic movement and 1970s setting/biographical factors) but these should be closely linked to the texts and task. At lower bands , candidates are likely to show awareness of contextual influences (for example Victorian "society" and 1970s literary middle classes), but these may not be linked effectively to the texts and/or question. By Band 3 , contextual influences should be more closely linked to the question. Bands will be determined by how convincingly candidates link contexts to the theme of lost innocence.
AO4	While connections are more heavily weighted, candidates are likely to address the AOs in an integrated way rather than separately, so that links between the texts (AO4) will be related to close analysis of language, form and structure (AO2), and consideration of contextual factors (AO3). In lower bands candidates are likely to make basic links relating to the theme of lost innocence As they move through the bands, links will become more specific and detailed. Some of the links/contrasts that candidates may make could include: Loss of innocence in central characters: <i>Lady Windermere's Fan</i>: Lady Windermere's initial "puritanical" naivete. Literal and symbolic "coming of age". Conventional chronological structure condensed into one day emphasises her "lesson" presented as beneficial? (AO2) <i>Betrayal</i>: innocence eroded through betrayal of trust. Loss heightened by contrast between parallel scenes emphasised by reverse time structure. No benefits in loss. (AO2) Happiness dependent on innocence? <i>Lady Windermere's Fan</i>: Windermere's retain some "innocence" upholding Aesthetic views on sanctity of love but at cost of truth? Contrast with more worldly relationships. Satire of cynical society/even of Aesthetic movement? (AO3) <i>Betrayal</i>: parallel scenes emphasise loss of lovers' "innocent" happiness e.g. scenes in flat. Yet "innocence" ironic as all guilty? Ambiguous ending (AO2)

	Depiction of wider “world” as having lost innocence: • <i>Lady Windermere’s Fan</i>: mocking paradoxes invert norms of virtue, innocence etc.. Frequent references to “modern”, “nowadays”. Comic but also satirical/critical? (AO2/3) • <i>Betrayal</i>: all relationships unhappy/disillusioned: (E+R; E+J; J and wife, Casey, R+J) R’s disillusionment with career. Nostalgia for “old times” Innocence presented to some extent as ignorance, naivete or self-delusion: • <i>Lady Windermere’s Fan</i>: foolish “innocence” of comic characters. Lord and Lady W’s final ignorance of whole truth. (AO2) • <i>Betrayal</i>: wilful self-delusion: J’s belief in “brilliant” subterfuge and wife’s ignorance/fidelity; E’s home-making: lovers’ false name “Green” etc (AO2) Emphasis on childlike innocence in both plays: • <i>Lady Windermere’s Fan</i>: infantilisation of Lady Windermere (“Just a girl”); Mrs E’s: “Stay with your child” • <i>Betrayal</i>: wistful envy of the young: Charlotte and Sam; “young people” who’ve taken flat; symbolic reminiscence of throwing Charlotte up in air - “so light” Staging effects highlight innocence v knowing and create distinct atmospheres: • <i>Lady Windermere’s Fan</i>: symbolism of Selby’s rose garden (Edenic?); fan as symbol of Lady Windermere’s fragile innocence, etc. Outwardly light-hearted mood fitting comedy of manners, yet profound themes beneath surface. • <i>Betrayal</i>: E’s decoration of flat; Venice/Torcello; use of different seasons; light/dark and music in final scene, etc. Darker, more sombre tone. All humour tinged with sense of postlapsarian regret/loss (AO2)
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere’s Fan</i> and <i>Betrayal</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward sensible and supported alternative readings of aspects of <i>Lady Windermere’s Fan</i> and <i>Betrayal</i> which are relevant to the discussion of lost innocence and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.

13. “We are shown a society which is protected by illusions and threatened by truth”. In the light of this statement and with close reference to relevant contexts, compare and contrast the ways in which Wilde and Pinter present the theme of deception in *Lady Windermere’s Fan* and *Betrayal*. [60]

AO1	Candidates are free to discuss different interpretations of “deception”, as long as they consider the way these have been used by the playwrights (i.e. by linking their material to themes, dramatic techniques, context for example). They may explore the significance of “deception” as lies or secrets/subterfuge/self-delusion in close relationships (marriage/ friendship/parental) and how this is used to develop key themes (damaging effects of deceit, nature of truth, betrayal, loyalty, society’s codes, “comedy of manners” etc). At lower bands , candidates are likely to shape their responses around examples of deception with some attempt to develop an overall argument. At Band 3 and above, candidates should clearly engage, with growing confidence, with the key words of the question.
AO2	Candidates need to show understanding of the texts as drama (i.e. by analysing dramatic techniques including dialogue, stage directions, props, costume, lighting, sound effects). Candidates may also discuss the writers’ exploration of “deception” through dialogue, structure and other dramatic devices (characteristic ways characters speak, structure, timescale, setting, use of symbols/emblems etc). At lower bands candidates are likely to offer some support for points with some attempt to discuss how meaning is created with regard to the concept of deception. As they move up the bands they will analyse the use of language and dramatic techniques in more detail.
AO3	Any links to context must be relevant to the given statement’s focus on society and the theme of deception and must also be grounded in the texts. At lower bands , candidates are likely to show awareness of contextual influences (for example Victorian “society” and 1970s literary middle classes), but these may not be linked effectively to the texts and/or question. By Band 3 , contextual influences should be more closely linked to the question. Bands will be determined by how convincingly candidates link contexts to the theme of deception.
AO4	While connections are more heavily weighted, candidates are likely to address the AOs in an integrated way rather than separately, so that links between the texts (AO4) will be related to close analysis of language, form and structure (AO2), and consideration of contextual factors (AO3). In lower bands candidates are likely to make basic links relating to the theme of deception. As they move through the bands, links will become more specific and detailed. Some of the links/contrasts that candidates may make could include: Presentation of deception in the central relationships: <i>Lady Windermere’s Fan</i>: Windermere’s marriage “protected by illusions and threatened by truth”. Lies as benevolent and necessitated by society’s rigid code of respectability. Public disgrace (AO3) <i>Betrayal</i>: blunt title highlights focus on deceit (AO2). No sense of beneficial effects. Absence of rigid social pressures as in <i>LWF</i> places greater personal responsibility on individuals? Private cost (AO3) Satire of society as deceptive/hypocritical: <i>Lady Windermere’s Fan</i>: large cast emphasises widespread hypocrisy masked by “respectability”. Comic effect juxtaposed with sincerity (Mrs E and Lord D) (AO2). Wilde targeting rigid Victorian morality for upper middle class audience? (AO3) <i>Betrayal</i>: small cast and claustrophobic setting force intense focus on deception’s damage. Unseen characters reinforce deceitful wider world (Casey, Judith, etc) (AO2). Satirises dishonest façade of “sophisticated” middle-class literary circles (AO3) Pretence/delusion used for protection but very different in treatment: <i>Lady Windermere’s Fan</i>: characters adopt personas (Lord D, Mrs E); Lady W’s

	“puritanical” morality revealed as deceptive/illusory; willful blindness of “comic”, characters (Duchess, Lord A, etc) (AO2) • <i>Betrayal</i>: more tragic peeling away of central characters’ illusions and complex motives (J’s delusions about affair, E’s home making, R’s complicity) (AO2) Power of language to deceive/hide truth: • <i>Lady Windermere’s Fan</i>: Paradoxes/word play: witty subverting of accepted morality but also hinting at paradoxical valuing of appearance of virtue over truth. (AO2) “Polite” society where language robbed of sincerity/meaning. (AO4) • <i>Betrayal</i>: Language pared down to stark exchanges yet meaning still slippery/deceptive. Appears naturalistic yet carefully constructed (“poetic realism”). Veneer of politeness masking intense emotions. More meaning in pauses? (AO2) Dramatic irony involves audience in deception: • <i>Lady Windermere’s Fan</i>: revelation of Mrs E’s identity withheld. Props/symbols linked with deceit heighten irony: curtain; cloak; ambiguous fan (linked with modesty but also flirtation/ acting) (AO2) • <i>Betrayal</i>: reverse time structure removes suspense intensifying focus on why rather than what happens? Events filtered through disillusionment when lies revealed. Bitter dramatic irony heightens awareness of ambiguity (AO2) Theatrical context: Apparent naturalism and moral complexity of <i>Betrayal</i> post war reaction to essential dishonesty of pat resolutions of “well-made play” like <i>Lady Windermere’s Fan</i>. (AO3) Yet as part of Aesthetic movement, Wilde seen as innovator reacting against false sentimentality of theatre in 1890s (AO3).
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere’s Fan</i> and <i>Betrayal</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>Lady Windermere’s Fan</i> and <i>Betrayal</i> which are relevant to the theme of deception and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.

Measure for Measure and Murmuring Judges

14. How far would you agree that both Shakespeare and Hare use their women characters to “expose the flaws in society’s justice systems”? In the course of your response, make close reference to relevant contexts. [60]

AO1	Candidates are free to discuss different interpretations of the view expressed as long as they consider the way the playwrights use their women characters (i.e. by linking their material to themes, dramatic techniques, context for example). They should explore not just the playwrights’ use of Isabella, Irina and other significant women characters but also the issue of ‘flaws’ in the respective ‘justice systems’. At lower bands , candidates are likely to shape their responses around examples of these flaws with some attempt to develop an overall argument. At Band 3 and above, candidates should clearly engage, with growing confidence, with the key words of the question.
AO2	Candidates need to show understanding of the texts as drama (i.e. by analysing dramatic techniques including dialogue, stage directions, props, costume, lighting, sound effects). Candidates may also discuss the writers’ exploration of “flaws in society’s justice systems” through dialogue, structure and other dramatic devices (characteristic ways characters speak, structure, timescale, setting, use of symbols/emblems etc). At lower bands candidates are likely to offer some support for points with some attempt to discuss how meaning is created with regard to the use of women characters by the playwrights to expose the flaws in justice systems. As they move up the bands they will analyse the use of language and dramatic techniques in more detail.
AO3	Any links to context must be relevant to the given statement’s focus on justice systems and candidates may also explore the position of women in the respective societies of the plays. All discussion must be grounded in the texts. At lower bands , candidates are likely to show awareness of contextual influences such as the two different periods and settings of the texts, but these may not be linked effectively to the texts and/or question. By Band 3 , contextual influences should be more closely linked to the question. Bands will be determined by how convincingly candidates link contexts to the issue of how the flaws in justice systems are presented.
AO4	While connections are more heavily weighted, candidates are likely to address the AOs in an integrated way rather than separately, so that links between the texts (AO4) will be related to close analysis of language, form and structure (AO2), and consideration of contextual factors (AO3). In lower bands candidates are likely to make basic links relating to justice/women characters. As they move through the bands, links will become more specific and detailed. Some of the links/contrasts that candidates may explore could include: • Irina and Isabella both heroines on the side of justice and virtue • corrupt law enforcers, Angelo and Barry • visits to the prisons • abuse of/prejudice/stereotyping against women by men in positions of authority and superiority • soliloquies/monologues by women characters • stage directions by Hare confirming the moral stance/virtue of women characters while Shakespeare uses language primarily • how both engender sympathy for women and antipathy for the males who wield justice.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Measure for Measure</i> and <i>Murmuring Judges</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>Measure for Measure</i> and <i>Murmuring Judges</i> which are relevant to the topic of justice and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.

15. "Absolute power corrupts absolutely." In the light of this statement and with close reference to relevant contexts, explore connections between the ways in which power is presented in *Measure for Measure* and *Murmuring Judges*. [60]

AO1	Candidates are free to discuss different interpretations of the view expressed as long as they consider the way the playwrights present power (i.e. by linking their material to themes, dramatic techniques, context for example). They should explore not just the playwrights' presentation of power but also the issue of 'absolute power corrupts absolutely'. At lower bands , candidates are likely to shape their responses around examples of power and corruption with some attempt to develop an overall argument. At Band 3 and above, candidates should clearly engage, with growing confidence, with the key words of the question.
AO2	Candidates need to show understanding of the texts as drama (i.e. by analysing dramatic techniques including dialogue, stage directions, props, costume, lighting, sound effects). Candidates may also discuss the writers' exploration of power and corruption through dialogue, structure and other dramatic devices (characteristic ways characters speak, structure, timescale, setting, use of symbols/emblems etc). At lower bands candidates are likely to offer some support for points with some attempt to discuss how meaning is created with regard to the presentation of power. As they move up the bands they will analyse the use of language and dramatic techniques in more detail.
AO3	Any links to context must be relevant to the given statement's focus on 'absolute power' conveying the power of those in positions of complete authority and candidates may also explore political and moral corruption in the respective periods/settings of the plays. All discussion must be grounded in the texts. At lower bands , candidates are likely to show awareness of contextual influences such as the two different periods and settings of the texts, but these may not be linked effectively to the texts and/or question. By Band 3 , contextual influences should be more closely linked to the question. Bands will be determined by how convincingly candidates link contexts to the issue of power.
AO4	While connections are more heavily weighted, candidates are likely to address the AOs in an integrated way rather than separately, so that links between the texts (AO4) will be related to close analysis of language, form and structure (AO2), and consideration of contextual factors (AO3). In lower bands candidates are likely to make basic links relating to examples of power. As they move through the bands, links will become more specific and detailed. Some of the links/contrasts that candidates may explore could include: - the Duke's measures to restore good government are in themselves dishonest and corrupt, while Hare explores power corrupting in a number of contexts - it is possible to see the Duke as deceiving himself and cowardly – therefore corrupted by his power, while there is less emphasis on self-deception in <i>Murmuring Judges</i> - Angelo will be a main focus for the essay but the nature of his corruption and what it signifies will need careful analysis and Barry will be a fruitful source for connections - candidates may explore the impact of absolute power on others, and consider the role of women characters in the plays - Elbow, Pompey, Froth et al should provide good material for demonstrating that the themes are explored at the comic level within <i>Measure for Measure</i>, with related use of comedy in Hare's satiric portrayal of police officers - confident essays could raise questions about the conclusion to <i>Measure for Measure</i> and whether the Duke's words and conduct promise a morally coherent future, with comparative discussion of the conclusion of <i>Murmuring Judges</i>.

AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Measure for Measure</i> and <i>Murmuring Judges</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>Measure for Measure</i> and <i>Murmuring Judges</i> which are relevant to the topic of power and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.
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Assessment Grid for Component 2 Section B

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 10 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 10 marks	AO4 <i>Explore connections across literary texts</i> 20 marks	AO5 <i>Explore literary texts informed by different interpretations</i> 10 marks
5	9-10 marks - sophisticated, creative and individual response to plays; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	9-10 marks - perceptive, sophisticated analysis and evaluation of writers' use of language and dramatic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning	9-10 marks - perceptive, productive discussion of significance and influence of contexts - confident analysis of connections between plays and contexts	17-20 marks productive and illuminating connections/ comparisons between plays	9-10 marks - mature and confident discussion of other relevant interpretations of plays. - autonomous, independent reader
4	7-8 marks - clearly informed, engaged and well-structured response with sound knowledge of the plays - sound and apt application of literary concepts and terminology - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	7-8 marks - sound, accurate analysis and evaluation of writers' use of language and dramatic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meaning	7-8 marks - sound, secure appreciation and understanding of the significance and influence of contexts - sound, secure understanding of connections between plays and contexts	13-16 marks sound, secure and purposeful connections/comparisons between plays	7-8 marks makes sound and purposeful use of other relevant interpretations of plays
3	5-6 marks - clearly engages with plays and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses	5-6 marks - purposeful, detailed and mostly relevant analysis of writers' use of language and dramatic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings	5-6 marks - clear grasp of significance and influence of contexts - clear understanding of connections between plays and contexts	9-12 marks makes generally clear and appropriate connections/ comparisons between plays	5-6 marks makes clear and appropriate use of other relevant interpretations of plays
2	3-4 marks - attempts to engage with plays and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of concepts and terminology - expression may feature some inaccuracies	3-4 marks - makes some valid points about writers' use of language and dramatic techniques to create meaning - supports points by some appropriate reference to plays - shows some attempt to grasp implicit meaning	3-4 marks - acknowledges the importance of contexts - makes some connections between plays and contexts	5-8 marks makes some superficial, usually valid connections/ comparisons between plays	3-4 marks acknowledges that the plays can be interpreted in more than one way
1	1-2 marks - superficial approach to plays that may show only partial/simple understanding - grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-2 marks - identifies basic language and dramatic features - discussion tends to be narrative/descriptive in nature - offers some support in the form of quotations or references which may not always be relevant	1-2 marks - describes wider contexts in which plays are written and received - attempts to make superficial connections between plays and contexts	1-4 marks identifies superficial connections/comparisons between plays	1-2 marks describes other views of set plays with partial understanding
0	0 marks: Response not credit worthy or not attempted.				

COMPONENT 3: Unseen Texts MARK SCHEME

General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document *Instructions for Examiners* sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**. Particular attention should be paid to the following instructions regarding marking.

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses**
 - **Assessment grid, offering band descriptors for each assessment objective, and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which band **best fits** the performance of the candidate **for each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total mark for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

E	expression
I	irrelevance
e.g. ?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition

Component 3: Unseen Texts Mark Scheme

Section A: Unseen Prose

AO1	AO2	AO3	AO5
15	15	10	10

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.

Period: 1880-1910

1. Analyse the following passage from Henry James' *The Portrait of a Lady*, published in 1891. You must use the supporting extracts which follow the passage to help you consider contexts and different interpretations. [50]

AO1	<u>Informed</u> responses will demonstrate clear understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be shown in the candidate's grasp of the conventions of narrative fiction as well as the candidate's grasp of ideas and attitudes arising in the passage. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. At the lower bands, responses will be mostly descriptive and narrative with understanding at a superficial level. Candidates will seek to engage with the narrative but comments might be more general. There may be lapses in expression and a lack of overall organisation to the response. In Band 3, candidates may be more confident and relevant with a stronger focus on the passage and an understanding of narrative fiction. There will be fewer lapses in expression. At the top bands, candidates will write accurate, sustained and coherent responses with some creativity shown at the very top of Band 5. Examiners should be aware that candidates might find a variety of different ways into the question and need to be sensitive to candidates' creativity.
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AO2 Analyses of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward.

In their responses to this question, candidates will be rewarded for their ability to identify and analyse:

- the presentation of Isabel and Osmond and their relationship
- the presentation of the setting, often to create a sense of confinement and suffocation – imagery and repetition 'the house of darkness, the house of dumbness, the house of suffocation'
- use of irony : 'Osmond's beautiful mind gave it neither light nor air'
- the focus on emotional/mental suffering in the passage
- significance of 'the first gentleman in Europe'
- ideas of 'superiority' and 'egotism' with contrasting descriptions : 'his egotism lay hidden like a serpent in a bank of flowers'. 'grand indifference, an exquisite independence'
- contrasting characterisation of Isabel and Osmond
- references to 'tradition' and 'form'
- the attitude of the narrator to Osmond's beliefs and values
- ideas to do with gender
- the omniscient narrator/the voice of Isabel in the narrative voice
- ideas connected to social class and social status.

A general response would be typical of the lower bands, with little close reference to the text. Candidates here might write about Isabel and Osmond as real people rather than literary figures. Responses might also be more about personal feelings towards character rather than objective analysis. There may be some feature spotting in **Bands 1 and 2** with some valid points regarding the effect of language. Comments might also lack relevant textual support along with a possible misreading of details or of the whole passage. There will be more engagement in **Band 3** and above with candidates beginning to engage with the language while there will be some analysis of narrative techniques, such as the ways in which James creates the sense of confinement or the contrast between Isabel and Osmond in the passage. In **Bands 4 and 5** candidates will be able to focus in on detail as well as consider an overview of the text. Discussion of language, imagery, structure etc. will be relevant, sustained and sophisticated at the top of **Band 5**. Candidates in **Band 5** will have a good grasp of James' narrative voice and of the ways a variety of ideas are being explored.

AO3	Candidates must approach AO3 by using the supporting extracts to consider the significance and influence of contexts. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the patriarchal society of the Victorian era • the role of women in the Victorian era and their bid for independence • attitudes towards love and marriage • ideas about class and social status • inequality between men and women. There may be other valid readings based on the contextual information given. Those in the lower bands might merely write about context without linking ideas to the passage or linking them rather loosely, without close reference, for example. These might be descriptive and superficial with some misunderstanding. There will be a better grasp of the connection between contexts and the text as we move up the bands. Specific links between the text and contexts might be made with some exploration of ideas and connections at Bands 4 and 5. In these higher bands, it is expected that ideas about context will be integrated into the analysis with Band 5 responses making subtle and illuminating connections between text and contexts. It would be expected that the work in the higher bands would be referencing a number of possible contexts, exploring how they affect the reading of the text.
AO5	Candidates must approach AO5 by using the supporting extracts to shape alternative readings, In addition they may • consider possible meanings of the passage as a whole. • consider possible meanings of the language and the narrative techniques used by the writer. • using the supporting responses to the novel to shape alternative readings. The alternative readings should be valid and proved to be so through apt textual support. Possible meanings considered might be: • whether or not the passage is mostly about ideas or about character • the attitudes towards women • ideas about gender • the attitude of the narrator • the ways in which the candidates respond to some of the details in the passage • the candidate's feelings towards Isabel and Osmond • in the light of the supporting extracts, is James presenting Isabel as 'nervous, hysterical' etc. or as a victim of patriarchal society? • despite the confined space – Isabel's inner thoughts, the room itself – candidates might explore the idea of the 'jungle in the drawing room'. • what might be meant by 'real life'; ideas about realism and the exploration of Isabel's inner thoughts. Candidates might link this to the use of 'life' in the passage itself. In Band 1, no alternative reading might be offered. Some might offer an alternative interpretation, using phrases such as 'This could also mean...', but offering a reading which is the same as the one they'd already considered. Others might offer alternative readings which aren't supported by the text. In Bands 2 and 3, the candidates might be using more tentative language such as, 'This could mean...', 'This suggests...'. They could also be offering valid readings but lacking in exploration or detail. In Band 4, candidates will be more confident, beginning to discuss possible readings while Band 5 work would be exploring and discussing possible readings in detail. These are likely to be sophisticated and perceptive, considering a range of possible readings.

Period: 1918-1939

2. Analyse the following passage from Evelyn Waugh's *A Handful of Dust*, published in 1934. You must use the supporting extracts which follow the passage to help you consider contexts and different interpretations. [50]

AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be shown in the candidate's grasp of the conventions of narrative fiction as well as the candidate's grasp of ideas and attitudes arising in the passage. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. At the lower bands, responses will be mostly descriptive and narrative with understanding at a superficial level. Candidates will seek to engage with the narrative but comments might be more general. Comments might also lack relevant textual support along with a possible misreading of details or of the whole passage. There may be lapses in expression and a lack of overall organisation to the response. In Band 3, candidates may be more confident and relevant with a stronger focus on the passage and an understanding of narrative fiction. There will be fewer lapses in expression. At the top bands, candidates will write accurate, sustained and coherent responses with some creativity shown at the very top of Band 5. Examiners should be aware that candidates might find a variety of different ways into the question and need to be sensitive to candidates' creativity.
AO2	Analyses of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates' success in <u>dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward</u>. In their responses to this question, candidates will be rewarded for their ability to identify and <u>analyse</u>: • the use of humour, especially satire, in the passage • the way characters are presented – Brenda, Mrs Beaver, Beaver, etc. • the relationship between Brenda and Mrs Beaver • the relationship between Brenda and Marjorie • the presentation of the wider society e.g. 'the gang of gossips.' • attitudes towards Beaver • the listing of items refused by Brenda • the narrative voice • the tone of the passage, including perhaps the narrator's attitude • the use of dialogue • the connection with the title of the novel • the fact that Beaver himself doesn't appear in the extract • the way the language and the tone continually undermine the attitudes of the characters in the passage. A general response would be typical of the lower bands, with little close reference to the text. Candidates here might write about characters as real people rather than as a literary figure. Responses might also be more about personal feelings towards character rather than objective analysis. There may be some feature spotting in Bands 1 and 2 with some valid points regarding the effect of language. Comments might also lack relevant textual support along with a possible misreading of details or of the whole passage. The candidates might understand that the passage is comic but might struggle to explain how. There will be more engagement in Band 3 and above with candidates beginning to engage with the language while there will be some analysis of narrative techniques. Candidates might begin to explore the presentation of types of characters in order to create humour and the use of dialogue to reveal the absurdity of the characters and their ideas. In Bands 4 and 5 candidates will be able to focus in on detail as well as consider an overview of the text. Candidates might explore the nuances of the language here, looking closely at words which suggest that the narrator is mocking his characters. Discussion of language, imagery, structure etc. will be relevant, sustained and sophisticated at the top of Band 5.

AO3	Candidates must approach AO3 by using the supporting extracts to consider the significance and influence of contexts. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • ideas linked to ‘social and moral disintegration’ • attitudes towards ‘contemporary civilisation’. Candidates may wish to explore their own culture here e.g. celebrity culture, etc. Those in the lower bands might merely write about context without linking ideas to the passage or linking them rather loosely, without close reference, for example. These might be descriptive and superficial with some misunderstanding. There will be a better grasp of the connection between contexts and the text as you move up the bands. Specific links between the text and contexts might be made with some exploration of ideas and connections at Bands 4 and 5. In these higher bands, it is expected that ideas about context will be integrated into the analysis, with Band 5 responses making subtle and illuminating connections between text and contexts. It would be expected that the work in the higher bands would be referencing a number of possible contexts, exploring how they affect the reading of the text.
AO5	Candidates must approach AO5 by using the supporting extracts to shape alternative readings in addition, they may: • consider possible meanings of the passage as a whole • consider possible meanings of the language and the narrative techniques used by the writer • using the supporting critical responses to the novel to shape alternative readings. The alternative readings should be valid and proved to be so through apt textual support. Possible meanings considered might be: • the ideas regarding character and humour • the effect of the humour in the passage and whether it is effective or not • whether the passage is about social and moral disintegration or if it is just comedy for entertainment’s sake • the emptiness of the dialogue • the ‘authorial voice’. In the Band 1, no alternative reading might be offered. Some might offer an alternative interpretation, using phrases such as ‘This could also mean...’, but offering a reading which is the same as the one they’d already considered. Others might offer alternative readings which aren’t supported by the text. In Bands 2 and 3, the candidates might be using more tentative language such as, ‘This could mean...’, ‘This suggests...’; they would also be offering valid readings but lacking in exploration or detail. In Band 4, candidates will be more confident, beginning to discuss possible readings while Band 5 work would be exploring and discussing possible readings in detail. These are likely to be sophisticated and perceptive, considering a range of possible readings.

Assessment Grid for Component 3 Section A

Band	AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression	AO2 Analyse ways in which meanings are shaped in literary texts	AO3 Demonstrate the significance and influence of the contexts in which literary texts are written and received	AO5 Explore literary texts informed by different interpretations
	15 marks	15 marks	10 marks	10 marks
5	13-15 marks - sophisticated, creative and individual response to unseen text; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	13-15 marks - perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning	9-10 marks - apt, discerning use of supporting extracts - perceptive, productive discussion of significance and influence of contexts - confident analysis of connections between unseen text and contexts	9-10 marks - apt, discerning use of supporting extracts - mature and confident discussion of other relevant interpretations of unseen text - autonomous, independent reader
4	10-12 marks - clearly informed, engaged and well-structured response to unseen text - sound and apt application of literary concepts and terminology - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	10-12 marks - sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meaning	7-8 marks - sound, secure use of supporting extracts - sound, secure appreciation and understanding of significance and influence of contexts - sound, secure understanding of connections between unseen text and contexts	7-8 marks - sound use of supporting extracts - makes clear and purposeful use of other relevant interpretations of unseen text
3	7-9 marks - clearly engages with unseen text and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses	7-9 marks - purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings	5-6 marks - clear use of supporting extracts - clear grasp of significance and influence of contexts - clear understanding of connections between unseen text and contexts	5-6 marks - clear use of supporting extracts - makes clear and appropriate use of other relevant interpretations of unseen text
2	4-6 marks - attempts to engage with unseen text and structure response, though may not always be relevant; response may be restricted to a literal reading - some, though may not always be relevant, use of concepts and terminology - expression may feature some inaccuracies	4-6 marks - makes some valid points about writer's use of language and poetic techniques to create meaning - supports points by reference to unseen text - shows some grasp of implicit meaning	3-4 marks - some use made of supporting extracts, but not always appropriate - acknowledges the importance of contexts - makes some connections between unseen text and contexts	3-4 marks - some use made of supporting extracts, but not always appropriate - acknowledges that unseen text can be interpreted in more than one way
1	1-3 marks - superficial approach to unseen text that may show only partial/simple understanding - shows some grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-3 marks - identifies basic language and stylistic features - discussion tends to be narrative/descriptive in nature - offers some support in the form of quotations or references which may not always be relevant	1-2 marks - little or no meaningful use of supporting extracts - describes wider contexts in which texts are written and received - attempts to make superficial connections between unseen text and contexts.	1-2 marks - little or no meaningful use of supporting extracts - attempts to present a view of unseen text with partial understanding
0	0 marks: Response not worthy of marks or not attempted			

Component 3 Section B: Unseen Poetry

AO1	AO2
15	15

3. *To My Daughter in a Red Coat*

Analyse the following poem. Your response must include detailed discussion of how meanings are shaped in the poem. [30]

AO1	<u>Informed</u> responses will demonstrate clear understanding of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be shown in the candidate's grasp of the conventions of poetry as well as the candidate's grasp of ideas and attitudes arising in the poem. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. At the lower bands, responses will be mostly descriptive and narrative with understanding at a superficial level. Candidates will seek to engage with the poem but comments might be more general. Comments might reveal a misreading of details or of the whole poem. There may be lapses in expression and a lack of overall organisation to the response. In Band 3, candidates may be more confident and relevant with a stronger focus on the poem and an understanding of poetic conventions. There will be fewer lapses in expression. At the top bands, candidates will write accurate, sustained and coherent responses with sophistication shown at the very top of Band 5. Examiners should be aware that candidates might find a variety of different ways into the question and need to be sensitive to individual responses.
AO2	Analyses of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates' success in <u>dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward</u>. In their responses to this question, candidates will be rewarded for their ability to identify and <u>analyse</u>: • the effect of the title of the poem • the tone and mood of the opening line along with the poet's attitudes • the use of bleak language, such as 'Late October', 'brown leaves', 'minor dead', 'Dust' etc. • the tone of the poem • the clipped sentences of each line in the second stanza • the voice of the mother/poet, the observational tone and the details chosen • the various ways the 'child' is presented • the repetition of 'My daughter' in the first and final stanzas • the movement in the final stanza away from the setting to the child herself • the use of repetition • the use of interesting verbs • colours in the poem • the effect of the final line on the reader • the use of rhyme • the feelings of the poet towards her daughter. They seem ambiguous and candidates might consider tension, coldness while also considering that there seems to be intimacy and even a celebration of her daughter ('dances'). Or is it jealousy in the final line? • age and death

- contrast between age and youth
- time and the passing of time.

A general response would be typical of the **lower bands**, with little close reference to the text. Candidates here might write some general or descriptive comments about the poem and the relationship between mother/daughter. Comments might also lack relevant textual support along with a possible misreading of details or of the whole poem. Responses might also be more about personal feelings towards character rather than objective analysis and lack textual support. There will be more engagement in **Band 3 and above**, with candidates in **Bands 4 and 5** able to focus in on detail as well as consider an overview of the poem. In the higher bands, candidates will be more sustained in their analysis, with perceptive analysis in **Band 5**. Work in the top bands will have a more assured grasp of poetic techniques, linking these to the way the poets use them to shape meanings. Those in the **lower bands** might recognise features such as imagery and rhyme, for example, while in the **top bands** there will be discussion of specific ways in which such choices are used by the poet to shape meanings.

4.	Immortality Analyse the following poem. Your response must include detailed discussion of how meanings are shaped in the poem. [30]
AO1	<u>Informed</u> responses will demonstrate clear understanding of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be shown in the candidate's grasp of the conventions of poetry as well as the candidate's grasp of ideas and attitudes arising in the poem. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. At the lower bands, responses will be mostly descriptive and may try to find a narrative with understanding at a superficial level. Candidates will seek to engage with the poem's subject matter but comments might be more general. Comments might also lack relevant textual support along with a possible misreading of details or of the whole poem. There may be lapses in expression and a lack of overall organisation to the response. In Band 3, candidates may be more confident and relevant with a stronger focus on the poem's ideas and an understanding of poetic techniques. There will be fewer lapses in expression. At the top bands, candidates will write accurate, sustained and coherent responses with some creativity shown at the very top of Band 5. Examiners should be aware that candidates might find a variety of different ways into the question and need to be sensitive to candidates' creativity.
AO2	Analyses of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates' <u>success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward</u>. In their responses to this question, candidates will be rewarded for their ability to identify and <u>analyse</u>: • the use of imagery/metaphor • how Arnold uses rhyme and the sonnet form • use of run-on lines (enjambment) to highlight key words linked to the poem's theme: 'support' 'kept' 'mounts' • use of antithesis e.g. 'The world shall be thrust down, and we up-borne.' • presentation of two worlds, one celestial/immortal and the other mortal and 'brutal' • the tone of the poem- negativity/positivity, particularly negative re the mortal existence: 'foil'd,' 'depress'd', 'outworn', and 'poor,routed leavings' yet positive re those who battle through life 'strength..' 'well-knit soul' • the use of the second person • use of questions • use of religious ideas e.g. 'immortal armies' • Arnold's attitude to the mortal world and to heaven – his apparent belief in spiritual fortitude and endurance a necessary step towards heaven • yet the cautious use of 'hardly' in the last line, stressing the difficulty of gaining entrance to heaven even for the 'only he' • the uncertainty in the voice of the poet reflected in the choice of language • the poem being used as a debate on ideas about immortality • the language of warfare/struggle e.g. 'brutal', 'armies', 'strife', 'battle' • the stress on the word 'Mounts' in the final line • possible positive connotations of immortality with the focus on suffering in the poem. Candidates might use the choice of language in the first line to consider this contrast • the lack of detail in the poem regarding eternal life with the focus on suffering in the present instead.

	A general response would be typical of the lower bands, with little close reference to the text. Candidates here might write some general or descriptive comments about the poem. Comments might also lack relevant textual support along with a possible misreading of details or of the whole poem. Responses might also be more about personal feelings towards the portrayal of life/heaven rather than objective analysis. There will be more engagement in Band 3 and above with candidates in Bands 4 and 5 able to focus in on detail as well as consider an overview of the text. In the higher bands, candidates will be more sustained in their analysis, with confident and analytical detail at Band 5. Work in the top bands will have a more assured grasp of poetic techniques, linking these to the way they shape meanings.
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Assessment Grid for Component 3 Section B

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 15 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 15 marks
5	13-15 marks - sophisticated and individual response to unseen text; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	13-15 marks - perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning
4	10-12 marks - clearly informed, engaged and well-structured response with clear understanding of the unseen text - sound and apt application of literary terminology and concepts - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	10-12 marks - sound, secure analysis and evaluation of writer's use of language and poetic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meanings
3	7-9 marks - clearly engages with unseen text and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.	7-9 marks - purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings
2	4-6 marks - attempts to engage with unseen text and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of terminology - expression may feature some inaccuracies	4-6 marks - makes some valid points about writer's use of language and poetic techniques to create meaning - supports points by some appropriate reference to unseen text - shows some grasp of implicit meaning
1	1-3 marks - superficial approach to unseen text that may show partial/simple understanding - some grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-3 marks - identifies basic language and stylistic features - discussion tends to be narrative/descriptive in nature - offers some support in the form of quotations from or references to unseen text which may not always be relevant
0	0 marks: Response not credit worthy or not attempted.	

A level English Literature
Allocation of examination component marks by assessment objective

Component	MARKS	AO1 marks	AO2 marks	AO3 marks	AO4 marks	AO5 marks
(1) POETRY (120 marks) Section A: Pre-1900 Poetry	Sec A (60)					
Task (i)	20	10	10	—	—	—
Task (ii)	40	10	10	10	—	10
Section B: Post-1900 Poetry	Sec B (60)	10	20	10	10	10
(2) DRAMA (120 marks) Section A: Shakespeare	Sec A (60)					
Task (i)	15	5	10	—	—	—
Task (ii)	45	5	10	20		10
Section B: Pre-1900 and post-1900 Drama	Sec B (60)	10	10	10	20	10
(3) UNSEEN TEXTS (80 marks) Section A: Unseen Prose	Sec A (50)	15	15	10	—	10
Section B: Unseen Poetry	Sec B (30)	15	15	—	—	—
TOTAL MARKS	320	80	100	60	30	50