GENERAL CERTIFICATE OF EDUCATION
TYSTYSGRIF ADDYSG GYFFREDINOL

2009 – 2010

ENGLISH LITERATURE

SPECIMEN QUESTION PAPERS
SPECIMEN MARKING SCHEMES

Revised July 2011
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ADDITIONAL MATERIALS

In addition to this examination paper, you will need:
- 'clean' copies (i.e. with no annotation) of the texts you have studied;
- a 12 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer two questions, one from Section A and one from Section B. Write your answers in the separate answer book provided.

INFORMATION FOR CANDIDATES

Questions in both Sections carry 30 marks.

In both Section A and Section B you will be assessed on your ability to:
- articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression (AO1)
- demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts (AO2).

In Section A you will also be assessed on your ability to:
- explore connections and comparisons between different literary texts, informed by interpretations of other readers (AO3).

In Section B you will also be assessed on your ability to:
- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received (AO4).

You are reminded that assessment will take into account the quality of written communication used in your answers.
LT1: Poetry and Drama 1

Section A
Poetry post-1900

Answer one question from this section.
You will need ‘clean’ copies (no annotation) of both your ‘core’ text (which you have studied in detail) and your ‘partner’ text (studied for wider reading) in order to answer one of the following questions.

T.S. Eliot: Selected Poems (Core text)
(Prufrock and Other Observations, The Waste Land, The Hollow Men, Ariel Poems)

W.B. Yeats: Selected Poems (Partner text)

Either,

1. Compare the ways in which Eliot and Yeats create characters in their poetry. You must include in your response detailed critical discussion of Eliot’s ‘The Love Song of J. Alfred Prufrock’.

Or,

2. What connections have you found between the ways in which Eliot and Yeats use imagery of the natural world? You must include in your response detailed critical discussion of at least two poems by Eliot.

Philip Larkin: The Whitsun Weddings (Core text)
Dannie Abse: Welsh Retrospective (Partner text)

Or,

3. Compare the ways in which Larkin and Abse write about place. You must include detailed critical discussion of at least two poems by Larkin in your response.

Or,

4. How far would you agree that death is an overriding concern in both Larkin and Abse’s poetry? In your response, you must include detailed critical discussion of at least two poems by Larkin.
‘On the whole, Plath finds the natural world threatening.’ In the light of this statement, compare the ways in which Plath and Hughes write about the natural world. You must include in your response detailed reference to ‘The Moon and the Yew Tree’ and to at least one other poem by Plath.

‘What is most distinctive about Plath's poetry is its startling and surprising imagery.’ How far can you apply this statement to both Plath and Hughes? In your response make detailed reference to at least two of Plath's poems.

What connections have you found between the ways in which Duffy and Pugh write about social or political issues? In your response you must include detailed critical discussion of 'A Healthy Meal' and at least one other poem by Duffy.

What connections have you found between the ways in which Duffy and Pugh create characters in their poetry? You must include in your response detailed critical discussion of at least two of Duffy’s poems.

Compare the ways in which Heaney and Sheers write about memories. Your response must include detailed discussion of at least two of Heaney’s poems.

What connections have you found between the ways in which Heaney and Sheers write about place? Your response must include detailed critical discussion of at least two of Heaney’s poems.
Or,

11. What connections have you found between the ways in which Boland and Pollard write about journeys? Your response must include detailed critical discussion of at least two of Boland’s poems.

Or,

12. What connections have you found between the ways in which Boland and Pollard write about locations? Your response must include detailed critical discussion of at least two of Boland’s poems.
Section B
Drama post-1990

Answer one question from this section.
You will need a 'clean' copy (no annotation) of the text which you have studied in order to answer one of the following questions.

David Hare: Murmuring Judges

Either,

13. Re-read Act 2 scene 6 of Murmuring Judges (pages 94-98). Discuss Hare's presentation of the position of women in the police force and in the legal profession in this extract and in the play as a whole.

Or,

14. Re-read Act 1 scene 2 of Murmuring Judges, (pages 3-9). Discuss Hare's use of Sir Peter as a criticism of society's legal system in this extract and in the play as a whole.

David Mamet: Oleanna

Or,

15. Re-read Oleanna from the bottom of page 71 (‘Oh. Your job.’) to the end of the play. To what extent is the conflict between Carol and John in this extract and elsewhere in the play presented as a power struggle between men and women ?

Or,

16. Re-read Oleanna from the top of page 28 (‘No. Of course’) to page 33 (Stops. Makes a note.) Explore how Mamet presents attitudes to education in this extract and in the play as a whole.

Brian Friel: Dancing at Lughnasa

Or,

17. Re-read Dancing at Lughnasa from page 33 (from 'Do you know the words') to page 37 (to 'Maggie please' at the bottom of the page). Discuss how an audience might view Gerry's role in this extract and in the play as a whole.

Or,

18. Re-read Dancing at Lughnasa from the end of Act 1, page 38 (the stage direction 'Father Jack enters') to page 42 (bottom of the page). Discuss the importance of 'ceremony' and its effect on an audience in this extract and in the play as a whole.
**Tom Stoppard: Arcadia**

**Or,**

19. Reread Act 1 of *Arcadia*, from page 1 (stage direction 'A room on the garden front…') to the bottom of page 7 ('This time you may have overreached yourself.'). Consider the use made of mathematics in this extract and in the play as a whole.

**Or,**

20. Re-read Act 1 scene 3 of *Arcadia*, from page 46 ('The schoolroom.') to page 52 ('She nearly bumps into Brice who is entering.') Discuss how an audience might react to Thomasina in this extract and in the play as a whole.

**Arthur Miller: Broken Glass**

**Or,**

21. Re-read Scene Nine of *Broken Glass*. With detailed reference to language, dramatic techniques and structure, discuss Miller's presentation of Gellburg’s Jewishness in this extract and in the play as a whole.

**Or,**

22. Re-read Scene Eight of *Broken Glass* from page 55 ('You don't think he'd do something, do you?') to page 61 (*The cellist plays and is gone*). Consider how Miller uses the play’s 1938 setting to present Sylvia in this extract and in the play as a whole.

**Diane Samuels: Kindertransport**

*Page references in the questions on this play may vary slightly depending on the particular edition being used: a revised edition was printed in 2008.*

**Or,**

23. Re-read Act 1 of *Kindertransport* from page 1/page 3 in new edition (Ratcatcher music.) to page 6 (stage direction, ‘EVELYN continues to polish. FAITH, helpless, watches.’). Discuss the effects of Samuels's imaginative use of dramatic techniques and stagecraft in this extract and in the play as a whole.

24. Re-read *Kindertransport* from page 40 (stage direction, ‘The door opens. EVELYN enters.’) to page 45 (Stage direction, ‘FAITH runs away. LIL follows her.’). Discuss how an audience might react to Faith in this extract and in the play as a whole.
ENGLISH LITERATURE

LT4: Poetry and Drama 2

SPECIMEN PAPER

(2 ½ hours)

ADDITIONAL MATERIALS

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

INSTRUCTIONS TO CANDIDATES

Answer two questions, one from Section A and one from Section B.

INFORMATION FOR CANDIDATES

Questions in Section A and Section B carry 40 marks.

In both Section A and Section B you will be assessed on your ability to:

• articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression (AO1)
• demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts (AO2)
• explore connections and comparisons between different literary texts, informed by interpretations of other readers (AO3).
• demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received (AO4).

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

You are reminded that this paper is synoptic and so will test understanding of the connections between the different elements of the subject.
Section A

Critical Reading of Poetry

Answer one question from this section.

Answer one question from this section. Your response must include detailed analysis of the poetry pre-1800 text you have studied for this paper, taken from the following choices:

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
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<tbody>
<tr>
<td>Geoffrey Chaucer</td>
<td>The Wife Of Bath's Prologue and Tale</td>
</tr>
<tr>
<td>John Donne</td>
<td>Selected Poems</td>
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<td>John Milton</td>
<td>Paradise Lost Book IX</td>
</tr>
<tr>
<td>William Blake</td>
<td>Songs of Innocence and of Experience</td>
</tr>
<tr>
<td>William Wordsworth &amp; Samuel Taylor Coleridge</td>
<td>Lyrical Ballads (1798)</td>
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Your response must include close reference to any one of the unseen extracts of poetry which appear on the following pages. Your analysis of the set text must include consideration of relevant contexts and critical readings.

Either,

1. “The appeal of narrative poetry lies in the characters portrayed rather than the stories told.” Discuss this view with detailed analysis of your set text and close reference to one of the poetry extracts which follow.

Or,

2. To what extent would you agree that religious poetry challenges as well as celebrates the religious sentiments of its day? Discuss this view with detailed analysis of your set text and close reference to one of the poetry extracts which follow.

Or,

3. “Rather than simply delighting us with the beauty of Nature, some poems seem primarily designed to teach important moral lessons.” Discuss this view with detailed analysis of your set text and close reference to one of the poetry extracts which follow.

Or,

4. Evaluate the ways in which poets manage to create profound significance beneath an apparently simple form of poetry. Discuss this view with detailed analysis of your set text and close reference to one of the poetry extracts which follow.

Or,

5. “Imagery is the key to poetic feeling rather than thought.” Consider how far you would agree with this statement, by detailed analysis of your set text and close reference to one of the poetry extracts which follow.
"O Melia, my dear, this does everything crown!
Who could have supposed I should meet you in Town?
And whence such fair garments, such prosperi-ty?"--
"O didn't you know I'd been ruined?" said she.

"You left us in tatters, without shoes or socks,
Tired of digging potatoes, and spudding up docks;
And now you've gay bracelets and bright feathers three!"--
"Yes: that's how we dress when we're ruined," said she.

-- "At home in the barton you said 'thee' and 'thou,'
And 'thik oon,' and 'theäs oon,' and 't'other'; but now
Your talking quite fits 'ee for high compa-ny!"--
"Some polish is gained with one's ruin," said she.

-- "Your hands were like paws then, your face blue and bleak
But now I'm bewitched by your delicate cheek,
And your little gloves fit as on any la-dy!"--
"We never do work when we're ruined," said she.

-- "You used to call home-life a hag-ridden dream,
And you'd sigh, and you'd sock; but at present you seem
To know not of megrims or melancho-ly!"--
"True. One's pretty lively when ruined," said she.

-- "I wish I had feathers, a fine sweeping gown,
And a delicate face, and could strut about Town!"--
"My dear -- a raw country girl, such as you be,
Cannot quite expect that. You ain't ruined," said she.
The Collar – George Herbert (1593-1633)

I struck the board, and cried, No more.
    I will abroad.
What? shall I ever sigh and pine?
My lines and life are free; free as the road,
    Loose as the wind, as large as store.
    Shall I be still in suit?
Have I no harvest but a thorn
To let me blood, and not restore
What I have lost with cordial fruit?
    Sure there was wine
Before my sighs did dry it: there was corn
    Before my tears did drown it.
Is the year only lost to me?
    Have I no bays to crown it?
No flowers, no garlands gay? all blasted?
    All wasted?
Not so, my heart: but there is fruit,
    And thou hast hands.
Recover all thy sigh-blown age
On double pleasures: leave thy cold dispute
Of what is fit, and not. Forsake thy cage,  
    Thy rope of sands,
Which petty thoughts have made, and made to thee
Good cable, to enforce and draw,
    And be thy law,
While thou didst wink and wouldst not see.
    Away; take heed:
I will abroad.
Call in thy death’s head there: tie up thy fears.
    He that forbears
To suit and serve his need,
    Deserves his load.
But as I raved and grew more fierce and wild
    At every word,
Me thought I heard one calling, Child!
    And I replied, My Lord.
Tennyson- Idylls of the King (1889)

For thus it chanced one morn when all the court,
Green-suited, but with plumes that mocked the may,
Had been, their wont, a-maying and returned,
That Modred still in green, all ear and eye,
Climbed to the high top of the garden-wall
To spy some secret scandal if he might,
And saw the Queen who sat betwixt her best
Enid, and lissome Vivien, of her court
The wiliest and the worst; and more than this
He saw not, for Sir Lancelot passing by
Spied where he couched, and as the gardener's hand
Picks from the colewort a green caterpillar,
So from the high wall and the flowering grove
Of grasses Lancelot plucked him by the heel,
And cast him as a worm upon the way;

But when he knew the Prince though marred with dust,
He, reverencing king's blood in a bad man,
Made such excuses as he might, and these
Full knightly without scorn; for in those days
No knight of Arthur's noblest dealt in scorn;
But, if a man were halt or hunched, in him
By those whom God had made full-limbed and tall,
Scorn was allowed as part of his defect,
And he was answered softly by the King
And all his Table. So Sir Lancelot holp
To raise the Prince, who rising twice or thrice
Full sharply smote his knees, and smiled, and went:
But, ever after, the small violence done
Rankled in him and ruffled all his heart,
As the sharp wind that ruffles all day long
A little bitter pool about a stone
On the bare coast.
Out in The Dark – Edward Thomas (1878-1917)

Out in the dark over the snow
The fallow fawns invisible go
With the fallow doe;
And the winds blow
Fast as the stars are slow.

Stealthily the dark haunts round
And, when the lamp goes, without sound
At a swifter bound
Than the swiftest hound,
Arrives, and all else is drowned;

And star and I and wind and deer,
Are in the dark together, - near,
Yet far, - and fear
Drums on my ear
In that sage company drear.

How weak and little is the light,
All the universe of sight,
Love and delight,
Before the might,
If you love it not, of night.
Uphill - Christina Rossetti (1830-1894)

DOES the road wind up-hill all the way?
Yes, to the very end.
Will the day's journey take the whole long day?
From morn to night, my friend.

But is there for the night a resting-place?
A roof for when the slow dark hours begin.
May not the darkness hide it from my face?
You cannot miss that inn.

Shall I meet other wayfarers at night?
Those who have gone before.
Then must I knock, or call when just in sight?
They will not keep you standing at that door.

Shall I find comfort, travel-sore and weak?
Of labour you shall find the sum.
Will there be beds for me and all who seek?
Yea, beds for all who come.
Section B
Shakespeare and Related Drama

Answer one question from this section. Each question in this section tests your knowledge and understanding of both your ‘core’ Shakespeare text (which you have studied in detail) and your ‘partner’ drama text (studied for wider reading).

**King Lear and Oedipus Rex**

*Either,*

5. Examine Shakespeare’s presentation of the theme of blindness in *King Lear*. Show how far your appreciation and understanding of this theme have been informed by your study of *Oedipus Rex* and critical readings of both plays.

*Or,*

7. Discuss Shakespeare’s exploration of different concepts of Nature in *King Lear*. Show how far your appreciation and understanding of this element of *King Lear* have been informed by your study of *Oedipus Rex* and critical readings of both plays.

**Hamlet and The Revenger’s Tragedy**

*Either,*

8. Explore the significance of Shakespeare’s presentation of crime and punishment in *Hamlet*. Show how far your appreciation and understanding of this element of *Hamlet* have been informed by your study of *The Revenger’s Tragedy* and critical readings of both plays.

*Or,*

9. Examine Shakespeare’s presentation of family relationships in *Hamlet*. Show how far your appreciation and understanding of this aspect of *Hamlet* have been informed by your study of *The Revenger’s Tragedy* and critical readings of both plays.

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

*Either,*

10. Examine Shakespeare’s presentation of deceit in *Measure for Measure*. Show how far your appreciation and understanding of this element of *Measure for Measure* has been informed by your study of *The Duchess of Malfi* and critical readings of both plays.
11. Discuss the ways in which Shakespeare has presented the theme of justice in *Measure for Measure*. Show how your appreciation and understanding of this element of *Measure for Measure* have been informed by your study of *The Duchess of Malfi* and critical readings of both plays.

*The Tempest and Dr Faustus*

12. Examine the importance of magic in *The Tempest*. Show how your appreciation and understanding of this aspect of *The Tempest* have been informed by your study of *Dr Faustus* and critical readings of both plays.

13. How does Shakespeare make dramatic use of the minor characters in *The Tempest*? Show how your appreciation and understanding of the dramatic roles of three or four characters have been informed by your study of *Dr Faustus* and critical readings of both plays.

*Richard II and Edward II*

14. Examine how Shakespeare presents the themes of power and corruption in *Richard II*. Show how your appreciation and understanding of these elements of *Richard II* have been informed by your study of *Edward II* and critical readings of both plays.

15. Discuss the ways Shakespeare explores the themes of duty and obedience in *Richard II*. Show how your appreciation and understanding of these themes have been informed by your study of *Edward II* and critical readings of both plays.
Marking Guidelines

LT1: Poetry and Drama 1

Specimen Paper

General Advice to Examiners

• Make sure that you are familiar with the assessment objectives (A0s) 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 Grids, offering band descriptors for each Assessment Objective, and showing 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 they appear.

• When marking each question, use your professional judgement, in the light of decisions taken at the marking conference.

• Award marks for each relevant assessment objective and total them up.

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

A total of 60 marks is the maximum possible for this unit.
Relevant assessment objectives for LT1 as a whole:

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

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

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

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

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

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<th>LT1</th>
<th>%</th>
<th>AO1%</th>
<th>AO2%</th>
<th>AO3%</th>
<th>AO4%</th>
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<tr>
<td>SECTION A</td>
<td>30 (15)</td>
<td>10 (5)</td>
<td>10 (5)</td>
<td>10 (5)</td>
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<tr>
<td>SECTION B</td>
<td>30 (15)</td>
<td>10 (5)</td>
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<td>10 (5)</td>
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<td>TOTAL</td>
<td>60 (30)</td>
<td>20 (10)</td>
<td>20 (10)</td>
<td>10 (5)</td>
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SECTION A: Poetry post-1900

(30 MARKS)

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

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<tr>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
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<tbody>
<tr>
<td>(10 marks)</td>
<td>(10 marks)</td>
<td>(10 marks)</td>
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Notes

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

Eliot and Yeats

Q.1 Possible Approaches

- explore the complexity of Prufrock’s character
- discuss Eliot’s language and imagery of uncertainty
- attitudes to women
- connections with Lazarus and Hamlet
- other Eliot poems referred to might include Portrait of a Lady, The Waste Land (some of the speakers and Tiresias), and The Hollow Men
- Yeats poems might include Adam’s Curse, In Memory of Major Gregory, An Irish Airman Foresees His Death, The Fisherman, Easter 1916, A Prayer for My Daughter and The Municipal Gallery Revisited
- Dramatic first person speaking voices of Eliot’s poems could be connected to An Irish Airman’ but contrasted with most of Yeats’s poems about lovers and friends and heroes
- Impersonal (Eliot) compared to personal (Yeats)

Q.2 Possible Approaches

- Eliot poems chosen might include Preludes, Rhapsody on a Windy Night, The Waste Land, The Hollow Men and Marina
- Imagery to create atmosphere/mood
- In Eliot - weather (fog and wind), river, sea and flower imagery, rocky landscape
- In Yeats more symbolic use, linked to places and connected to love and beauty in poems such as The Lake Isle of Innisfree, The Wild Swans at Coole, Coole Park and Ballylee, 1931.
Larkin and Abse

Q.3 Possible Approaches

- attitude to the town in Here
- importance of lonely empty places (Here, Mr Bleaney, The Importance of Elsewhere)
- attitude to English landscape
- Places seen from the outside (Whitsun Weddings, MCMXIV)
- Links to death, absence of life
- In Abse more affection - for Cardiff and Wales
- Explores memories and places
- Places more linked to people than in case of Larkin
- Place linked to loss in both Abse and Larkin

Q.4 Possible Approaches

- could argue many of the poems come around to speaking about death (Nothing to be Said, Toads Revisited, Days)
- other poems – Ambulances, Essential Beauty, An Arundel Tomb – are more centrally about death
- death linked to language and imagery of loneliness, isolation and emptiness could argue these as important as death
- likely to argue death less central in Abse
- lot of elegies in Abse but more like celebrations of lives
- likely to connect death too with his Jewish inheritance

Plath and Hughes

Q.5 Possible Approaches

- readings of The Moon and The Yew Tree could include: the moon and tree are projections of Plath’s feelings; they represent the otherness of nature; they are symbols which contrast with the religious images in the poem; this is a poem that expresses no/some hope
- other likely poems might include: Tulips, Wuthering Heights, Little Fugue, The Bee Meeting, Winter Trees
- could agree with ‘threatening’ and link it to danger and death
- Plath also finds some beauty and sympathy in nature
- Plath has little affinity with natural world
- could comment on Plath’s close observation, striking images
- connections to Hughes might include: some agreement with threatening,
- comments on the energy, violence and power of the natural world
- the poet becoming part of nature (Wodwo)
- admiration for nature
- warmer, more sympathetic attitudes in poems such as Moortown poems
- different approach, powerful language, especially verbs, but also more narrative structure
Q.6 Possible Approaches

- likely poems: You’re, Morning Song, Cut, Face-Lift
- agree startling and surprising, especially similes e.g. ‘inert as a shoelace’, ‘maggots coil thin as pins’, ‘Your mouth opens clean as a cat’s’
- might argue imagery can be shocking (‘Ku Klux Klan’)
- comment on the remarkable range of reference - ‘a well-done sum’, ‘old sock-face, ragged on a darning egg’
- comment on directness of expression – ‘I became a still pebble’ (concision)
- also on importance of verbs and sounds
- some might argue that Plath’s imagery can be humorous and witty
- connections to Hughes: can be startling and surprising – Crow poems
- but also images of violence and power
- importance of strong verbs, rich textured language, narrative structure
- in comparison, poems are more dramatic, more action

Duffy & Pugh

Q.7 Possible Approaches

- discussion of A Healthy Meal could include references to:
- politics/social attitudes in its view of our treatment of animals, the ethics of eating, hypocrisy,
- irony - in the title and throughout
- juxtapositioning of words for satiric effect; ‘wishbones and pinkies’, ‘claret’ and ‘blood’
- use of sounds; ‘swish of oxtails languish on an earthen dish’; and their effects
- other likely poems: The Dolphins, Shooting Stars, Comprehensive
- issues might include: treatment of women, of minorities, of animals; social and political prejudices
- connections with Pugh: environmental issues in Earth Studies
- woman’s position in M.S.A.
- antiwar and violence in The Frozen Field, and Nothing Happened Here
- might connect with Pugh’s use of salient details, use of contrast,
- irony and narrative

Q.8 Possible Approaches

- characters created by monologues, often women speaking
- often chooses vulnerable figures, speaks of giving ‘an insight to an outside view’
- likely poems: Girl Talking, Head of English, Standing Female Nude, and any from The World’s Wife
- might refer to use of: speaking voice/tone; note-like form/concise expression; selection of salient details; humour; satire
- connections with Pugh: looking at characters from unusual viewpoint, eg Filing the Queen of Scots
- choosing ‘the unloved in legend’, eg John Howard
- characters from history and myth, eg Eirik the Red, Senesina/Farinelli
- use of humour and narrative, and detail
Heaney and Sheers

Q.9 Possible Approaches

- agree sounds are important
- evidence - words such as ‘squelch and slap’, ‘slap and plop’
- likely poems: Digging, Death of a Naturalist, Blackberry Picking, Clearances
- argue - also important the feel/touch of things, smell and sight
- memories are of childhood, family and rural life
- showing experience of change, decay, and wonder
- connects to Sheers by similar subject matter
- rural memories largely, family and childhood, death
- likely poems: Border Country, Hedge School (which may well be linked directly to Blackberry Picking)
- similar technique – language of the senses, also visual, use of similes

Q.10 Possible Approaches

- places – home and surrounding countryside, Ireland
- likely poems: The Peninsula, Bogland, The Strand at Lough Beg
- places linked to pre-history, history, family, childhood, political issues
- connections to Sheers: home, countryside, history and politics
- relation of present to past
- Irishness and Welshness
- language of the senses
- likely poems: Border Country, Mametz Wood, Y Gaer, The Hill Fort

Boland & Pollard

Q.11 Possible Approaches

- likely to focus on The Journey
- read it as: about the position and history of women; or as about the role of the woman writer, or the writer more generally
- might argue journeys in Boland are not so much real as extended metaphors or allegories about life’s meanings or mysteries
- other likely choices: New Territory (metaphor for life’s journey)
- The Pilgrim (an extended metaphor)
- On Holiday (explores the ordinary and the mysterious)
- Mise Eire ( perhaps only real journey, the female immigrant, escaping Eire yet cannot escape being homesick – another poem open to different readings)
- connections to Pollard: also poem called The Journey
- might compare intensity of looking in both poets
- could argue Pollard’s journeys are more real
- more about travel itself, morality of travel itself
- packed with details, more about the surface of the world
- both poets use journeys to explore deeper issues
Q.12 Possible Approaches

- in Boland locations show her descriptive powers
- could be read in line with her remark about ‘outlines underneath the surface’
- the way rich descriptions move towards hints of deeper meanings
- her interest in the ordinary becoming mysterious
- the influence of Ireland
- likely to comment on metaphors, effect of cumulative detail, close observation
- connections to Pollard: the importance of seeing and looking but not so close
- location and childhood links,
- likely to draw attention to differences – more attention to surface, to people and activities in Pollard, locations passed through
- style livelier, noisier, full of colour compared to Pollard’s fondness for the greyness of dusk
**LT1 Section A Assessment Grid**  
30 marks in total

<table>
<thead>
<tr>
<th>TOTAL MARK /30</th>
<th>Band 1</th>
<th>Band 2</th>
<th>Band 3</th>
<th>Band 4</th>
<th>Band 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AO1</strong> Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.</td>
<td>10 marks</td>
<td>0-2 marks</td>
<td>3-4 marks</td>
<td>5-6 marks</td>
<td>7-8 marks</td>
</tr>
<tr>
<td><strong>AO2</strong> Demonstrate detailed critical understanding in analysing the ways structure, form and language shape meanings in literary texts.</td>
<td>10 marks</td>
<td>0-2 marks</td>
<td>3-4 marks</td>
<td>5-6 marks</td>
<td>7-8 marks</td>
</tr>
<tr>
<td><strong>AO3</strong> Explore connections and comparisons between different literary texts informed by interpretations of other readers.</td>
<td>5 marks</td>
<td>0-1 mark</td>
<td>2 marks</td>
<td>3 marks</td>
<td>4 marks</td>
</tr>
</tbody>
</table>

**AO1**  
- Understands poems at a superficial or literal level.  
- Offers some ideas about poems.  
- Shows some grasp of basic terminology, though this may be occasional.  
- Errors in expression and lapses in clarity.

**AO2**  
- May identify a few basic stylistic features.  
- May offer narrative/descriptive comment on poems.  
- Occasional textual support.

**AO3**  
- May identify basic links between core and partner texts.  
- Can describe other views with partial understanding.

**AO1**  
- Attempts to engage with poems and organise material, though not always relevant to question.  
- Some, not always relevant use of concepts and terminology.  
- Expression may feature inaccuracies, more so at the lower end of the band.

**AO2**  
- Can make some basic points about use of structure, form and language to create meaning.  
- Can support some points by reference to poems.

**AO3**  
- Can acknowledge that poems may be interpreted in more than one way.

**AO1**  
- Engages with poems and response is mostly relevant to question.  
- Some sensible grasp of key concepts.  
- Generally appropriate terminology.  
- Expression tends to be accurate and clear, but there may be lapses.

**AO2**  
- Clear grasp of authors’ use of structure, form and language to create meaning.  
- Generally clear and appropriate textual support.

**AO3**  
- Makes generally clear and appropriate comparisons/connections between core and partner texts.

**AO1**  
- Clearly informed discussion of relevant poems.  
- Effectively structured argument.  
- Secure grasp of concepts and secure and sensible use of terminology.  
- Expression generally accurate and clear.

**AO2**  
- Sound analysis and evaluation of poetic techniques to create meaning.  
- Appropriate and secure textual support.

**AO3**  
- Makes productive and discerning comparisons/connections between core and partner texts.

**AO1**  
- Perceptive discussion of relevant poems.  
- Very well developed argument.  
- Confident grasp of concepts and apt use of terminology.  
- Accurate, fluent expression.

**AO2**  
- Detailed critical understanding of poetic techniques to create meaning.  
- Confident and apt textual support.

**AO3**  
- Confident and informed discussion of other relevant interpretations.

---

**AO3**  
- Makes purposeful use of specific comparisons and connections between core and partner texts.
SECTION B: Drama post-1990

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

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

Notes

Murmuring Judges

Q.13 Possible Approaches:

- **this scene brings two main threads of play together** – the police force and legal profession
- the women probably seen as the heroines – the characters with integrity who challenge the systems
- comments on the extract might include:
- the importance of the setting giving the women stature (above the city), isolation and secrecy suggests their vulnerability
- dialogue of mostly short speeches conveys honesty and directness
- tension at first meeting - audience wonders how Sandra will respond to Irina
- looks and movements important in creating recognition in each other that they are similar
- **in rest of play**
- why has Hare chosen two women to challenge the systems?
- Likely comments on Irina and legal system: exposes male chauvinism
- shows up the boys’ club system
- the concern for appearance and status
- shows how women are forced to use their appearance and sexuality to get on
- she is the only character who seems to care about truth and justice, and the individuals who get caught up in the system
- similar comments likely about Sandra: her encounters with chauvinism, racism, prejudice against the Irish, similar boys’ club attitude in police force
- likely to point out more sympathy in play for the police – use of humour
- effect on audience of Sandra’s relationship with Barry
- contrast with the other police woman, Esther
- again the one who puts the true facts and justice above expediency

Q.14 Possible Approaches:

- **extract** shows: Sir Peter stands for status and appearance being more important than justice
- uses Cuddeford to expose his superficiality (Desert Island Discs) and his considerable ego
- contrast with the dignity and integrity of Irina
- his pomposity as source of humour
- the boys’ club mentality and misogyny
• stage divided into three, shows opera set against prison, use of music – effect on audience’s feelings and moral sense
  **in rest of play**
• 2.5 key scene: shows his superficiality, laziness, his specious forensic skills
• his playing of the system, lack of interest in effect of law on individual,
• brings out his class prejudices
• likely to comment on the powerful dialogue, tone of language, edge of politeness
• on the structure of the scene which brings audience to Irina’s side
• his weakness in the face of Irina’s moral arguments

Oleanna

Q.15 Possible Approaches:

• **on extract**: power has moved back and fore between John and Carol
• Carol’s accusation of rape, as extreme feminist position
• John’s final actions as evidence that man-woman struggle rests on physical strength at bottom
• effects on audience of phone interruption, the carefully structured revelations, dialogue’s change of volume, pauses and violent actions
• on men-women power struggle: might comment on John’s patronising words and actions
  **in rest of play**
• on Carol’s sexist claims in Act 2
• John’s behaviour in Act 2, especially touching Carol
• Carol’s speech on power in Act 3
• other likely readings: could draw attention to conflict as result of teacher-student relationship and Carol’s claim of elitism
• another cause of conflict could be difficulty of communication (John’s ‘the screen we create’)

Q.16 Possible Approaches:

• **on extract**: attitudes include: is HE good for all?
• what is teacher’s role? Is it to ‘provoke’?
• has education become a game, exams a ritual?
• is education more than useful?
• Students are likely to comment on the balance of dialogue in the scene, the mismatch between John’s words and his actual behaviour, his vocabulary and tone, Carol’s hesitant speech here compared with later in the play, her shouting
  **in rest of play**, there are likely to be remarks on
• irony in that Carol becomes more articulate, asks questions, doesn’t just repeat teacher’s words and ideas, reverses their roles
• the idea of education as part of structure of power (Carol’s speech in Act 3) which raises questions of gender, status etc (who chooses the texts?)
• students might raise question whether Mamet thinks education can ever be free from these issues of power
Dancing at Lughnasa

Q.17 Possible Approaches:

- **on extract**: Gerry brings happiness to Chris (and Agnes), their reaction shows the emotional and sexual deprivation of their lives, its poverty
- he is full of liveliness, sexuality, promise and charm
- Gerry’s link to dance
- he is also unreliable and irresponsible - the disruption he causes exposes their vulnerability, emotional and economic, shows how the sisters are living on hope and religion
- a contrast to Kate, with her sense of duty and responsibility
- might also consider he shows male power over the women, they all watch him
- he has power over Chris and Agnes as the priest has power over Kate’s job
- **in rest of play**: explore Gerry’s further links to dance and ceremony
- his optimism v the social conditions of his life
- his links to Spanish Civil War, 2\(^{nd}\) WW, American culture
- the effect on audience of the dramatic structure of Michael’s speech describing Gerry’s future life – after this how we see Gerry at the end of the play

Q.18 Possible Approaches:

- **on extract**: importance of ceremony in their lives
- in religion in form of prayer - suggestion that pagan ceremony touches on deeper emotions and needs, Father Jack goes native and despite his memory loss can still go through the motions of the native dance
- dance is linked to ceremony, important for different reasons, Gerry and Chris’s dance could be a form of defiance, or could be a form of release from the poverty and narrowness of their lives, expression of love
- might comment on the significance of the absence of audible words in the ceremonies
- **in rest of play**: could comment on: ceremony linked to ‘some deep and true emotion’, something beyond words, linked to unity, to fun and to ‘open hearts’
- ceremony and dance in Ireland compared to ceremony/dance in Africa
- significance of Lughnasa festival
- ceremony set against the period of change 1936, the radio, American music, approach of Second World War
- Michael’s final speech
Arcadia

Q.19 Possible Approaches:

- **on extract**: Fermat’s last theorem notoriously difficult, but treated humorously, maths eased into the play
- humour linked to maths throughout scene
- link to carnal embrace, developed into link with heat and the mathematics of heat later in play
- the jam in the pudding, cannot unstir linked to the two historians in play and their attempts to unstir
- linked to time and free will – Newton’s Laws
- Thomasina’s theory/formula reducing all nature to maths, predicting future
- Central to Thomasina-Septimus relationship

- **in rest of Play**: 
  - humour
  - Valentine’s role, rediscovery of Thomasina’s formula
  - development of free will v determinism debate
  - maths v arts (thinking/feeling) debate as ways of understanding life

Q.20 Possible Approaches:

- **on extract**: her precocity in maths, Latin, recognising Shakespeare
- humour, her comments on Cleopatra and history
- youth and optimism and energy, new ideas and curiosity
- her role in the plot, carrying messages, linking ideas and characters
- her formula, its links to themes of free will and determinism

- **in rest of play**: 
  - she largely carries the mathematics interest
  - her spontaneity and directness encourage audience involvement and affection
  - response to foreknowledge of her death and her use (waltzing) at play’s climax
  - her humour and seriousness such as theme of heat from opening, ‘carnal embrace’ to theory of loss of heat and affect on world

Broken Glass

Q.21 Possible Approaches:

- **On extract**: short but complex scene so can be explored in detail
- look at Gellburg’s long, abject, detailed apology for the lost 611 deal
- comment on the language and tone – fear of displeasing and longing to belong
- his fear of being linked to another Jew in shady business deal
- his denial of his Jewishness and his acceptance, condoning of anti-semitism in the past
- contrast with Case’s air of superiority and tone, his outrage at implied accusation

- **in rest of play**: comment on Gellburg’s reaction to the treatment of Jews in Germany
- likely effects of Depression and attitudes to women on his Jewishness
- has his denial of his Jewishness led to his impotency - a parallel paralysis to Sylvia’s, with its effects on his personal life and happiness
Q.22 Possible Approaches:

- **On extract**: 1938 setting could be linked to effect on Sylvia of knowing what is happening to the Jews in Germany (play’s title)
- her paralysis linked to her trauma at their treatment, which could also imply wider paralysis of German Jews themselves (why aren’t they trying to leave?), and the paralysis in England and Roosevelt (why aren’t they helping?)
- her paralysis linked to the effect on her of Gellburg’s view of himself as man and Jew – his impotency - which, in turn could have roots in American anti-Semitism and the effects of the depression
- comment on ‘presentation’ likely to discuss the change in Sylvia in this scene when she speaks out about what she wants as a Jewish woman linked to 1938 attitudes to women working etc
- also contrast with Hyman – his masculine rationality and complacency
- all these issues and links developed through exploration of rest of the play

Kindertransport

Q.23 Possible Approaches

**On extract and rest of play**
- attention could be drawn to the ratcatcher music (the feelings it arouses) which becomes more important in other parts of the play
- and to the ratcatcher book, and its significance later in the play
- also to the setting in the store room and how it is used in the play
- discuss the way characters from different periods are on stage at the same time and effects on audience and how this device is used for dramatic effect in key parts of the play
- likely to link the use of dramatic techniques to Eva-Evelyn, and the mother-daughter-relationships, introduced in this extract

Q.24 Possible Approaches

**On extract and rest of play**
- this extract at the end of Act 1 brings into the open the effect of Kindertransport on Eva/Evelyn
- Faith has an important role in this
- Candidates are likely to draw attention to the stages by which tension is increased and the way in which Faith’s own memories are used to do this
- Faith’s behaviour explored to illustrate how the Kindertransport experience has affected Eva
- Faith’s role in the play clearly linked to Samuels’s exploration of mother-daughter relationships
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<td>• Perceptive discussion of play which may present individual reading.</td>
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<td><strong>AO2</strong> Demonstrate detailed critical understanding in analysing the ways structure, form and language shape meanings in literary texts.</td>
<td>• May identify a few basic features of language/dramatic techniques/structure.</td>
<td>• Can make some basic points about use of language/dramatic techniques/structure to create meaning.</td>
<td>• Clear grasp of playwright’s use of language/dramatic techniques/structure to create meaning.</td>
<td>• Sound analysis and evaluation of playwright’s use of language/dramatic techniques/structure to create meaning.</td>
<td>• Perceptive critical analysis of playwright’s use of language/dramatic techniques/structure to create meaning.</td>
</tr>
<tr>
<td>10 marks</td>
<td>• May offer narrative/descriptive comment.</td>
<td>• Can support some points by reference to text.</td>
<td>• Generally clear and appropriate textual support.</td>
<td>• Appropriate and secure textual support.</td>
<td>• Confident and apt textual support.</td>
</tr>
<tr>
<td></td>
<td>• Occasional support from text.</td>
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</tr>
<tr>
<td><strong>AO4</strong> Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</td>
<td>• May describe basic context in question focus.</td>
<td>• Can acknowledge the importance of context in question focus.</td>
<td>• Clear grasp of the importance of context in question focus.</td>
<td>• Sound appreciation of significance and influence of context in question focus.</td>
<td>• Perceptive discussion of significance and influence of context in question focus.</td>
</tr>
<tr>
<td>10 marks</td>
<td>• May describe wider context in which play is written and received.</td>
<td>• Basic grasp of wider context in which play is written and received.</td>
<td>• Clear grasp of wider context in which play is written and received.</td>
<td>• Sound analysis of wider context in which play is written and received.</td>
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</tbody>
</table>
General Advice to Examiners

- 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, with a brief overview.
- Assessment Grid, offering band descriptors for each Assessment Objective, and showing 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/summative band descriptors/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where they appear.

- When marking each question, use your professional judgement, in the light of decisions taken at the marking conference.

- Award marks for each relevant assessment objective and total them up.

In this unit candidates are required to answer two sections. Both Section A and Section B are to be marked out of 40 marks, making a maximum possible total of 80 marks for this unit.
The synoptic nature of the examination means that questions in both Sections A and B make complex and rigorous demands on candidates. **Please note that all AOs are assessed in both sections of the paper.**

**Relevant assessment objectives for LT4:**

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

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

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

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

**Weighting of assessment objectives LT4 (full A level in brackets)**

<table>
<thead>
<tr>
<th>LT4</th>
<th>%</th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
</tr>
</thead>
<tbody>
<tr>
<td>SECTION A</td>
<td>30</td>
<td>7.5 (3.75)</td>
<td>7.5 (3.75)</td>
<td>7.5 (3.75)</td>
<td>7.5 (3.75)</td>
</tr>
<tr>
<td>SECTION B</td>
<td>30</td>
<td>7.5 (3.75)</td>
<td>7.5 (3.75)</td>
<td>7.5 (3.75)</td>
<td>7.5 (3.75)</td>
</tr>
<tr>
<td>TOTAL</td>
<td>60</td>
<td>15 (7.5)</td>
<td>15 (7.5)</td>
<td>15 (7.5)</td>
<td>15 (7.5)</td>
</tr>
</tbody>
</table>
Section A
40 MARKS

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

AO1       AO2       AO3       AO4
(10 marks) (10 marks) (10 marks) (10 marks)

Notes

Q.1 “The appeal of narrative poetry lies in the characters portrayed rather than the stories told.” Discuss this view with detailed analysis of your set text and close reference to one of the poetry extracts which follow.

Overview

This question is most likely to be attempted by those who have studied *The Wife of Bath, Paradise Lost* or *Lyrical Ballads*. Responses are likely to feature comparisons with the Tennyson extract but some candidates could link to *The Ruined Maid* in their considerations of character and story. It is possible that candidates could select a different poem and argue that it links to the poet(s) studied in relevant ways. In this case, the strength of the candidate’s argument/insight will be crucial in the assessment. We should not expect to see an equal treatment of both core text and unseen extract; candidates should be rewarded for their arguments and ability to make connections between texts. We may expect candidates to select some of the following approaches to the question. It is also possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

Possible Approaches

- Focus on description, imagery, dramatic dialogue
- Discussion of historical, literary and cultural contexts/conventions in which the works were written and are read
- Evaluation of narrative techniques and characterization
- Use of critical readings of the core text as support: this might take the form of quotation from critical sources or a more general indication of other ways of reading texts which builds upon the view expressed in the question.
- Examples of links which could be made:
  - Chaucer and Hardy’s poem and rhyme and metre/satire/humour/morality/attitudes to women/language and idiom
  - Milton and Tennyson: blank verse/traditions of epic poetry/good and evil/conflict/setting/similes
  - Wordsworth / Coleridge and Hardy: apparent simplicity of style/rural characters and setting/moral issues/attitudes to women/nature/rhyme and metre-dialogue
Q.2 To what extent would you agree that religious poetry challenges as well as celebrates the religious sentiments of its day? Discuss this view with close reference to your set text and one of the poetry extracts which follow.

Overview

Most likely to be attempted by those who have studied Donne, Milton, Wordsworth/Coleridge or Blake. Responses could feature comparisons with Herbert or Rossetti, but some candidates might select Thomas or attempt links with Tennyson and Hardy. In these cases, the strength of the candidate’s argument/insight will be crucial in the assessment. We should not expect to see an equal treatment of both core text and unseen extract; candidates should be rewarded for their arguments and ability to make connections between texts. We may expect candidates to select some of the following approaches to the question. It is also possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

Possible Approaches

- Focus on the ways the poet(s) challenges and/or celebrates religious sentiments/divinity through language, imagery, tone and structure of poetry
- Discussion of historical, literary and cultural contexts/conventions in which the poems were written and are read
- Analysis and evaluation of the ways religious attitudes in the core text are illuminated by critical readings: this might take the form of quotation from critical sources or a more general indication of other ways of reading texts which builds upon the view expressed in the question.

Examples of the links which could be made:
- Donne’s use of metaphysical conceit/imagery/voice linked to Herbert’s or Rossetti’s
- Presentation of God’s power/majesty/justice/mercy in Milton linked to the presentation of similar or other qualities in Herbert and Rossetti
- Less specific/pantheistic religious attitudes in Wordsworth/Coleridge linked to the Rossetti and Thomas
- Blake’s apparent simplicity of form/imagery linked to Herbert, Rossetti or Thomas
- Blake’s challenging of accepted norms linked to Herbert, Rossetti or Thomas.
Q.3 “Rather than simply delighting us with the beauty of Nature, some poems seem primarily designed to teach important moral lessons.” Discuss this view with close reference to your set text and one of the poetry extracts which follow.

Overview

Most likely to be attempted by those who have studied Wordsworth and Coleridge, Blake or Milton but it is possible that candidates who have prepared Donne or Chaucer could find ways into the task. The most likely links are to Thomas and Tennyson, but Rossetti, Herbert and Hardy could also provide relevant and useful material. In these cases, the strength of the candidate’s argument/insight will be crucial in the assessment. We should not expect to see an equal treatment of both core text and unseen extract; candidates should be rewarded for their arguments and ability to make connections between texts. We may expect candidates to select some of the following approaches to the question. It is also possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking. Examples of links which could be made:

Possible Approaches

- Focus on the presentation of the beauty of nature, both abstract and concrete, through language choices, imagery/tone/verse forms/rhyme and metre
- Consideration of the meaning and applicability of “moral lessons” in the context of the poetry studied
- Discussion of historical, literary and cultural contexts/conventions in which the poems were written and are read
- Analysis and evaluation of the ways the presentation of nature in the core text are illuminated by critical readings: this might take the form of quotation from critical sources or a more general indication of other ways of reading texts which builds upon the view expressed in the question.
- Examples of the links which could be made:

  - Use of landscape/weather moods/wild creatures in Wordsworth/Coleridge and Thomas to provide moral dimension as well as natural beauty
  - Wordsworth and Coleridge’s poetic technique (use of metaphor/simile) and natural imagery linked to Tennyson’s
  - Unexpected complexity and abstraction of Blake’s apparently simple views/techniques linked to Thomas’s or Rossetti’s or Herbert’s
  - The grandeur/corruption of the natural world in Milton’s poetry linked with the dramatic imagery of Herbert or the innocence (form and content) but implicit threat in Thomas’ poem.
Q.4 Evaluate the ways in which poets manage to create profound significance beneath an apparently simple form of poetry. Discuss this view with close reference to your set text and one of the poetry extracts which follow.

Overview

While this task could, in theory, be attempted by candidates who have studied any of the set texts those most likely to respond will probably have prepared Chaucer or Blake or Wordsworth and Coleridge. The most likely links are to Hardy and Thomas but attempts could be made to connect with any of the unseen poems. Wherever links are made, the strength of the candidate’s argument/insight will be crucial in the assessment. We should not expect to see an equal treatment of both core text and unseen extract; candidates should be rewarded for their arguments and ability to make connections between texts. We may expect candidates to select some of the following approaches to the question. It is also possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

Possible Approaches

- Discussion of apparent simplicity in the poet(s) studied covering: form, imagery, subject matter, verse features and balanced with consideration of the possible profound significance/ implicit meaning/symbolic qualities of the works
- Discussion of historical, literary and cultural contexts/conventions in which the poems were written and are read
- Analysis and evaluation of the ways the apparent simplicity but possible profundity in the core text are illuminated by critical readings: this might take the form of quotation from critical sources or a more general indication of other ways of reading texts which builds upon the view expressed in the question.
- Examples of the links which could be made:
  - Simple form of Chaucer’s narrative poetry linked to Hardy’s poem with consideration of the profound human/moral issues in each
  - Apparently simple subject matter in both concealing complexity
  - Blake’s “simple” subjects and landscapes linked to Hardy
  - Blake’s apparently naïve verse linked to Thomas
  - “Simple” stories or subjects in Wordsworth and Coleridge linked to Hardy and Thomas
  - Blake’s or Wordsworth’s and Coleridge’s simple characters and scenes linked to Rossetti
  - Considerations of simple/complex characterization in any of the poets studied linked to Herbert’s techniques.
Q.5 “Imagery is the key to poetic feeling rather than thought.” Consider how far you would agree with this statement, by close reference to your set text and one of the poetry extracts which follow.

Overview

While this task could, in theory, be attempted by candidates who have studied any of the set texts, those most likely to respond will probably have prepared Donne, Milton, Wordsworth and Coleridge or Blake, but candidates who have prepared Chaucer might also find valid ways into the question. Connections could be made with any of the unseen poems but wherever links are made, the strength of the candidate’s argument/insight will be crucial in the assessment. We should not expect to see an equal treatment of both core text and unseen extract; candidates should be rewarded for their arguments and ability to make connections between texts. We may expect candidates to select some of the following approaches to the question. It is also possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking. Examples of links which could be made:

Possible Approaches

- Focus upon the central debate in the question may trigger strong polarized responses as candidates attempt to show, for example, that a flea or a pair of compasses in Donne is the key to the poet’s thoughts and/or feelings. The same could be attempted with Milton’s epic similes; Wordsworth’s and Coleridge’s landscapes or Blake’s animals.
- Discussion of historical, literary and cultural contexts/conventions in which the poems were written and are read
- Analysis and evaluation of the ways that use of imagery in the core text is illuminated by critical readings: this might take the form of quotation from critical sources or a more general indication of other ways of reading texts which builds upon the view expressed in the question.
- Examples of the links which could be made:
  - Donne’s metaphysical imagery with Herbert’s or with Rossetti’s imagery – linking religious feeling/thought
  - Milton’s passion/intellectual argument with Herbert’s or Rossetti’s approaches
  - Wordsworth’s and Coleridge’s nature imagery/moral vision linked to Herbert, Hardy, Rossetti or Thomas
  - Blake’s images marrying emotion and ideas with similar techniques in Herbert, Rossetti, Hardy and Thomas
  - Chaucer or Milton’s techniques for stimulating responses to characters linked to Tennyson, Hardy or Herbert.
SECTION B

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

<table>
<thead>
<tr>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
</tr>
</thead>
<tbody>
<tr>
<td>(10 marks)</td>
<td>(10 marks)</td>
<td>(10 marks)</td>
<td>(10 marks)</td>
</tr>
</tbody>
</table>

Notes

King Lear and Oedipus Rex

Q.6 Candidates may take a variety of approaches which could include the following:

- The physical blindness of characters (Gloucester and Oedipus)
- Blinding – actual and metaphorical - as punishment for sin / ignorance/foolishness
- Lear’s blindness to wisdom, virtue (contrasted by king of France’s clarity of vision)
- Gloucester’s “blindness” to trickery and deceit
- Blindness to consequences of actions (Goneril and Regan)
- Blindness and justice
- The ways actual, moral and intellectual “blindness” dictate plots and character development
- Comparisons between Lear and Oedipus – arrogant in their blindness – failure to follow legitimate advice
- Comparisons and contrasts between the family circumstances of both protagonists – “blinded” by power and past prowess – cannot see when they are shown the truth (role of Fool and Tiresias)
- Dramatic irony – characters blind to what audiences can see.

Q.7 Candidates may take a variety of approaches which could include the following:

- Nature (Goddess) could be seen as a force dictating fates
- Morally neutral power
- Human nature and animal nature (“tigers not daughters”)
- The natural child (Edmund)
- Imagery/language used to present ideas about nature
- The threats of the natural world
- The natural bonds involved in family relationships
- Natural behaviour as far as obedience, loyalty and honour are concerned
- All of the above as dramatic devices
- The social/cultural issues involved in unnatural circumstances – taboos
- Fixed and changing attitudes towards what is natural.
Hamlet and The Revenger’s Tragedy

Q.8 Candidates may take a variety of approaches which could include the following:

- Different sorts of crime – explicitly illegal (murder) or more abstract ideas such as lack of trust, respect, honour, loyalty
- Crime and punishment seen as the central structuring devices in both texts
- Man’s punishment and the punishment of heaven
- The legality / virtue of different kinds of punishment.
- The balance of minor crimes committed to punish a major crime (cruel to be kind)
- Different motives for crime: lust, gain, revenge, restoration of honour
- Close comparison of motives and punishment techniques in both texts
- Issues of power and rank connected with central themes of crime and punishment
- Language/imagery used to present crime and punishment (“bloody, bawdy villain…lecherous, treacherous” ; “fatted all the region kites on this slave’s offal” etc)
- Moral problems for audience around hero/revenger/criminal/sinner
- Plays as products of societies with different moral codes from our own.

Q.9 Candidates may take a variety of approaches which could include the following:

- Fathers and sons – Old Hamlet/The Prince; Old Fortinbras/Young Fortinbras; Polonius/Laertes; The Duke/Lussurioso; Uncles and Nephews – Old Norway and Fortinbras; Claudius/Hamlet. Mothers and sons: hamlet/Gertrude; The Duchess and her 3 sons: Vindice and Gratiana. Fathers and daughters; husbands and wives; brothers and sisters and so on – many possible permutations of basic material.
- Healthy and diseased relationships
- Connections between family issues and national/political matters
- Duty and obligation
- Family loyalty as basic structuring device in both plays
- “Step” relationships (fathers, sons, mothers, brothers) in both plays; exploration of sexual taboos
- Revenge motives
- Language and imagery used to present family relationships
- “Sins” against the family eg adultery / incest.
Measure For Measure and The Duchess of Malfi

Q.10 Candidates may take a variety of approaches which could include the following:

- Benign and malign types of deceit to achieve ends eg Duchess attempts to deceive her brothers for love of Antonio; Angelo deceives so as to seduce Isabella. The Duke disguises himself to deceive Angelo et al; Ferdinand deceives his sister with wax effigies
- Deceit as a structuring device in the plots and element of characterization
- Moral perspectives on deceit
- Relationship between presentation of deceit and cultural values
- Selfish and unselfish behaviour (eg Bosola and the Duke)
- Self-deceit (key C17th idea of knowing oneself) and implications for plot and character
- Flattery
- Deceit and social hierarchy
- Deceit as element of Machiavellian politics.

Q.11 Candidates may take a variety of approaches which could include the following:

- A discussion of the justice of punishing sexual “transgression” in both plays
- Consideration of the different punishments handed down to a variety of characters
- The ethics and operation of mercy - pardons/forgiveness/repentance
- Legal justice and natural justice
- Characters desire for justice as structuring devices within the plays (eg Bosola seeks fair recompense for service; the Duke seeks the re-establishment of law) with implications for characterization
- Issues around revenge
- The language and imagery used to present the dramatists’ treatment of justice
- Human and heavenly justice.
- Just rulers / leaders in the plays’ cultural contexts.

The Tempest and Dr Faustus

Q.12 Candidates may take a variety of approaches which could include the following:

- “Black” and “white” elements of magic
- Sources of magical power – Christian and pagan contexts
- Creative and destructive uses
- Magic as a structuring device for plot and characters
- How magical powers and events shape the course of the dramas
- Moral issues surrounding supernatural powers
- The language and imagery of magic
- Renaissance notions of legitimate and forbidden knowledge
- Magic within the context of a hierarchical society.
Q.13 Candidates may take a variety of approaches which could include the following material:

- Discussion of the nature/ dramatic qualities of minor characters
- Consideration of theatrical traditions – eg types from Morality Plays
- Use of minor characters in supporting development of main characters
- Used to illustrate/reinforce themes
- Devices for plot development / linking episodes and links with audience
- Authors’ comic and/or satirical purposes
- Language and behaviour of minor characters taking reflecting plays’ cultural contexts.

**Richard II and Edward II**

Q.14 Candidates may take a variety of approaches which could include the following:

- Presentation of power of absolute monarchy seen through Elizabethan perspectives of Divine Right
- Balance of Kings’ privileges / responsibilities /duties
- Corrupt use of power – damage to rights of subjects
- Personal corruption (unacceptable relationships/profligacy/greed) in monarchs
- Conspiracy / treason / rights and wrongs of rebellion
- Language of power/majesty; imagery reinforcing establishment and decay of power
- Consideration of Marlowe’s and Shakespeare’s political world – links to contemporary Elizabethan events eg Essex rebellion
- Discussion of dramatic status of powerful figures – tragic heroes with corruption as central flaw. Or other ways of viewing them.

Q.15 Candidates may take a variety of approaches which could include the following:

- Rulers’ abilities/right to command subjects’ dutiful obedience could be seen as the key structuring factor in both plays
- Consideration of the ways characters are developed through the authors’ presentation of duty and obedience
- Discussion of The language and imagery used to develop the twin themes (eg Richard to Bolingbroke (“Your heart is up I know/ Thus high at least [touching his own head] although your knee be low”)
- Moral issues of duty and obedience to bad king
- Related theological issues (treason and sacrilege).
<table>
<thead>
<tr>
<th>Total Mark /40</th>
<th>Band 1</th>
<th>Band 2</th>
<th>Band 3</th>
<th>Band 4</th>
<th>Band 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AO1</strong> Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.</td>
<td>• Understands poems at a superficial or literal level.</td>
<td>• Attempts to engage with poems and structure response, though not always relevant to question.</td>
<td>• Engages creatively with poems and response mostly relevant to question.</td>
<td>• Clearly informed and creative response to poetry.</td>
<td>• Sophisticated, creative and individual response to poetry.</td>
</tr>
<tr>
<td>10 marks</td>
<td>• Offers some ideas about poems.</td>
<td>• Some, not always relevant use of concepts and terminology.</td>
<td>• Some sensible use of key concepts.</td>
<td>• Coherent and sound argument.</td>
<td>• Very effective organisation.</td>
</tr>
<tr>
<td>0-2 marks</td>
<td>• Shows some grasp of basic terminology, though this may be occasional.</td>
<td>• Expression may feature inaccuracies.</td>
<td>• Generally appropriate terminology.</td>
<td>• Sound and apt application of concepts and terminology.</td>
<td>• Confident, sophisticated use of concepts and terminology.</td>
</tr>
<tr>
<td>3-4 marks</td>
<td>• Errors in expression and lapses in clarity.</td>
<td>• Purposeful, detailed discussion of use of language/form/structure to create meaning.</td>
<td>• Expression generally accurate and clear, with some lapses.</td>
<td>• Expression generally accurate and clear.</td>
<td>• Writes with flair and accuracy.</td>
</tr>
<tr>
<td>5-6 marks</td>
<td>• Clearly informed and relevant responses to question.</td>
<td>• Generally clear and appropriate textual support.</td>
<td>• Sound grasp of implicit meaning.</td>
<td>• Confident and apt textual support.</td>
<td>• Confident discussion of implicit meaning.</td>
</tr>
<tr>
<td>7-8 marks</td>
<td>• Grasps implicit meanings.</td>
<td>• Can make some points about use of language/form/structure to create poetic meaning.</td>
<td>• Sound and apt use of specific connections and comparisons between set text poems and unseen poem.</td>
<td>• Productive and illuminating comparisons/connections between set text poems and unseen poem.</td>
<td>• Mature and confident discussion of other relevant interpretations of set text poems.</td>
</tr>
<tr>
<td>9-10 marks</td>
<td>• Can offer narrative/descriptive comment.</td>
<td>• Can support some points by reference to poems.</td>
<td>• Makes clear and purposeful use of other relevant interpretations of set text poems.</td>
<td>• Autonomous, independent reader.</td>
<td>• Perceptive discussion of significance and influence of contexts.</td>
</tr>
</tbody>
</table>

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

| 10 marks | • May identify basic features of language/form/structure in poems. | • Can make some points about use of language/form/structure to create poetic meaning. | • Purposeful, detailed discussion of use of language/form/structure to create meaning. | • Sound analysis and evaluation of use of language/form/structure to create meaning. | • Perceptive critical analysis and evaluation of poetic techniques. |
| 0-2 marks | • May offer narrative/descriptive comment. | • Can support some points by reference to poems. | • Generally clear and appropriate textual support. | • Neat and secure textual support. | • Confident and apt textual support. |
| 3-4 marks | • Occasional support. | • Can show some grasp of implicit meaning. | • Grasps implicit meanings. | • Sound grasp of implicit meaning. | • Confident discussion of implicit meaning. |
| 5-6 marks | • Confident discussion of other relevant interpretations of set text poems. | • Makes generally clear and appropriate comparisons/connections between set text poems and unseen poem. | • Makes clear and purposeful use of other relevant interpretations of set text poems. | • Mature and confident discussion of other relevant interpretations of set text poems. | • Perceptive discussion of significance and influence of contexts. |
| 7-8 marks | • Confident discussion of implicit meaning. | • Makes purposeful use of other relevant interpretations of set text poems. | • Makes clear and purposeful use of other relevant interpretations of set text poems. | • Autonomous, independent reader. | • Confident analysis of connections between texts and contexts. |
| 9-10 marks | • Confident discussion of other relevant interpretations of set text poems. | • Makes purposeful use of other relevant interpretations of set text poems. | • Mature and confident discussion of other relevant interpretations of set text poems. | • Autonomous, independent reader. | • Confident analysis of connections between texts and contexts. |

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

| 5 marks | • May identify superficial connections/comparisons between set text poems and unseen poem. | • Can make some superficial, usually valid comparisons/connections between set text poems and unseen poem. | • Makes generally clear and appropriate comparisons/connections between set text poems and unseen poem. | • Makes purposeful and sound use of specific connections and comparisons between set text poems and unseen poem. | • Mature and confident discussion of other relevant interpretations of set text poems. |
| 0-1 mark | • Can describe other views of set poems with partial understanding. | • Can acknowledge that set text poems may be interpreted in more than one way. | • Makes use of other relevant interpretations of set text poems. | • Makes clear and purposeful use of other relevant interpretations of set text poems. | • Autonomous, independent reader. |
| 2 marks | • Can acknowledge other views of set poems with partial understanding. | • Makes some connections between texts and contexts. | • Clear grasp of the significance and influence of contexts. | • Sound appreciation of significance and influence of contexts. | • Confident analysis of connections between texts and contexts. |
| 3 marks | • Can acknowledge that set text poems may be interpreted in more than one way. | • Makes some connections between texts and contexts. | • Clear understanding of connections between texts and contexts. | • Sound understanding of connections between texts and contexts. | • Confident analysis of connections between texts and contexts. |
| 4 marks | • Makes use of other relevant interpretations of set text poems. | • Clear grasp of the significance and influence of contexts. | • Clear understanding of connections between texts and contexts. | • Clear understanding of connections between texts and contexts. | • Confident analysis of connections between texts and contexts. |
| 5 marks | • Makes purposeful and sound use of specific connections and comparisons between set text poems and unseen poem. | • Clear grasp of the significance and influence of contexts. | • Sound appreciation of significance and influence of contexts. | • Confident analysis of connections between texts and contexts. | • Confident analysis of connections between texts and contexts. |
## LT4 Section B  
### Assessment Grid  
#### 40 marks in total

<table>
<thead>
<tr>
<th>Total Mark /40</th>
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<td><strong>AO1</strong> Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.</td>
<td>10 marks</td>
<td>0-2 marks</td>
<td>3-4 marks</td>
<td>5-6 marks</td>
<td>7-8 marks</td>
</tr>
<tr>
<td>understands plays at a superficial or literal level.</td>
<td>Attempts to engage with plays and structure response, though not always relevant to question.</td>
<td>Clearly informed and creative response to plays.</td>
<td>Coherent and sound response to plays.</td>
<td>Sophisticated, creative and individual response to plays.</td>
<td></td>
</tr>
<tr>
<td>Offers some ideas about the plays.</td>
<td>Some, not always relevant use of concepts and terminology.</td>
<td>Some sensible use of key concepts.</td>
<td>Sound and apt application of concepts and terminology.</td>
<td>Very effective organisation.</td>
<td></td>
</tr>
<tr>
<td>Some use of basic terminology, though this may be occasional.</td>
<td>Expression generally accurate and clear, with some lapses.</td>
<td>Generally appropriate terminology.</td>
<td>Expression generally accurate and clear.</td>
<td>Confident, sophisticated use of concepts and terminology.</td>
<td></td>
</tr>
<tr>
<td>Errors in expression and lapses in clarity.</td>
<td></td>
<td>Confident, sophisticated use of concepts and terminology.</td>
<td></td>
<td>Writes with flair and accuracy.</td>
<td></td>
</tr>
<tr>
<td><strong>AO2</strong> Demonstrate detailed critical understanding in analysing the ways structure, form and language shape meanings in literary texts.</td>
<td>10 marks</td>
<td>0-2 marks</td>
<td>3-4 marks</td>
<td>5-6 marks</td>
<td>7-8 marks</td>
</tr>
<tr>
<td>May identify a few basic stylistic features.</td>
<td>Can make some points about use of language/dramatic techniques/structure to create meaning.</td>
<td>Purposeful, detailed discussion of use of language/dramatic techniques/structure to create meaning.</td>
<td>Sound analysis and evaluation of use of language/dramatic techniques/structure to create meaning.</td>
<td>Perceptive critical analysis and evaluation of playwrights’ techniques.</td>
<td></td>
</tr>
<tr>
<td>May offer narrative/descriptive comment on plays.</td>
<td>Can support some points by reference to plays.</td>
<td>Generally clear and appropriate textual support.</td>
<td>Neat and secure textual support.</td>
<td>Confident and apt textual support.</td>
<td></td>
</tr>
<tr>
<td><strong>AO3</strong> Explore connections and comparisons between different literary texts informed by interpretations of other readers.</td>
<td>5 marks</td>
<td>0-1 mark</td>
<td>2 marks</td>
<td>3 marks</td>
<td>4 marks</td>
</tr>
<tr>
<td>May identify superficial connections/comparisons between core and partner plays.</td>
<td>Can make some superficial, usually valid comparisons/connections between core and partner plays.</td>
<td>Makes generally clear and appropriate comparisons/connections between core and partner plays.</td>
<td>Makes purposeful and sound use of specific connections and comparisons between core and partner plays.</td>
<td>Mature and confident discussion of other relevant interpretations.</td>
<td></td>
</tr>
<tr>
<td>Can describe other views with partial understanding.</td>
<td>Can acknowledge that plays may be interpreted in more than one way.</td>
<td>Makes use of other relevant interpretations.</td>
<td>Makes clear and purposeful use of other relevant interpretations.</td>
<td>Autonomous, independent reader.</td>
<td></td>
</tr>
<tr>
<td><strong>AO4</strong> Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</td>
<td>5 marks</td>
<td>0-1 mark</td>
<td>2 marks</td>
<td>3 marks</td>
<td>4 marks</td>
</tr>
<tr>
<td>May describe wider contexts in which plays are written and received.</td>
<td>Can acknowledge the importance of contexts.</td>
<td>Clear grasp of the significance and influence of contexts.</td>
<td>Sound appreciation of significance and influence of contexts.</td>
<td>Perceptive discussion of significance and influence of contexts.</td>
<td></td>
</tr>
<tr>
<td>Attempts to make superficial connections between texts and contexts.</td>
<td>Makes some connections between texts and contexts.</td>
<td>Clear understanding of connections between texts and contexts.</td>
<td>Sound understanding of connections between texts and contexts.</td>
<td>Confident analysis of connections between texts and contexts.</td>
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GCE English Literature SAMs (2009 onwards) ED  
28 June 2011