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Pearson Edexcel
Level 3 GCE

Centre Number

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Candidate Number

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English Literature

Advanced

Paper 1: Drama

Thursday 15 June 2017 – Morning

Time: 2 hours 15 minutes

Paper Reference

9ET0/01

You must have:

Prescribed texts (clean copies only)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question in **Section A** and **one** question in **Section B** on your chosen texts.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- In your answers, you must **not** use texts that you have used in your coursework.

Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

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Pearson

SECTION A: Shakespeare

Answer ONE question on the text you have studied. Begin your answer on page 6.

TRAGEDY

Antony and Cleopatra

EITHER

- 1 Explore the ways in which Shakespeare presents death in *Antony and Cleopatra*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 1 = 35 marks)

OR

- 2 Explore Shakespeare's presentation of Antony in *Antony and Cleopatra*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 2 = 35 marks)

Hamlet

EITHER

- 3 Explore how Shakespeare presents suffering in *Hamlet*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 3 = 35 marks)

OR

- 4 Explore how Shakespeare makes use of the play within the play in *Hamlet*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 4 = 35 marks)

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Answer ONE question on the text you have studied. Begin your answer on page 6.

King Lear

EITHER

- 5 Explore the ways in which Shakespeare treats the theme of madness in *King Lear*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 5 = 35 marks)

OR

- 6 Explore Shakespeare's presentation of Edmund in *King Lear*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 6 = 35 marks)

Othello

EITHER

- 7 Explore Shakespeare's presentation of the relationship between Othello and Iago in *Othello*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 7 = 35 marks)

OR

- 8 Explore how Shakespeare treats the theme of love in *Othello*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 8 = 35 marks)



P 4 9 1 2 0 A 0 3 2 8

Answer ONE question on the text you have studied. Begin your answer on page 6.

COMEDY

A Midsummer Night's Dream

EITHER

- 9 Explore Shakespeare's treatment of power in *A Midsummer Night's Dream*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 9 = 35 marks)

OR

- 10 Explore how Shakespeare makes use of different plot lines in *A Midsummer Night's Dream*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 10 = 35 marks)

Measure for Measure

EITHER

- 11 Explore how Shakespeare makes use of the movement between different settings in *Measure for Measure*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 11 = 35 marks)

OR

- 12 Explore Shakespeare's presentation of the Duke in *Measure for Measure*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 12 = 35 marks)

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Answer ONE question on the text you have studied. Begin your answer on page 6.

The Taming of the Shrew

EITHER

- 13 Explore Shakespeare's presentation of courtship in *The Taming of the Shrew*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 13 = 35 marks)

OR

- 14 Explore how Shakespeare makes use of play acting and disguise in *The Taming of the Shrew*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 14 = 35 marks)

Twelfth Night

EITHER

- 15 Explore the ways in which Shakespeare presents the relationship between Orsino and Olivia in *Twelfth Night*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 15 = 35 marks)

OR

- 16 Explore the idea that Shakespeare presents *Twelfth Night* as a festive comedy. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 16 = 35 marks)



Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 1 ☐

Question 2 ☐

Question 3 ☐

Question 4 ☐

Question 5 ☐

Question 6 ☐

Question 7 ☐

Question 8 ☐

Question 9 ☐

Question 10 ☐

Question 11 ☐

Question 12 ☐

Question 13 ☐

Question 14 ☐

Question 15 ☐

Question 16 ☐

Write your answer here:

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SECTION B: Other Drama

Answer ONE question on the text you have studied. Begin your answer on page 20.

TRAGEDY

Doctor Faustus, Christopher Marlowe

EITHER

- 17 Explore how Marlowe creates ambiguity in *Doctor Faustus*. You must relate your discussion to relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

- 18 Explore Marlowe's presentation of the character of Wagner in *Doctor Faustus*. You must relate your discussion to relevant contextual factors.

(Total for Question 18 = 25 marks)

The Duchess of Malfi, John Webster

EITHER

- 19 Explore Webster's presentation of a corrupted court in *The Duchess of Malfi*. You must relate your discussion to relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

- 20 Explore how Webster creates uncertainty in *The Duchess of Malfi*. You must relate your discussion to relevant contextual factors.

(Total for Question 20 = 25 marks)

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Answer ONE question on the text you have studied. Begin your answer on page 20.

The Home Place, Brian Friel

EITHER

- 21 Explore how Friel exploits conflicting loyalties in *The Home Place*. You must relate your discussion to relevant contextual factors.

(Total for Question 21 = 25 marks)

OR

- 22 Explore the ways Friel creates a sense of nostalgia in *The Home Place*. You must relate your discussion to relevant contextual factors.

(Total for Question 22 = 25 marks)

A Streetcar Named Desire, Tennessee Williams

EITHER

- 23 Explore how Williams allows us to see different points of view in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

(Total for Question 23 = 25 marks)

OR

- 24 Explore the ways Williams portrays the rise of a new social order in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

(Total for Question 24 = 25 marks)



Answer ONE question on the text you have studied. Begin your answer on page 20.

COMEDY

The Importance of Being Earnest, Oscar Wilde

EITHER

- 25 Explore how Wilde presents social status in *The Importance of Being Earnest*. You must relate your discussion to relevant contextual factors.

(Total for Question 25 = 25 marks)

OR

- 26 Explore how Wilde treats the theme of personal identity in *The Importance of Being Earnest*. You must relate your discussion to relevant contextual factors.

(Total for Question 26 = 25 marks)

The Pitmen Painters, Lee Hall

EITHER

- 27 Explore how Hall makes use of the projections in *The Pitmen Painters*. You must relate your discussion to relevant contextual factors.

(Total for Question 27 = 25 marks)

OR

- 28 Explore Hall's presentation of community in *The Pitmen Painters*. You must relate your discussion to relevant contextual factors.

(Total for Question 28 = 25 marks)



Answer ONE question on the text you have studied. Begin your answer on page 20.

***The Rover*, Aphra Behn**

EITHER

- 29 Explore how Behn plays with the unconventional in *The Rover*. You must relate your discussion to relevant contextual factors.

(Total for Question 29 = 25 marks)

OR

- 30 Explore Behn's presentation of the character of Belvile in *The Rover*. You must relate your discussion to relevant contextual factors.

(Total for Question 30 = 25 marks)

***Waiting for Godot*, Samuel Beckett**

EITHER

- 31 Explore Beckett's use of humour in *Waiting for Godot*. You must relate your discussion to relevant contextual factors.

(Total for Question 31 = 25 marks)

OR

- 32 Explore Beckett's presentation of the theme of survival in *Waiting for Godot*. You must relate your discussion to relevant contextual factors.

(Total for Question 32 = 25 marks)



P 4 9 1 2 0 A 0 1 9 2 8

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 17 ☐

Question 18 ☐

Question 19 ☐

Question 20 ☐

Question 21 ☐

Question 22 ☐

Question 23 ☐

Question 24 ☐

Question 25 ☐

Question 26 ☐

Question 27 ☐

Question 28 ☒

Question 29 ☐

Question 30 ☐

Question 31 ☐

Question 32 ☐

Write your answer here:

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Paper 1: Shakespeare

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	AO1 = bullet point 1 Descriptor (AO1, AO2, AO3)	AO2 = bullet point 2	AO3 = bullet point 3
	0	No rewardable material.		
Level 1	1–4	Descriptive <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. Shows limited awareness of contextual factors. 		
Level 2	5–8	General understanding/exploration <ul style="list-style-type: none"> Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. 		
Level 3	9–12	Clear relevant application/exploration <ul style="list-style-type: none"> Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. 		
Level 4	13–17	Discriminating controlled application/exploration <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. 		
Level 5	18–21	Critical and evaluative <ul style="list-style-type: none"> Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. 		

Paper 1: Shakespeare

Please refer to the specific marking guidance on page 2 when applying this marking grid.		
Level	Mark	Descriptor (A05)
	0	No rewardable material.
Level 1	1–2	Descriptive <ul style="list-style-type: none"> Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.
Level 2	3–5	General exploration <ul style="list-style-type: none"> Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.
Level 3	6–8	Clear relevant exploration <ul style="list-style-type: none"> Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	9–11	Discriminating exploration <ul style="list-style-type: none"> Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
Level 5	12–14	Critical and evaluative <ul style="list-style-type: none"> Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Paper 1: A Streetcar Named Desire

Please refer to the specific marking guidance on page 2 when applying this marking grid.		
AO1 = bullet point AO2 = bullet point AO3 = bullet point		
Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–5	Descriptive <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. Shows limited awareness of contextual factors.
Level 2	6–10	General understanding/exploration <ul style="list-style-type: none"> Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	11–15	Clear relevant application/exploration <ul style="list-style-type: none"> Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	16–20	Discriminating controlled application/exploration <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	21–25	Critical and evaluative <ul style="list-style-type: none"> Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

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**Pearson Edexcel
Level 3 GCE**

Centre Number

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Candidate Number

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English Literature

Advanced Paper 2: Prose

Thursday 22 June 2017– Morning

Time: 1 hour

Paper Reference

9ET0/02

You must have:

prescribed texts (clean copies)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question on your chosen theme.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- In your answers, you must **not** use texts that you have used in your coursework.

Information

- The total mark for this paper is 40.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

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P 4 8 6 7 2 A 0 1 1 6

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Pearson

Answer ONE question on the texts you have studied. Begin your answer on page 5.

Childhood

Texts

Pre-1900: *What Maisie Knew*, Henry James; *Hard Times*, Charles Dickens

Post-1900: *Atonement*, Ian McEwan; *The Color Purple*, Alice Walker

EITHER

- 1 Compare the ways in which the writers of your two chosen texts portray characters responding to difficult circumstances. You must relate your discussion to relevant contextual factors.

(Total for Question 1 = 40 marks)

OR

- 2 Compare the ways in which the writers of your two chosen texts present friendship. You must relate your discussion to relevant contextual factors.

(Total for Question 2 = 40 marks)

Colonisation and its Aftermath

Texts

Pre-1900: *Heart of Darkness*, Joseph Conrad; *The Adventures of Huckleberry Finn*, Mark Twain

Post-1900: *A Passage to India*, E M Forster; *The Lonely Londoners*, Sam Selvon

EITHER

- 3 Compare the ways in which the writers of your two chosen texts present exploitation. You must relate your discussion to relevant contextual factors.

(Total for Question 3 = 40 marks)

OR

- 4 Compare the ways in which the writers of your two chosen texts portray characters responding to unfamiliar environments. You must relate your discussion to relevant contextual factors.

(Total for Question 4 = 40 marks)

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Answer ONE question on the texts you have studied. Begin your answer on page 5.

Crime and Detection

Texts

Pre-1900: *Lady Audley's Secret*, Mary Elizabeth Braddon; *The Moonstone*, Wilkie Collins

Post-1900: *In Cold Blood*, Truman Capote; *The Murder Room*, P D James

EITHER

- 5 Compare the ways in which the writers of your two chosen texts depict characters who investigate crime. You must relate your discussion to relevant contextual factors.

(Total for Question 5 = 40 marks)

OR

- 6 Compare the ways in which the writers of your two chosen texts create a sense of mystery for the reader. You must relate your discussion to relevant contextual factors.

(Total for Question 6 = 40 marks)

Science and Society

Texts

Pre-1900: *Frankenstein*, Mary Shelley; *The War of the Worlds*, H G Wells

Post-1900: *Never Let Me Go*, Kazuo Ishiguro; *The Handmaid's Tale*, Margaret Atwood

EITHER

- 7 Compare the ways in which the writers of your two chosen texts explore the importance of hope. You must relate your discussion to relevant contextual factors.

(Total for Question 7 = 40 marks)

OR

- 8 Compare the ways in which the writers of your two chosen texts criticise human behaviour. You must relate your discussion to relevant contextual factors.

(Total for Question 8 = 40 marks)



P 4 8 6 7 2 A 0 3 1 6

Answer ONE question on the texts you have studied. Begin your answer on page 5.

The Supernatural

Texts

Pre-1900: *The Picture of Dorian Gray*, Oscar Wilde; *Dracula*, Bram Stoker

Post-1900: *The Little Stranger*, Sarah Waters; *Beloved*, Toni Morrison

EITHER

- 9 Compare the ways in which the writers of your two chosen texts present characters who experience anxiety. You must relate your discussion to relevant contextual factors.

(Total for Question 9 = 40 marks)

OR

- 10 Compare the ways in which the writers of your two chosen texts examine violence. You must relate your discussion to relevant contextual factors.

(Total for Question 10 = 40 marks)

Women and Society

Texts

Pre-1900: *Wuthering Heights*, Emily Brontë; *Tess of the D'Urbervilles*, Thomas Hardy

Post-1900: *Mrs Dalloway*, Virginia Woolf; *A Thousand Splendid Suns*, Khaled Hosseini

EITHER

- 11 Compare the ways in which the writers of your two chosen texts present loss. You must relate your discussion to relevant contextual factors.

(Total for Question 11 = 40 marks)

OR

- 12 Compare the ways in which the writers of your two chosen texts present women's attempts to find happiness. You must relate your discussion to relevant contextual factors.

(Total for Question 12 = 40 marks)



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Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 1 ☐ Question 2 ☐ Question 3 ☐
Question 4 ☐ Question 5 ☐ Question 6 ☐
Question 7 ☐ Question 8 ☐ Question 9 ☐
Question 10 ☐ Question 11 ☐ Question 12 ☐

Please write the titles of your chosen texts below:

Text 1:

Text 2:



P 4 8 6 7 2 A 0 5 1 6

Paper 2: Prose

Please refer to the specific marking guidance on page 3 when applying this marking grid.		
		A01 = bullet point 1
		A02 = bullet point 2
Level	Mark	Descriptor (A01, A02)
	0	No rewardable material.
Level 1	1–4	Descriptive <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.
Level 2	5–8	General understanding/exploration <ul style="list-style-type: none"> Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.
Level 3	9–12	Clear relevant application/exploration <ul style="list-style-type: none"> Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.
Level 4	13–16	Discriminating controlled application/exploration <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.
Level 5	17–20	Critical and evaluative <ul style="list-style-type: none"> Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.

Paper 2: Prose

Please refer to the specific marking guidance on page 3 when applying this marking grid.		
		A03 = bullet point 1
		A04 = bullet point 2
Level	Mark	Descriptor (A03, A04)
	0	No rewardable material.
Level 1	1–4	Descriptive <ul style="list-style-type: none"> Shows limited awareness of contextual factors. Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	5–8	General exploration <ul style="list-style-type: none"> Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. Identifies general connections between texts. Makes general cross-references between texts.
Level 3	9–12	Clear relevant exploration <ul style="list-style-type: none"> Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. Makes relevant connections between texts. Develops an integrated approach with clear examples.
Level 4	13–16	Discriminating exploration <ul style="list-style-type: none"> Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.
Level 5	17–20	Critical and evaluative <ul style="list-style-type: none"> Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.

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Other names

Pearson Edexcel
Level 3 GCE

Centre Number

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Candidate Number

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English Literature

Advanced Paper 3: Poetry

Thursday 29 June 2017 – Morning

Time: 2 hours 15 minutes

Paper Reference

9ET0/03

You must have:

Source Booklet (enclosed)
Prescribed texts (clean copies)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer one question in **Section A** and one question in **Section B**.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- In your answers, you must **not** use texts that you have used in your coursework.

Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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Pearson

SECTION A: Post-2000 Specified Poetry

Answer ONE question. Write your answer in the space provided below.

EITHER

- 1** Read the poem *When Six O'Clock Comes and Another Day Has Passed* by Kathryn Simmonds on page 2 of the source booklet and reread the anthology poem *Genetics* by Sinéad Morrissey (on page 3).

Compare the methods both poets use to explore the bonds between parents and children.

(Total for Question 1 = 30 marks)

OR

- 2** Read the poem *When Six O'Clock Comes and Another Day Has Passed* by Kathryn Simmonds on page 2 of the source booklet and reread the anthology poem *Effects* by Alan Jenkins (on pages 4 and 5).

Compare the methods both poets use to explore emotional responses to birth and death.

(Total for Question 2 = 30 marks)

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Indicate which question you are answering by marking a cross ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 1** ☐ **Question 2** ☐



P 4 8 6 7 3 R A 0 3 3 2

SECTION B: Specified Poetry Pre- or Post-1900

Answer ONE question on your chosen text. Begin your answer on page 23.

**You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 18.**

Medieval Poetic Drama

Prescribed texts

Everyman and Medieval Miracle Plays, editor A C Cawley

OR

English Mystery Plays: A Selection, editor Peter Happe

EITHER

- 3** Explore the presentation of Jesus' suffering in the extracts specified below and in **one** other extract of similar length from any of the poetic dramas. You must relate your discussion to relevant contextual factors.

Refer to the prescribed text studied:

either

Cawley: *The Crucifixion* (York) lines 229–276

or

Happe: *The Crucifixion* (York) stanzas 20–23.

(Total for Question 3 = 30 marks)

OR

- 4** Explore the presentation of Mak in the extracts specified below and in **one** other extract of similar length from any of the poetic dramas. You must relate your discussion to relevant contextual factors.

Refer to the prescribed text studied:

either

Cawley: *The Second Shepherds' Pageant* (Wakefield) lines 217–252

or

Happe: *The Second Shepherds' Play* stanzas 25–28.

(Total for Question 4 = 30 marks)



P 4 8 6 7 3 R A 0 1 1 3 2

Answer ONE question on your chosen text. Begin your answer on page 23.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 18.

Medieval Poet: Geoffrey Chaucer

Prescribed text

The Wife of Bath's Prologue and Tale, editor James Winny

EITHER

- 5 Explore how justice is presented in *The Wife of Bath's Prologue and Tale*, by referring to lines 902–918 and **one** other extract of similar length. You must relate your discussion to relevant contextual factors.

(Total for Question 5 = 30 marks)

OR

- 6 Explore how marriage is presented in *The Wife of Bath's Prologue and Tale*, by referring to lines 35–58 and **one** other extract of similar length. You must relate your discussion to relevant contextual factors.

(Total for Question 6 = 30 marks)

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Answer ONE question on your chosen text. Begin your answer on page 23.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 18.

The Metaphysical Poets

Prescribed text

Metaphysical Poetry, editor Colin Burrow

EITHER

- 7 Explore the ways in which women are presented in *To My Excellent Lucasia, on Our Friendship* by Katherine Philips and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 7 = 30 marks)

OR

- 8 Explore the ways in which suffering is presented in *The Nymph Complaining for the Death of her Fawn* by Andrew Marvell and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 8 = 30 marks)



P 4 8 6 7 3 R A 0 1 3 3 2

Answer ONE question on your chosen text. Begin your answer on page 23.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 18.

Metaphysical Poet: John Donne

Prescribed text

John Donne Selected Poems

EITHER

- 9 Explore the ways in which John Donne's poetry combines intellect and emotion, by referring to *A Valediction Forbidding Mourning* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 9 = 30 marks)

OR

- 10 Explore the ways in which John Donne's poetry presents death, by referring to *Holy Sonnet VI ('This is my play's last scene')* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 10 = 30 marks)

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Answer ONE question on your chosen text. Begin your answer on page 23.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 18.

The Romantics

Prescribed text

English Romantic Verse, editor David Wright

EITHER

- 11 Explore the ways in which the natural world is portrayed in *Lines Written in Early Spring* by William Wordsworth and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 11 = 30 marks)

OR

- 12 Explore the ways in which the past is presented in *R Alcona to J Brenzaida* by Emily Brontë and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 12 = 30 marks)



P 4 8 6 7 3 R A 0 1 5 3 2

Answer ONE question on your chosen text. Begin your answer on page 23.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 18.

Romantic Poet: John Keats

Prescribed text

Selected Poems: John Keats, editor John Barnard

EITHER

- 13 Explore John Keats' portrayal of emotional pain in *Ode on Melancholy* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 13 = 30 marks)

OR

- 14 Explore the ways in which romantic love is presented in *Isabella; or, The Pot of Basil* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 14 = 30 marks)

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Answer ONE question on your chosen text. Begin your answer on page 23.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 18.

The Victorians

Prescribed text

The New Oxford Book of Victorian Verse, editor Christopher Ricks

EITHER

- 15 Explore the ways in which the natural world is presented in *The Darkling Thrush* by Thomas Hardy and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 15 = 30 marks)

OR

- 16 Explore the ways in which intense feeling is presented in *Grief* by Elizabeth Barrett Browning and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 16 = 30 marks)



P 4 8 6 7 3 R A 0 1 7 3 2

Answer ONE question on your chosen text. Begin your answer on page 23.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 18.

Victorian Poet: Christina Rossetti

Prescribed text

Christina Rossetti Selected Poems, editor Dinah Roe

EITHER

- 17 Explore the ways in which temptation is presented in *The World* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 17 = 30 marks)

OR

- 18 Explore the ways in which Rossetti makes use of the natural world in *An Apple-Gathering* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 18 = 30 marks)

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Answer ONE question on your chosen text. Begin your answer on page 23.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 18.

Modernism

Prescribed text

Great Modern Poets, editor Michael Schmidt

EITHER

- 19 Explore the ways in which decisive moments are presented in *The Road Not Taken* by Robert Frost and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 19 = 30 marks)

OR

- 20 Explore the ways in which human nature is presented in *pity this busy monster, manunkind* by e e cummings and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 20 = 30 marks)



P 4 8 6 7 3 R A 0 1 9 3 2

Answer ONE question on your chosen text. Begin your answer on page 23.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 18.

Modernist Poet: T S Eliot

Prescribed text

T S Eliot: Selected Poems

EITHER

- 21 Explore the ways in which death is presented in *Gerontion* and in **one** other poem.
You must relate your discussion to relevant contextual factors.

(Total for Question 21 = 30 marks)

OR

- 22 Explore the ways in which T S Eliot uses settings in *Sweeney Erect* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 22 = 30 marks)

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Answer ONE question on your chosen text. Begin your answer on page 23.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 18.

The Movement

Prescribed text

The Oxford Book of Twentieth Century English Verse, editor Philip Larkin

EITHER

- 23 Explore the ways in which suffering is presented in *Hospital for Defectives* by Thomas Blackburn and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 23 = 30 marks)

OR

- 24 Explore the ways in which voice is created in *Metamorphosis* by Peter Porter and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 24 = 30 marks)



P 4 8 6 7 3 R A 0 2 1 3 2

Answer ONE question on your chosen text. Begin your answer on page 23.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 18.

The Movement Poet: Philip Larkin

Prescribed text

The Less Deceived, Philip Larkin

EITHER

- 25 Explore the ways in which Larkin presents the past in *Church Going* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 25 = 30 marks)

OR

- 26 Explore the ways in which Larkin uses voice in *Poetry of Departures* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 26 = 30 marks)

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Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 3	<input type="checkbox"/>	Question 4	<input type="checkbox"/>	Question 5	<input type="checkbox"/>
Question 6	<input type="checkbox"/>	Question 7	<input type="checkbox"/>	Question 8	<input type="checkbox"/>
Question 9	<input type="checkbox"/>	Question 10	<input type="checkbox"/>	Question 11	<input type="checkbox"/>
Question 12	<input type="checkbox"/>	Question 13	<input type="checkbox"/>	Question 14	<input type="checkbox"/>
Question 15	<input type="checkbox"/>	Question 16	<input type="checkbox"/>	Question 17	<input type="checkbox"/>
Question 18	<input type="checkbox"/>	Question 19	<input type="checkbox"/>	Question 20	<input type="checkbox"/>
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Question 24	<input type="checkbox"/>	Question 25	<input checked="" type="checkbox"/>	Question 26	<input type="checkbox"/>



P 4 8 6 7 3 R A 0 2 3 3 2

Paper 3: Poems of the Decade

Please refer to the specific marking guidance on page 3 when applying this marking grid.

AO1 = bullet point 1		AO2 = bullet point 2	AO4 = bullet point 3
Level	Mark	Descriptor (AO1, AO2, AO4)	
	0	No rewardable material.	
Level 1	1-6	Descriptive <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. Demonstrates limited awareness of connections between texts. Describes the texts as separate entities. 	
Level 2	7-12	General understanding/exploration <ul style="list-style-type: none"> Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. Identifies general connections between texts. Makes general cross-references between texts. 	
Level 3	13-18	Clear relevant application/exploration <ul style="list-style-type: none"> Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. Makes relevant connections between texts. Develops an integrated approach with clear examples. 	
Level 4	19-24	Discriminating controlled application/exploration <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples. 	
Level 5	25-30	Critical and evaluative <ul style="list-style-type: none"> Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. Evaluates connections between texts. Exhibits a fully integrated approach with sophisticated use of examples. 	

Paper 3: Rossetti

Please refer to the specific marking guidance on page 3 when applying this marking grid.

AO1 = bullet point 1 AO2 = bullet point 2 AO3 = bullet point 3		
Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1-6	Descriptive <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. Shows limited awareness of contextual factors.
Level 2	7-12	General understanding/exploration <ul style="list-style-type: none"> Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	13-18	Clear relevant application/exploration <ul style="list-style-type: none"> Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	19-24	Discriminating controlled application/exploration <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.

Paper 3: Rossetti

Level 5	25-30	Critical and evaluative <ul style="list-style-type: none">• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.
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Script 5: Question 8 – Othello

PLAN

1. Reputation as a construct of an ordered society
→ Othello's atlas = stereotypes
→ 'beastial' / 'immortal' → link to religion
→ 'pure evil' - Al Bradley
→ 'honest' ('I am what I am') → Iago's rep as devil
→ Iago's false reputation as
→ 'fit of treachery'
→ Spanish name
2. Female reputation → virgin / whore dichotomy → 'women and blackness
other' - A Loomba
honesty / reputation (Desdemona's lack of honesty over handkerchief)
→ tragic structure
→ anagnorisis
→ feminist
3. Satisfaction at the loss of reputation - ~~loss~~ ^{Nuttall} envious, joyful
→ animal imagery
→ Marxist criticism

Shakespeare's presentation of reputation as a necessary construct of a strictly hierarchical Elizabethan society conveys the sense that it forms an ~~essential~~ inextricable aspect of one's character. ^{Shakespeare emphasises} ~~both~~ the importance of one's own perception of reputation ^{through} ~~as~~ Othello and Cassio's awareness of their reputation ^{as} respected soldiers. ^{Moreover, he} ~~uses~~ ^{from} reputation derived ^{perceived} ~~from~~ stereotypes - such as the ~~perceived~~ reputation of Othello as a 'moor' and Desdemona as a 'whore'. These enable Shakespeare to construct a play in which the reputation of a character is the driving force behind his actions, as the desire to



preserve social status is predicated upon maintaining reputation. In this way, he creates a ~~false~~ satisfaction at the final loss of reputation, epitomising the ~~tragic~~ archetypal tragic structure in order to comment upon how the obsession with one's own reputation and the reputation of others ultimately leads to the breakdown of society.

Shakespeare utilises the characterisation of Othello and Cassio as men whose reputation is based solely on their military ~~status~~ ^{exploits}, in order to demonstrate how an ordered society depends upon reputation.

Both Othello and Cassio represent a sense of 'otherness' in the context of Venetian society, with Othello a ^{black} 'moor' and Cassio a 'Florentine', which emphasises ~~that their military reputation must become their identity~~ ^{how their military reputation must become their identity}.

Othello finds it necessary to highlight the fact that he has 'done the state some service', which Marxist critics have commented upon as an exemplification of the hierarchical society to which Othello is indebted. Indeed, it is necessary for him to provide 'service' to the state in order to receive his reputation of a 'noble moor'. In this way, reputation may be viewed as a tool utilised by higher powers in order to maintain a civilised society. Similarly, Cassio's lamentation at his loss of dignity is highlighted through his repetitive exclamation 'reputation, reputation, reputation', followed by his anguish at having lost the 'immortal' part of himself and being left with 'what is bestial'. The conflict ~~of~~ of having 'lost' that which is supposedly 'immortal' ^{could} highlight the ~~hypocritical importance~~ ^{hypocritical importance} placed on something which could be lost so easily. Through ~~this~~ ^{this} mirrored depiction of the importance of reputation within both characters Shakespeare suggests



that the ingrained sense of importance in reputation is forced through social dictums. // Moreover, this is emphasised through the contrasting masculine attitudes, as Othello has clearly gained his military reputation through physical conquests, wherein his 'battles' and 'sieges' would conquer 'cannibals' and 'Anthropophagi', emphasising the violent and exotic language which gained Othello not only his reputation as a General but also his relationship with Desdemona. However, his constant need to maintain this reputation - even to his death where he requests to be spoken of 'as I am' - reflects his insecurity. Conversely, Cassio's military reputation has been gained through his skills as an 'arithmetician', suggesting that his skillset is incongruent with that of a typical ~~fighter~~^{soldier} and thus furthering his insecurity, exemplified by Shakespeare through his hypocritical response to losing his reputation. In this way, Shakespeare contrasts two opposing military reputations, allowing Cassio and Othello to act as foils to one another, in order to highlight how male insecurity is exploited by the Venetian society in order to utilise reputation as a tool through which ~~control~~^{control} may be established.

Shakespeare also suggests that reputation is a concept carefully crafted by Iago in order to ~~to~~ emphasise his machinations. In the opening scene, Shakespeare immediately highlights Iago's awareness of reputation through his inversion of the biblical scripture 'I am what I am'. Iago's admission that 'I am not what I am' ~~rather~~ demonstrates his desire to create a reputation ~~that~~ which is disparate to his true self. Furthermore, the manipulation of the religious language immediately creates Iago's ~~reputation~~ reputation to be that of a ^{devilish} villain. He goes



on to say that he will not leave his 'heart on my sleeve' for 'claws to peck at', which suggests that - in contrast to Othello, who wishes for his reputation to be ~~far~~ foregrounded - Iago wishes to create a reputation that conceals his true self. ^{The} ~~later~~ violent animalistic imagery of having his heart 'peck[ed]' at conveys how severely he would view his loss of reputation as an 'honest man'. Shakespeare skillfully creates a dichotomy between Iago's reputation within the play and with the audience themselves. A.C. Bradley's view that 'evil has never been portrayed so masterfully as in the character of Iago' is strengthened by this idea, as Iago's ability to conceal his villainy so successfully contributes to his evil nature. The ~~repetition~~ ^{repetition} of 'honest' to describe Iago highlights his ability to conceal his true self and create a reputation which diverges from his inner self. In contrast, the audience understands Iago to be an evil character immediately as his Spanish name would be associated with the idea of the 'enemy' in Elizabethan England. Moreover, his soliloquies expose his machavellianism, as he revels in the idea that 'I play the villain'. In this way, Shakespeare juxtaposes Iago's reputation within the play with his external reputation in order to highlight the constructed nature of reputation and its use as a manipulative device within society.

As well as the internal perception of reputation and its impact upon social status, Shakespeare presents the external view of ~~the~~ a reputation based upon stereotype, particularly in relation to the oppressed. Ania Loomba asserts that 'women and black people are



'other' in this society. This interpretation influences the presentation of reputation within 'Othello', as Othello's reputation as a 'moor' contributes to his eventual downfall. Iago utilizes the idea that 'trifles of air' - or negligible amounts of information - can be used to convince Othello due to 'his jealousy'. The sense that Othello is a jealous character reflects the reputation of moors at the time, as Othello's 'Epitome of the Theatre' - commonly regarded to be the first atlas - depicts people from Mauritania as 'simple' to the extent that they ~~were~~ are ~~behave~~ 'jealous of their wives'. Othello's reputation appears to be entirely based upon this stereotype, as Iago is convinced in his appearance as 'the jealous moor'. This suggests that reputation carries a sense of inevitability, perhaps indicating the inescapability of a reputation based on stereotypes, thus cementing the position of the 'other' in society.

~~This~~ This is furthered through the necessity of the female reputation within the play, as Shakespeare reflects upon the virgin/whore dichotomy in order to present the female enslavement to reputation. Desdemona's pre-conceived reputation as a woman who is unwilling to conform to social constructs is illuminated through her imperative within the senate to 'let me go with him'. This creates a reputation which Iago is later able to exploit in his reminder that 'she did deceive her father marrying you'; and thus reflects how a female's reputation defines their treatment in society. This is further conveyed through the symbolism of the handkerchief, which Gallagher links to Desdemona's 'nuptial agreement'. ~~The ~~handkerchief~~ ~~handkerchief~~~~ ^{The ~~handkerchief~~ ~~handkerchief~~} ~~handkerchief~~, handkerchief is commonly considered to represent the wedding sheets.



of Othello and Desdemona, suggesting that it should ~~objectify~~ ^{objectify} her purity and chastity. It is ironic, therefore, that it becomes Othello's 'ocular proof' for Desdemona's infidelity, as he states 'it is not lost'. This further ~~her~~ reputation as a 'devil' and 'whore' which reflects upon the idea that women are confined to reputations based upon sexuality and thus, just as with racial minorities, reputation may be used to further their position as the 'other'. Overall, Lombard's interpretation of the treatment of minorities within the play appears to be linked to reputation, as Shakespeare utilises it as a tool in the marginalisation of the 'other'.

Shakespeare's overall presentation of reputation is that of a social weapon through which to create rigidity and enslavement. It is therefore, perhaps, cathartic in the denouement of the play as the 'envious' spectator (in the view of Nutall) is able to gain enjoyment through the loss of status and reputation.

~~Shakespeare~~ Although there is a tragic anagnorisis as the loss of reputation is realised, it can be viewed as a necessary purge of the enslaving feature of contemporary society. However, Shakespeare's final use of a rhyming couplet from an official and noble figure may reflect a sense of circularity and perhaps suggests that the errors will not truly be learnt from. In this way, Shakespeare's overall presentation of reputation can be characterized as a negative construct which creates entrapment, but which is necessary in order to maintain social structures.

Script number	Examiner commentary and mark
Script 4	<p><i>Othello</i> – Q8</p> <p>This response is not always clear and is based on a very narrow section of the text. There are some errors in expression, and it drifts very far off topic, thus relevance is an issue. It is also very general in term of context (AO3)</p> <p>T</p> <p>here is some awareness of critical comment, but the same arguments are repeated with two quotations again and again.</p> <p>This is a Level 2 response for both grids</p> <p>AO1, AO2 and AO3 - Level 2: 7 marks</p> <p>AO5 – Level 2: 5 marks</p>
Script 5	<p><i>Othello</i> – Q8</p> <p>This response gains full marks on both grids.</p> <p>There is a conceptual approach all the way through and it is a highly evaluative response across all Assessment Objectives.</p> <p>AO1, AO2 and AO3 – Level 5: 21 marks</p> <p>AO5 – Level 5: 14 marks</p>



Section B

Script 6: Question 23 – A Streetcar Named Desire:

Argument - Presents it as tragic due to a large extent as many of the tropes of Ancient Greek tragedy are present in W. drama; however it's important to note creates a modern tragedy? ^{Such as hero/centres of plot/action}

Essay:

Although there is a debate over how useful it is to apply the Aristotelian definitions of tragedy to a modern tragedy, as there are similarities between ~~ancient and modern~~ ^{the two} tragedy, their application can help us to identify at least broad conceptions of genre. Therefore, it's possible to see that ^{to a large extent} Williams creates a 'Streetcar' as a tragedy according to this definition as it contains a tragic hero and uses the Aristotelian entities, although there is some ambiguity on the extent to as to how far these terms apply.

It's possible to agree that Blanche Dubois is a tragic hero as she ^{has} represents a tragic fall from grace and a hamartia, or fatal flaw. Blanche's 'fall' would be easy to see - her family lost the grandeur of Belle Reve, it's ^{destruction} 'obvious' and Blanche personally



falls into alcoholism, 'rushing to the closet... shaking all over and panting for breath'. Her desperation is represented physically, and it is ~~has to hide this from Stella~~ considering the social condemnation that women at this time faced that forced Blanche to hide her drinking from Stella is the same scene: 'Where could it be, I wonder?' around alcohol, its argument could be that her fall into dependency is tragic also.

However, Williams presents what sets Blanche out most tellingly as a tragic hero is her ~~humor~~ ~~humor~~. Williams presents the reversion - or cosmic retribution - of excess desire to be death and decay. The audience feels As Blanche remarks, 'The opposite of death is desire', and Williams represents the audience feels pathos for Blanche as they It was Blanche's 'brutal desire' that led her to have a relationship with a 17 year old boy and face social condemnation, and her desire that led her to kissing the 'Young man' moments before Mitch arrived, risking her chance for social security. Desire is certainly presented to be a character flaw



but Williams presents it to be cosmically punished in the same universal sense as Greek tragedy. Thus, Blanche 'that rattle-trap streetcar that bogs through the great Quarter' - what brought is 'what brought me here - where I'm not wanted and ashamed to be'. Williams presents the streetcar as something that Blanche is familiar with, and has done damage to her, but is most interestingly a 'streetcar'. Its tracks are already laid, advancing forward with its journey is already determined, advancing forward with tragic inevitability.

Williams further associates excess desire with death through the association with the *l'Amour* Liebestod tradition, linking, in Freudian terms, eros with thanatos - the desire for sex and the urge towards oblivion. Indeed the French expression for orgasm, as Blanche was no doubt aware of when she invited Mitch to sleep with her in French in Scene VI, is *le petit*. This is the same tradition that associates runs through *tragedies* like 'Romeo and Juliet' and Wagner's 'Tristan and Isolde' and further creates ties to the tragic.



Beyond the individual character of Blanche, Williams employs ~~other~~ ^{wider} Aristotelian concepts ~~such as~~ in order to heighten the tragedy and fit in with convention. Thus, Williams uses the Aristotelian concept of the 'Three Unities' to an extent. The entire play is ~~set~~ set in the Kowalski's apartment or just outside of it, and thus fits into the unity of place. This ~~potentially~~ creates a sense of claustrophobia as the audience can sympathise as well as tragic intensity, as there seems to be no escape for Blanche. Beyond the 'unity of place' Williams also uses the 'unity of ~~time~~ ^{action}', as there is no sub-plot, which like 'Othello'; creates a sense of direction and tragic urgency as the entire focus is ~~on~~ brought onto the main plot. ~~Furthermore~~ ^{However}, Williams uses 11 scenes instead of acts, which diverges from Ancient Greek convention, but still adheres to the 'unity of action' as ~~all scenes~~ ^{all} action is necessary to advance the plot, so Williams creates a sense of tragic inevitability. Williams doesn't employ the unity of time however, as the play takes place over many months rather than a few days, as Aristotle recommended.



However, it is ambiguous as to what extent Williams presents is ambiguous in his presentation of the play as a classical tragedy and allows for different interpretations. In one reading, Stanley is the all-American hero that drives out a promiscuous woman that threatens his family, his friend and the social structure at large. ^{Even} Elia Kazan, the original director of the original production, saw the play this way, and although this interpretation is challenged by the existence of the rape scene, this view still holds some validity. as a ~~dispelling the conception of~~ In this light, the play would not be a tragedy, but a victory. Indeed, although it's possible to see the effect of the theatrical device of the portieres; ~~as from~~ being made of cloth and therefore flimsy and unstable, from Blanche's perspective - representing her lack of stability in New Orleans and vulnerability ~~from~~ to the animalistic Stanley 'stalling' through them, however it's also worth noting the sacrifice that ~~B~~ Stanley is making. Stanley is newly married, with a child on the way, working, but living in very modest circumstances, only having 'two rooms', ~~the~~ besides the bathroom - the bedroom and the



hidden - where Blanche sleeps. According to this view, Stanley is giving up a corner of his ~~temper~~ to a woman bent on taking his life away from him ^{as} as he tries to convince Stella: 'You're not old! You can get out.' Williams thus creates a tragedy with much moral ambiguity - although Blanche may fit ~~the~~ a definition of a tragic hero to some extent, this is not as clear as ~~the best of~~ ^{the} epiphanic hero of classical tragedy such as 'Oedipus Rex.' This may have been to reflect the genuine ambiguity of life itself.

Despite this, the play can still be considered a tragedy, albeit a modern one. Like contemporary playwright ~~Bueno Villero~~ ^{Bueno Villero} with his 'Stay of a Staircase', Williams creates a tragedy based

However, although Williams may not meet all of the definitions of an Aristotelian tragedy, and presents some ambiguity ~~is this~~ on the nature of the true ~~the~~ hero of the play, ~~it is~~ ^{it is} ~~that~~ Williams still creates a strong tie to the tragic. Williams creates pathos through his portrayal of the downfall of Blanche and utilises other techniques to portray tragic



inevitability, and in this sense, is ~~the~~ certainly
"A Streetcar Named Desire" is certainly a
tragedy.



Script number	Examiner commentary and mark
Section B	
Script 6	<p><i>A Streetcar Named Desire</i> Q23</p> <p>Fluent and sophisticated. Compelling argument. Excellent use of literary context with a strong conceptual understanding of tragedy.</p> <p>Sophisticated use of terminology – all used accurately and with discrimination.</p> <p>Level 5: 25 marks</p>
Script 7	<p><i>A Streetcar Named Desire</i> Q24</p> <p>Very much a character study, fairly simply expressed with some general assertions.</p> <p>AO2 is general and never goes beyond word level; comments on this are simple and lack development. AO3 context is also general and often repeated.</p> <p>The response is relevant to the task, uses the text and there is an element of straightforward organisation. There is an interesting point about Stanley's masculinity and how it can be seen as partly false, but this is not developed.</p> <p>Level 2: 7 marks</p>
Script 8	<p><i>A Streetcar Named Desire</i> Q24</p> <p>This response is clear and relevant. It stays focused on 'masculinity'. The arguments in the introduction are promising, but they are not realised.</p> <p>There is not enough engagement with stagecraft for this response to move into Level 4.</p> <p>Level 3: 13 marks</p>
Script 9	<p><i>A Streetcar Named Desire</i> Q24</p> <p>This response just moves into Level 4. There is evidence of some personal response, but it's uneven with the strongest elements appearing in the middle of the essay. There are some moments of discrimination but the response struggles sometimes to use complex ideas.</p> <p>The transitions are clear, but not strongly driving an argument.</p> <p>Level 4: 16 marks</p>
Script 10	<p><i>The Importance of Being Earnest</i> Q25</p> <p>This response begins well but drifts a little.</p> <p>The arguments are not always developed but it is controlled. There are some clear good points made for AO2 and AO3.</p> <p>Level 4: 16 marks</p>



Script 3: Question 7

Please write the titles of your chosen texts below:

Text 1: The Handmaid's Tale

Text 2: Frankenstein

The sense of threat that Atwood's 'The Handmaid's Tale' and Shelley's 'Frankenstein' evoke in their readers is central to their implied messages. ~~of both authors~~ While threat manifests itself in the physical as well as ~~the~~ the psychological in 'The Handmaid's ~~Tale~~ Tale', ~~it is in~~ in 'Frankenstein' it is ~~that~~ wholly a product of science that transgresses a myriad of boundaries to include the social, moral and the religious. Although they may differ in their intended ~~use~~ use of danger, both authors successfully draw the readers into ~~the~~ the action and provoke important questions about the ~~social~~ potential for



this threat in our own ^{lives.} ~~lives, particularly~~

This is ~~pose~~ a particularly potent agenda with Atwood whose dystopian Republic of Gilead is rooted in the systematic dehumanisation of women. This subjugation is epitomised ~~through~~ ^{through} the physical violation of the Handmaids; ~~Atwood~~ ^{Atwood} makes clear to us the biological reductionism that is a ~~central~~ ^{central} tenet of Gilead's doctrine through Offred's witty descriptions of the Handmaids as "two-legged wombs" and "ambulatory challices". There is a chilling despite the blatantly metaphorical descriptions, there is a chilling literalisation ^{here} in that ~~the~~ ^{"challices" serve} only to be filled, much like the wombs of the women. The irony of Gilead's pro-women rhetoric is made apparent here as Atwood ~~amazes~~ ~~to~~ ~~truth~~ shocks and bewilders her readers with this ^{nightmarish} ~~expression~~ anti-utopian world as a warning of the potential repercussions of far-right



extremists in power. Thus, ~~this~~^a heightened sense of threat is ~~never met~~ depicted as a probable reality since the ~~past~~ return of right-wing political power in the West, including the elections of Reagan in the US and Thatcher in the UK, posed a threat to the liberties at the time. Atwood wrote, threatened to reverse the liberties we had achieved ~~in fact~~ such as the right to abortions.

It is not only a ~~physical~~^{threat} to the physical ~~that~~ that Atwood ~~by~~ portrays; more subtly, the indoctrination of the ~~women~~^{handmaids} at the Red Centre ~~embodies~~ emulates ~~the~~ psychological ~~threat~~^{dangers} of political extremism. This brainwashing is made clear when Aunt Lydia tells the women "Gilead is within you." ~~Through~~^{Parallels} ~~these~~ can be drawn here to the way Gilead violates the bodies of these women and claims their wombs.



as ~~the~~ "national ^{property} ~~reference~~", hence they are quite literally operating "within" them. However, the undeniable reference to mental imprisonment is glaringly obvious in this statement, made legitimate and all the more horrifying in ~~the~~ Gilead's blasphemous appropriation of the Biblical promise: "The Kingdom of God is within you" (Luke 17:21). ~~Therefore~~ Gilead's master narrative of phallic power ~~is~~ is based on ^{distorted} Biblical principles which ~~highlight~~ creates an even more menacing sense of threat since the women's minds are enslaved to androcentric political power that attempts to justify its rhetoric as ~~the~~ Christian.

Religion as a source of threat is ~~also~~ ~~also~~ also addressed by Shelley, who conveys her protagonist Victor Frankenstein's journey through transgression. ~~Victor's excessive desire to~~ "penetrate the secrets of nature" ~~also~~ however, as well as



usurping the role of God in creating life, Victor usurps the role of women; His desire to "penetrate the secrets of nature" is symbolic of his obsession with this Promethian pursuit. The phallogocentric verb "penetrate" additionally has its parallel in the violation of the handmaids in 'The Handmaid's Tale', as well as the marginalisation of all ^{the} female characters in 'Frankenstein'. Ultimately, Shelley conveys a threatening desire in Victor ignore his biological role in creating life. ~~as well as that~~ It is interesting to note that the feminist, neo-Freudian concept of "womb envy" is ^{perhaps} an apt explanation of Mary's Shelley's own ordeal. After suffering many ~~miserable~~ miscarried pregnancies, perhaps Shelley felt a threat to her femininity in a society where emphasis was placed on women



as child-bearers. An ~~interest~~ perhaps Shelley attempted to cope with this threat by attempting to normalise her womb ~~envy~~ through Victor, ~~since~~ since both her and her protagonist share the natural incapability to create life.

Victor is not the only character who poses a threat to the natural order of the universe; Shelley portrays the creature as being at odds with societal expectations, simply due to his appearance. The platitudinous epithets used to address and describe him ~~that~~ recur throughout the novel: ~~the~~ "wretch", "demon", "monster". ~~all are terms~~ Since his uncomely appearance does not subscribe ~~to~~ to the societal emphasis ~~on~~ on superficiality, the creature ~~is~~ becomes a devastated outcast. perhaps this is a warning from



Shelley that shunning people simply based on their appearance is a threat to our humanity. Much like the creature is dehumanised through these ~~was~~ cutting ^{nouns} names but himself remains nameless, we ourselves become ~~a~~ unhuman when we ~~are~~ attempt to box people into distinct categories.

Ultimately, threat is a feeling ~~that~~



Script number	Examiner commentary and mark
Script 3	<p><i>The Handmaid's Tale</i> and <i>Frankenstein</i> Q7</p> <p>This is a borderline answer falling between Levels 4 and 5.</p> <p>The real strength of the essay is AO2, which critically evaluates the texts. There are some really insightful comments on language and how writers have shaped meanings. The argument develops well, and navigates the question successfully.</p> <p>A number of relevant contexts are discussed and these points are linked to the question well.</p> <p>AO4 is slightly weaker; the comparisons made in the introduction are rather broad, and no more are made until some way into the essay.</p> <p>There is not really enough detailed comparison to merit Level 5, so the answer is placed at the top of Level 4 for these AOs on the strength of AO3</p> <p>AO1 and AO2 -- Level 5: 18 marks</p> <p>AO3 and AO4 – Level 4: 16 marks</p>
Script 4	<p><i>Wuthering Heights</i> and <i>Mrs Dalloway</i> Q12</p> <p>This is a wide-ranging response with a good argument and some interesting ideas.</p> <p>Comparisons are at the heart of the essay, being made throughout between characters. There is some nuanced discussion of the ways in which female characters both have and lack power.</p> <p>There is a discriminating use of the text to illustrate and develop ideas, and contexts and their significances are well integrated into the answer. A solid Level 4 answer.</p> <p>AO1 and AO2 – Level 4: 15 marks</p> <p>AO3 and AO4 – Level 4: 14 marks</p>
Script 5	<p><i>Wuthering Heights</i> and <i>Mrs Dalloway</i> Q12</p> <p>This response explores different types of power well, and develops these arguments thoughtfully using the texts.</p> <p>There is a good sense of authorial intent when analysing quotations, and some subtle points in places.</p> <p>Other points are more 'clear and relevant' than 'discriminating exploration' as they are not developed fully, meaning the response is placed at the lower end of level 4.</p> <p>AO1 and AO2 – Level 4: 13 marks</p> <p>AO3 and AO4 – Level 4: 13 marks</p>



Script 4: Question 2

The poem *Giuseppe* by Rudenick Ford is a dramatic monologue where the narrator describes his ~~long~~ ^{dark} uncle's ~~abominable~~ actions during a period of starvation ~~during~~ ⁱⁿ World War Two. This poem describes the unusual event of a 'mermaid' being found on the beach and being fed to the troops, who were starving. This poem can be compared to the poem 'Two Trees' by Don Paterson. This poem describes the unusual event of the narrator, Don Miguel, to 'graft' together an orange tree and his lemon tree. Like *Giuseppe*, the poem explores the consequences of these actions.

Both poems contain connotations of suffering as a result of the unusual event. In 'Two Trees' the verbs 'lash', 'tight' and 'split' create a violent theme and create an image of the suffering the trees experience. Due to the fact that the trees are inanimate objects, they are not viewed as important to the Miguel. He is described as behaving on a 'dark ~~malicious~~ malicious whim', making him sound dangerous and ~~scary~~ ^{unaring} unaring. The trees 'strained' on their ~~shaky~~ 'shackled root'. The word 'shackled' implies that they are tied up and restrained, which is a violent action for Miguel to do. The poem 'Giuseppe' also explores the theme of suffering as a result of the unusual event. The 'mermaid' was 'butchered', a violent ~~action~~ ^{action} of killing an animal. The use of the phrase 'butchered' is significant; meat is 'butchered' from an animal, but a fish is not. This shows that the men do not kill a fish as they pretend to have done. The 'mermaid' is said to have 'screamed like a woman in terrible fear'. This simile reinforces



the fact that the 'fish' has human emotions, making the unusual event even more horrific and immoral. The woman had a 'wedding ring', proving that she was part of a human society, since marriage is only something human experience.

Both poems explore the way that the elot is unusual and unique. In 'Two Trees', Miguel is described as having a 'magic tree', emphasising its unique appearance. The rhyme scheme of this poem, however, is not unique, but has an ordered rhyme, ~~that~~ ~~contrasts with the way that the trees are not ordered, as they are natural~~. The order of the rhyme and the two equal stanzas reflect the way that the trees have been forced into an ordered and controlled position. Repetition of the word 'not' is used in the second stanza, showing that the trees are unusual and did not behave in a way that could be expected. They 'did not die', emphasising the fact that their unique properties did not hinder them. However, the uniqueness of the 'mermaid' did hinder her. She is unique and unusual in the way that she is 'the only captive mermaid'. However, her difference does not save her from her fate. Her 'golden roe', which is actually her baby, is taken from her side. This action has biblical connotations, because Jesus was pierced in his side. Like the 'mermaid', he was a sacrifice for the needs of the many. The 'golden roe' is 'proof she was just a fish'. It would have had the same unique genes as the 'mermaid', but does not have a chance to live.

Both the trees and the mermaid cannot fight back against the



unusual event that harms them. In 'Two Trees', the narrator says that trees 'don't weep or ache or shout'. These human emotions are what make humans different to plants. The comment emphasises the way that the trees are victims that cannot have a voice to express themselves. The trees did not 'weep every spring'. The personification hints that the trees respond to the unusual event by being strong. ~~The~~ Personification is further used in the way the trees forced each the 'other empty, intricate embrace'. This description creates passion and shows that although the trees seem to have human actions and emotions, they are only viewed as plants, so the unusual event takes place. In Giuseppe, ~~the woman is described as~~ the narrator says that 'he, it, had never learned to speak'. The woman is first referred to as 'she', and then as an 'it', showing the way the Uncle cannot decide whether or not the German girl ^{is} human. The ability to communicate is what separates humans from other creatures. By describing the woman as 'simple', the Uncle and the troops try to excuse their murderous actions. The woman's 'head' and 'hands' were 'hurt in a box for burial'. Despite her inability to save herself, the unusual event does not completely destroy the men's morals. They show some amount of respect in the 'burial', which is another significantly human act.

The people involved in both poems have a large significant involvement in the unusual events that occur. In 'Two Trees', the main person responsible is 'Don Miguel', who acts on impulse in the same way that the Uncle Giuseppe does. The 'ice in his head' is a pun on the way that a tree can be 'rooted', connecting Don with the ~~poem~~ two



trees. The 'man who bought the house' remains ambiguous and can be compared to the 'certain others' mentioned in 'Giuseppe' who helped with the murder. The innocence of the 'kid in the village' is an innocent spectator of the unusual event. Like uncle Giuseppe, many people were involved in the unusual event, such as a 'priest' and a 'doctor'. These are people who are respected in society and would have been unlikely not to ^{harm} ~~harm~~ an innocent person. The poem ends with the narrator saying 'my uncle, the aquarium keeper'. This fact puts emphasis on the involvement the uncle had in the unusual event. The name 'Giuseppe' is the equivalent of the English name 'John', which is a biblical name asserting innocence. The only way that Giuseppe ~~made~~ shows guilt is the fact that he couldn't look the narrator 'in the eye'. He is aware of his terrible actions, for which the narrator thanks 'God'.

Both poems successfully present ~~the~~ an unusual event and the ~~long~~ long lasting consequences of that event. They share similar themes and present the way humans act spontaneously, after causing harm to others.



Script number	Examiner commentary and mark
Script 1	<p>Question 1</p> <p>This keeps linking the poems and has some organisation but lacks a real sense of the texts as <i>poems</i>.</p> <p>Surface understanding is demonstrated in places, though it's thin on the unseen and the Agbabi is imperfectly understood.</p> <p>Level 2: 8 marks</p>
Script 2	<p>Question 1</p> <p>The structure improves during the course of this response.</p> <p>Although some readings are on the surface, there are instances of relevant detail on relationships. These lift this response into low Level 3.</p> <p>Level 3: 14 marks</p>
Script 3	<p>Question 2</p> <p>This response is typical of much work at Level 3. This response combines some perceptive analysis with more straightforward elements. AO4 is nicely integrated around links from the taught poem to the unseen, with a focus on technique.</p> <p>Level 3: 17 marks</p>
Script 4	<p>Question 2</p> <p>This is an integrated and confident response with embedded quotation.</p> <p>It shows discriminating understanding through controlled, evaluative elements. AO4 is well-developed.</p> <p>Level 4: 22 marks</p>



Script 8: Question 26

Hardship in Up-Hill & Remember

-Up-hill = hardship of life, a difficult journey to get to the reward of heaven.

-Remember = hardship of loss, grief, death? Less comforted by religion.

P1 → light & dark imagery = concept of religion.

P2 → Structure. R = 1 stanza, stream of cons.

UH = quatrains, adjacency pairs/hyperphora
= prepared.

↪

→ voice. R = pronoun 'me' & 'I' = personal to Ros.

UH = also uses 'I', but second speaker unknown.
God?, higher power?

Rossetti presents the journey of life, death and loss as a hardship in 'Up-Hill' and 'Remember'. She conveys the uncertainty of moving on, but consoles the ^{contemporary} reader with the concept of religion, which was highly influential in Victorian



Britain. Both poems convey that life and moving on to new things has been a hardship, but God and religion are reliable aids during that challenge.

Light and dark imagery are used to show the progression from life to death as being a difficult journey, full of hardships. In 'Up-Hill' the 'journey' will take 'from morn to night', showing the contrast of illuminated life, and the darkness of death. The second narrative voice in this poem refers to the 'night' as the 'dark hours', metaphorical for the gradual decline into death that all people have to experience. This juxtaposes the light imagery of 'morn', which connotes a new life, one that the speaker - presumably Rossetti as the pronoun 'I' is used - fears. In the Victorian era disease was prevalent, meaning many died at an age considered very young for a modern reader. Rossetti also experienced a lot of death, ^{and hardship} such as of her father and other family, ~~introducing this fear~~. The dark imagery ~~is~~ also personified as the 'darkness hides' the comforting 'in', alluding to the 'in' Jesus was born in and metaphorical for heaven. 'Darkness' is thus personified, potentially symbolic of Death, hiding the concept of heaven Rossetti was so invested in, being deeply religious, creating further hardship in the journey after life. 'Remember' also uses light and dark imagery to represent the emotional turmoil that comes with hardship. There is 'no more day by day',



representing a lack of hope and 'darkness and corruption', the binary opposite, are present. In this poem Rossetti portrays the hardship of grieving for another who has 'gone away' as opposed to the difficulty of moving into the afterlife. 'Remember' was composed in 1849, a year before Rossetti broke off her engagement to James Collinson due to differing religious views. Thus, the hardship presented here may not be death but loss of love and of a 'future'. Even through this hardship, comfort comes from being able to 'pray' and thus Rossetti shows contemporary readers, who also would have been deeply religious due to the church's influence, that through any kind of hardship, God will act as a guide.

Rossetti also uses structure to represent hardship as individual, but also beatable. 'Up-Hill' uses repetitive quatrains with the constant use of hyperphora. The speaker is uncertain of the future and what they will see, so continuously asks questions, wanting to know 'Does the road wind up-hill all the way?' and 'Is there a 'resting place?'. There is a semantic field of uncertainty; unsure if the 'hill' will be an unbearable hardship and if the 'resting place' - symbolic of the peace and calm of heaven - will allow them to recover from those hardships. The constant questioning may concern the reader, making them fear if they have to 'knock', alluding to Christianity's belief in confessing your sins to enter heaven. Yet Rossetti uses consistent adjacency pairs and ABAB rhyme



scheme to reflect the reliability of God to reward you for hardship as when 'the slow dark hours begin' you 'cannot miss that in'. Rossetti herself had a nervous breakdown at just 14, which encouraged her interest in the Anglo-Catholic movement. She also feared that the Industrial Revolution was the beginning of the apocalypse and so finding and spreading to her readers comfort to face oncoming 'darkness' and hardship would have been important to her. 'Remember' uses a contrasting structure, being one continuous stanza. This conveys how one can consistently 'grieve' for a long period, with no break or reprieve. It is only once that 'corruption leaves' that there is an end to the suffering and you can 'forget and smile', which is reinforced by the enjambement of the last two lines as it allows the speaker and the reader to let go of that 'sad' emotion. Rossetti thus gives the reader hope that hardship is not permanent. As well as this, Rossetti uses irregular rhyme at the beginning and of the poem, suggesting that hardship occurs in the middle of life but can be helped if you 'pray' and follow as this has no rhyme, giving faith its own identity. Thus, Rossetti uses structure to show how faith is an adversary of hardships and informs the reader that they can be guided to contentment through religion.

Furthermore, Rossetti uses metaphors of heaven and religion



to show the reader that they are the solution to suffering. 'Up-Hill' the 'journey' of the 'whole long day' as a metaphor for life being a journey of experience the may feel 'big' and followed by hardship. It is ironic to a modern reader that Rossetti describes life as 'long', given the far shorter life expectancy in the Victorian 19th century, however this would only reinforce that hardship makes life feel exhausting and a need for 'conquest'. The speaker is also 'travel-sore and weak', metaphorical for the long distance to travel through life and the hardship of it to cause weakness. This imagery of life being a difficult 'journey' is juxtaposed by the 'conquest' of 'beds' for all. ~~These~~ Rossetti may have this literal view of heaven being a kind of house, but the 'beds' are likely metaphorical for a resting place in death, allowing heaven to provide solace after the hardship of life. 'Remember' also uses metaphors of heaven being a 'silent land', removing peace away from dignity. However, if the poem is about Rossetti's lost love James Collinson the 'silent land' may be metaphorical for religion itself, isolating those who follow it and creating new hardships. Thus, Rossetti may be warning readers that faith is the hardship, how having to sacrifice love and life to fully devote yourself. As well as this, Rossetti uses imagery of uncertainty as to 'turn to go yet turning stay'. This connotes to the reader that speaker is looking ^{back} unsure of their path as it will create an emotional hardship;



grief. Thus, Rossetti contradicts herself, suggesting religion is a comfort in the face of hardship or possibly the cause, as she herself made sacrificed love 3 times in the favour of her faith.

Overall, Rossetti portrays hardship as an inevitable part of ~~the~~ life, but ~~she~~ encourages the reader to find comfort in religion and that that hardship must end. Modern readers would be less influenced by this, given that religion is less influential than it was in the 19th century. However, Rossetti does successfully show all readers that hardship must eventually give way to peace^{and acceptance}, even if that must be in death or loss.



Script number	Examiner commentary and mark
Section B	
Script 5	<p>This is clear and reasonably well structured.</p> <p>Despite some more straightforward sections, there is a clear sense of Chaucer as the poet who has fashioned the presentation of the Wife.</p> <p>Context is mostly well-integrated.</p> <p>Level 3: 14 marks</p>
Script 6	<p>A controlled, discriminating and evaluative response with a detailed grasp of the Romantic context and ideas.</p> <p>Demonstrates all that could reasonably be asked of Level 5.</p> <p>Level 5: 30 marks</p>
Script 7	<p>A clear, purposeful argument with ample AO3 (though in places this lacks clear links to the text).</p> <p>AO2 lacks sophistication; on balance this is a mid-Level 4 response.</p> <p>Level 4: 22 marks</p>
Script 8	<p>Addresses the question, though AO1 is rather convoluted and in places repetitive.</p> <p>This shows confidence in proposing alternative readings, though 'Remember' isn't explored fully and it's thinner on AO3.</p> <p>A borderline Level 4 example.</p> <p>Level 4: 19 marks</p>
Script 9	<p>This has a structure, though there is much repetition and paraphrase.</p> <p>AO2 is not very strong; the text is cited but readings are on the surface.</p> <p>AO3 is superficial and tagged on – an aspect that pulls this down to the border of Level 2.</p> <p>Level 2: 7 marks</p>
Script 10	<p>Good choice of second poem, though the analysis isn't developed.</p> <p>There are glimpses of the tension in the poems, though this is only fitfully explored in any depth.</p> <p>There is an attempt to explain the literary context of the Movement, though this too isn't developed.</p> <p>Level 3: 14 marks</p>

Pearson Edexcel English Literature: Paper 1 Drama Section A

Drama text: Othello

Assessment Summary:

Study a Shakespearian drama text.

A01: Informed, personal response; relevant concepts & terminology; accurate expression

A02: Analysis of writer's choices & effects on the reader

A03: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

A05: Explore literary texts informed by different interpretations

For text, you should know and understand:

- The content of the text
- The techniques used by Shakespeare
- How context affects the writing and understanding of the play
- How the play has been interpreted by a range of critics.

	RAG 1	RAG 2	RAG 3	RAG 4	RAG 5	RAG 6
I know and understand what happens in each act of the play.						
I know and understand what the main themes are.						
I can write with confidence (including using quotations) about the character of Othello						
I can write with confidence (including using quotations) about the character of Iago.						
I can write with confidence (including using quotations) about the character of Desdemona.						
I can write with confidence (including using quotations) about the character of Cassio.						
I can write with confidence (including using quotations) about the character of Emilia						
I can write with confidence (including using quotations) about the minor characters in the play.						
I understand and can write about relevant contextual features and how they have affected the writing and understanding of the play.						

I have read and understood the relevant articles in the Critical Anthology: Text 1						
Text 2						
Text 3						
Text 4						
Text 5						
Text 6						
Text 7						
I have done some independent research to find other critical views.						
I can write about techniques used by Shakespeare, including language, form and structure						
I have read and understood the mark scheme.						
I have read sample essays						
I have practised writing essays where I incorporate and address the views of others and consider different interpretations						
I have watched a film version						
I have watched YouTube revision videos.						

Pearson Edexcel English Literature: Paper 1 Drama Section B

Drama text: A Streetcar Named Desire

Assessment Summary:

Study a modern drama text.

AO1: Informed, personal response; relevant concepts & terminology; accurate expression

AO2: Analysis of writer's choices & effects on the reader

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

For text, you should know and understand:

- The content of the text
- Techniques used by Williams
- Context

	RAG 1	RAG 2	RAG 3	RAG 4	RAG 5	RAG 6
I know and understand what happens in each scene.						
I know and understand the main themes of the play.						
I understand the significance and can write about the main characters: Stanley						
Blanche						
Stella						
Mitch						
I understand the significance and can write about minor characters: Eunice						
Steve						
Pablo						
Doctor						
Matron						
Mexican Flower Seller						
Newspaper Boy						
Alan Gray						
I know and understand techniques used by Williams, including stage directions						
Lighting						
Music						
Plastic Theatre						
I understand how relevant contextual features affect the writing and understanding of the play.						
I understand and can write about the form and structure of the play.						
I have read and understood the mark scheme.						
I have read sample essays.						
I have completed practice essays.						
I have watched a film version						

Pearson Edexcel English Literature: Paper 2 Prose

Prose texts: The Handmaid's Tale & The War of the Worlds

Assessment Summary:

Compare two theme linked prose texts: Science & society.

AO1: Informed, personal response; relevant concepts & terminology; accurate expression

AO2: Analysis of writer's choices & effects on the reader

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

AO4: Explore

For each of the texts, you should know and understand:

- The content of the text
- Techniques used by Atwood and Wells
- Context
- How to compare the texts

	RAG 1	RAG 2	RAG 3	RAG 4	RAG 5	RAG 6
I know and understand what happens in The Handmaid's Tale.						
I know and understand the main themes of the novel: Gender Roles. Religion and Theocracy. Fertility. Rebellion. Love. Storytelling and Memory.						
I understand the significance and can write about the main characters: Offred The Commander Serena Joy Moirra Aunt Lydia Nick Ofglen Cora						
I understand the significance and can write about minor characters: Janine Rita Offred's mother Offred's daughter Luke Aunt Elizabeth						
I know and understand techniques used by Atwood.						
I understand how relevant contextual features affect the writing of the novel						
I understand and can write about the form and structure of the novel.						

I know and understand what happens in War of the Worlds						
I know and understand the main themes in the novel: Order, Subordination, and Hierarchy The Other and The Unknown News and The Dissemination of Information Evolution and Survival. Imperialism War and Conflict The Destruction of Civilisation/ Social Darwinism. Science & technology						
I can write about the main characters: The Narrator The Narrator's brother The Artilleryman The Curate						
I can write about the minor characters: Ogilvy Henderson Miss, Mrs & Dr Elphinstone						
I know and understand techniques used by Wells						
I understand how relevant contextual features affect the writing of the novel.						
I understand and can write about the form and structure of the novel.						
I have read and understood the mark scheme.						
I have read sample essays.						
I have completed practice essays where I compare the two texts						

Pearson Edexcel English Literature: Paper 3 Section B

Victorian Poet: Christina Rossetti

Assessment Summary:

Answer one question on a named poet from a choice of two from their studied poet. Choice of 2 questions.

AO1: Informed, personal response; relevant concepts & terminology; accurate expression

AO2: Analysis of writer's choices & effects on the reader

AO3: Understanding of the significance and influence of context

For text, you should know and understand:

- The content of the texts
- The techniques used by the poet
- The contexts in which the poems were written
- Make literary connections between the texts

	RAG 1	RAG 2	RAG 3	RAG 4	RAG 5
<i>I have read, understood and can comment on the ideas and methods used in...</i>					
I know and understand aspects of Rossetti's life that are relevant to the poems, eg her religious views and her views on women					
I understand the context of the time affects the writing of the poems					
I understand the themes of each poem.					
I have read and understood the mark scheme.					
I have practiced exam questions					
I know and understand what happens in each poem.					
Some ladies dress in ... white					
Remember					
The World					
Echo					
May					
A Birthday					
An Apple-Gathering					
Maude Clare					
At Home					
Up-Hill					
Goblin Market					
What Would I give?					
Twice					
Memory					
A Christmas Carol					
Passing and Glassing					
Piteous my rhyme is					
'A Helpmeet for Him'					
As froth on the face of the deep					

Our Mothers, lovely women piteous					
Babylon the Great					
<i>I am fully confident in my ability to...</i>					
Plan an essay					
Write an introduction					
Write a point					
Refer to another poem					

Additional Revision:

- Mrs Protheroe Year 12 Edexcel English Literature A-Level. Youtube Playlist with a *full analysis of each poem*

Pearson Edexcel English Literature: Paper 3 Poetry Part A

Text: Poems of the Decade: An Anthology of the Forward Books of Poetry 2002-2011

Assessment Summary:

Compare a seen poem from the anthology, with an unseen poem. Choice of 2 questions.

AO1: Informed, personal response; relevant concepts & terminology; accurate expression

AO2: Analysis of writer's choices & effects on the reader

AO4: Comparison of similarities and differences of ideas & methods used to convey these

For text, you should know and understand:

- The content of the texts
- The techniques used by the poets
- Make literary connections
- How to respond to an unseen poem

	RAG 1	RAG 2	RAG 3	RAG 4	RAG 5
<i>I have read, understood and can comment on the ideas and methods used in...</i>					
Eat Me					
Chainsaw Versus the Pampas Grass					
Material					
History					
An Easy Passage					
The Deliverer					
The Lammas Hireling					
To My Nine Year Old Self					
A Minor Role					
The Gun					
The Furthest Distances I've Travelled					
Giuseppe					
Out of the Bag					
Effects					
Genetics					
From the Journal of a Disappointed Man					
Look We Have Coming to Dover					
Please Hold					
On Her Blindness					
Ode on a Grayson Perry Urn					
Read an unseen poem					
<i>I am fully confident in my ability to...</i>					
Plan a comparative essay					
Write a comparative introduction					
Write a comparative point					
Draw connections between poems					

Additional Revision:

- ZigZag *Poems of the Decade* Revision Guide. Email Mr Matheson to receive a digital copy
- Mrs Protheroe Year 12 Edexcel English Literature A-Level. Youtube Playlist with a full analysis of each poem

Edexcel A Level English Literature: NEA Guidance and Support

Key Overview

- A comparison of two texts (novels, collection of short stories, plays, anthologies of poetry)
- Cannot be texts studied as part of other units
- Cannot be popular GCSE texts
- Cannot be 'children' or 'popular' fiction
- 2500 – 3000 words
- First draft is due *by* October half term. You will receive *general* feedback. You will not receive a mark.
- Final draft is due *by* Winter holidays. Once your final draft has been marked, it cannot be redrafted.

Step One: Choose your texts

- Most of you will choose 'The Bloody Chamber' as one of your coursework texts
- Your second text should have a clear thematic connection. It may explore this theme in a different way.
- Your second text *may* be from a different author and/or genre and/or time period
- Choose a text you think you will *enjoy reading*
- Read your second text straight through *for pleasure* – avoid over-analysing (though you may wish to make brief highlights, identify key moments or 'journal' your reflections as you read)

Step Two: Decide your thematic focus

- Decide a thematic focus that is suitably broad, allowing you to consider the whole text (and multiple characters), whilst being suitably narrow to allow you to present an overall argument
- E.g:
 1. Female agency
 2. Monstrosity
 3. Entrapment and emancipation
- Then, consider *causes, types and outcomes* of your theme, so that when you're reading, you know what you're looking for
 1. E.g. What *causes* monstrosity in Dracula / TBC? What *types* of monstrosity exist? What are the *outcomes*? How do people escape / succumb to it?

Step Three: Design your question

- This might be adapted (slightly) while you're writing, but the key focus should remain the same. Ensure you flag *all* AOs in your question.
 - *With reference to wider critical reading around [Text A] and [Text B], compare how [Writer A] and [Writer B] present [theme / idea]*
- **Check your question with your teacher**

Step Four: Reading critically

- Read both texts again – carefully – making notes on where and how your chosen theme develops

Step Five: Research critical perspectives

- Some copies of texts *include* critical perspectives in the introduction or conclusion (e.g. 'The Bloody Chamber'). Some texts will have had a range of critical perspectives written about them (e.g. *Dracula*, *The Bell Jar*). Newer texts will not, and here you will need to reference broader critical perspectives related to their genre, or use critical perspectives used for your *primary* text and apply them to your second text.
- Useful websites / guides for finding critics:
 1. See the 'Suggested Wider Reading' at the end of this document
 2. The British Library website
 3. Google Scholar
 4. Register a free account with JSTOR, which offers 100 free articles a month

Step Six: Create your plan

- Like any good essay, your plan should include your thesis, your main arguments, with supporting evidence, analysis, context and critical perspectives
- It is up to you *how* you choose to plan, but you will need to have a *complete plan* before you write

Exemplar Plan:

Title: With reference to the critical interpretations and wider contexts of both texts, compare the presentations of prejudice in both *The Picture of Dorian Gray* by Oscar Wilde and *The Colour Purple* by Alice Walker.

Thesis: Prejudice used as a form of control in both texts. Both intersect prejudice fuelled by misogyny, racism and classism alongside homophobia. Protagonists are only able to escape through (a) death or (b) self-denial. For Wilde, protagonist is unsuccessful – desire to escape binary role = death. However, for Walker, independence granted through platonic female relationships.

Point 1: Suppression of homosexual identity in both texts.

Dorian Gray – Gothic used to illustrate homophobia. To be 'gay' is to be the 'other'.

- Este – 'gothic [was] a mechanism for demonizing the homosexual and characterising gays as "other" in a society that rejects and punishes queerness'
 - Dorian & Basil (gay characters) linked to sin and corruption, e.g. nomenclature (Dorian Gray = 'dor' (gold) corrupted by 'Gray')
 - Both characters are destroyed – Basil by love of Dorian; Dorian by love of self.
 - Wilde's narrative decision of Dorian killing Basil = reiterates homophobia of Victorian Era.
 - Context – homosexuality in the text is primarily implicit, existing in a liminal space.

Colour Purple – In contrast, homosexuality is presented overtly through Celie and Shug's relationship.

- However, like Wilde, societal restraints prevent relationship being lasting in *Colour Purple*.
- Characterisation – Celie's platonic relationships with Nettie & Shug convey it is impossible to achieve liberation and happiness through same-sex relationships in the context of the novel.
- Celie can only attain 'liberation' through platonic friendships with women.

Point of comparison (WHAT or HOW) – WHAT – whilst Wilde presents a character who is *unable* to explore their homosexual identity (reflective of Wilde's own imprisonment), Celie is *able* to achieve sexual satisfaction temporarily through her relationship with Shug, but can only achieve true independence through a non-sexual friendship.

Point 2: Beyond homosexuality, both authors intersect this with other prejudices.

Wilde & Dorian Gray – uses society's homophobic to critique aestheticism (obsession with material beauty > morality) and British Empire's misguided sense of racial superiority.

- Intertextuality – Gray is compared with 'Narcissus' (Greek fable), showing him as obsessed with aesthetic beauty & also detached from British Society.
- This is used as a critique of colonialism. Pater – "Wilde employs the gothic to show the cultural aesthetic dangers of Britishness", obsessed with its own superiority.

Walker & Colour Purple – intersects racial & sexual prejudice.

- Constant allusions to slavery and colonisation (e.g. "purple" = colour of bruises)
- Narrative choice – Celie is 'sold' to Albert (contextual – racist undertones of slavery).
- Celie does not "know how to fight", only to "stay alive" – forced compliance.
- Celie comparison of self to a "tree" – strong, stable but vulnerable to men & racism.

Point of comparison (WHAT or HOW) – HOW – in both cases, characterisation is used as a mechanism to explore the effects of multiple forms of intersecting oppression. For Wilde, Gray's character is used as a *critique* of British notions of superiority. In contrast, for Parker, Celie is used to show the *effects* of multiple forms of oppression, as her sense of self is reduced to the extent that she objectifies herself.

Point 3:

Point 4:

Conclusion: Ultimately, in both texts...

Step Seven: Write your introduction

1. Understanding the purpose of an introduction and thesis

Thesis statements might be new to you in A-Level, but they help you set out a compelling argument. Repeating the foundation of your thesis statement (what you are arguing) throughout your essay will achieve easy marks, helping you get the best grade, as you will remind the examiner and yourself that you are focusing on the question. Thesis statements are ultimately your introduction and by following these 3 steps you can construct an excellent introduction, displaying confidence and clarity (which examiners love!)

- Discuss: talk about the bigger picture, what the author is trying to say
- Define: how the question applies to the text
- Refine: what is your argument? (Go back to refine in every paragraph to reiterate your focusing on the question)

2. Planning a comparative introduction:

Step 1: What's your *big* shared idea? (E.g. presentation of women)

Step 2: What is the main similarity in HOW this idea is shown in the text (in both texts, women are presented as disempowered as a result of male control).

Step 3: What is the second similarity of the effect of this? (as a result of disempowerment, women are forced to find alternative methods of self-expression.

Step 4: What is the ultimate similarity **or** difference? (e.g. whilst in Text A, this alternative methods of self-expression leads to female independence, in Text B, it only serves to reinforce the female characters' continued subjugation).

3. Writing a comparative introduction: an example

Q: Compare how poets in 'Eat Me' and 'Two Trees' use methods to explore relationships

Both + texts + key word + shared idea. While + text 1 overview with key word COMMA Text 2 overview with key comma **Both writers + purpose (lean to context where relevant)**

Both Don Paterson and Patience Agbabi present relationships which are controlling and seek to change another. While Paterson presents man's limiting influence over nature, forcing a productive relationship through mutation, Agbabi presents the domineering misogyny of a man to his female partner and uses the extended metaphor of force feeding to explore larger kinds of patriarchal control. **Both writers ask their readers to consider how power can be reclaimed in a controlling relationship, and how forced change is a method of control.**

Example 2:

Both Oscar Wilde and Alice Walker illustrate the confines society places on minorities, forcing them to mask their identities and presenting prejudice as a method of control. Walker and Wilde intersect prejudice fuelled by misogyny, racism, and classism with homophobia, portraying their protagonists as repressed, only able to escape their binary roles in society through death or self-denial. However, where Wilde demonstrates his titular character's desire to escape his binary role corrupting him and leading to his own demise, Walker presents the success of her protagonist's escape into independence through platonic female relationships.

Ad

Example Sentence Starters:

Openers:

- In both [text] and [text], [author] + [author] include/present/discuss/explore
- [Critic] states that ".....". In both [text] and [text], this sense of [idea] is explored by [author] and [author]

Developing sentences:

- [Author] and [author] use [method(s)] / [idea] through...
- In both texts, this leads to...

Ending sentences:

- Ultimately, the consequence of [x] in both texts is...
- Both texts therefore use [idea] in order to warn...
- However, whilst [text 1].....in [text 2].....

Step Eight: Write your body paragraphs, ensuring they transition clearly from one to the next

1. *Comparative Point*
2. *Contextualise to Text A*
3. *Support claim with a range of supporting evidence*
4. *Unpack evidence, analysing writer's methods*
5. *Weave (where relevant) context into the analysis of quotations*
6. *Evaluate critical perspectives' utility in support or to challenge your argument*

Exemplar:

Despite this depiction of women as controlled elements due to the limitation of their self-expression, defiance of patriarchal control is also evident in both texts. Offred's mother, for example, is a staunch feminist. Her revolutionary act – burning pornography, protesting for abortion – render her a product of the radical feminism of the 70's with which contemporary readers of the 80's novel would have been familiar, thus injecting the novel with potent overtones of resistance and defiance rooted in reality. This feminist mantle is sustained by Moira in the Gileadean era, most prominently in her homosexuality, which flagrantly defies dependence on, and subjugation to, the male. As such even her resignation to sexual slavery at Jezebel's later in the novel becomes subversive in her exploitation of the situation as a "Butch paradise". **However** in 'The Bell Jar', Joan's homosexuality is yet more defiant as, when the book was first received in 1963, homosexuality was still widely illegal; a contemporary shock depicted by Plath in Esther's confused reaction to Joan's intimacy with Dee Dee. As such, Joan powerfully rebels against male control as a woman who 'can

pursue a career and independent life without the benefit of man or marriage'. However, such rebellion is potentially lost on the modern reader, accustomed as they are to a growing acceptance of homosexuality.

Indeed, the defiance of figures such as Moira is undermined by a characterisation that essentially fulfils every facet of the radical feminist stereotype – homosexuality, resistance to authority and a kind of virility, as suggested by her masculine 'overalls' and assertive dialogue, "let's go for a beer". The stereotyping of the female has an overarching presence in 'The Handmaid's Tale' in Atwood's careful stratification of women; ranging from 'unwomen' to 'econowives', 'handmaids' and commander's wives at the top of the female hierarchy, all of whom are explicitly identified by their respective clothing. This categorization of 'the model woman'; a personified fulfilment of the obedient housewifely traits of domesticity and submission is shown in 'The Bell Jar' in the form of Buddy's mother, whose kitchen mat, as a domestic item 'flatten[ed] out underneath' her husband's feet symbolises her position as an acquiescent domestic servant. Juxtaposed against this stereotype is the equally restrictive one of the successful and unappealing career woman, embodied by the 'terrible' JayCee.. These clichés evidence the streamlining of the female into specific attributes, the conglomeration of which constitutes the authors' chosen representation of the female in literature. This is exemplified in 'The Handmaid's Tale' through the merging of various exaggerated and stereotypical figures, such as Aunt Lydia and Moira, into Offred's discourse; achieved through Atwood's neglect of the speech marks that would traditionally differentiate other characters' dialogue from narrative thought, 'Idiot, says Moira'. In this way the various, strictly defined female attributes are melded together in a single, amalgamative narrative voice.

Additional Comment: How to write about multiple short stories in 'The Bloody Chamber'

- As if you were analysing a novel, you want to support any claim with multiple references.
- You cannot talk about every short story in every paragraph. Be selective.
- Try to cover most of them *over the course of your essay*.

Exemplar:

In both 'The Bloody Chamber' and 'Frankenstein', 'monstrosity' is not a fixed, pre-determined identity but one that is thrust upon an individual by societal standards. In Carter's 'Bloody Chamber', the 'antagonistic' personas of Mr Lyon, the Tiger and the Lady of the House of Love, whilst possessing uncanny, unhuman characteristics and showing capability of aggression, are also presented as deeply human. Stein argues that in Gothic Literature, 'the monster remains an act symbol for turbulent inner compulsions'. Mr Lyon, with 'mane' and 'mighty paws' yet a 'jacket of dull red brocade' symbolically represents a contradictory set of masculine characteristics: both aggressive and wild, yet civilised and welcoming...

Suggested Wider Reading

- *The Art of Fiction* – David Lodge
- *Doing English* – Robert Eagleston
- *A Room of One's Own* – Virginia Woolf (a seminal text in feminist literary criticism)
- *The Cambridge Companion to Gothic Fiction*

Please refer to the marking guidance on *page 25* when applying this grid.

Level	Mark	Guidance	Non-examination assessment		
			AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Descriptor (AO1, AO2, AO3)					
	0		No rewardable material		
Level 1	1–7	Low (1–2 marks) Qualities of levels are inconsistently met	Descriptive <ul style="list-style-type: none">Makes little reference to the text with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.Uses a narrative or descriptive approach that shows limited knowledge of texts. Shows a lack of understanding of the writer’s craft.Shows limited awareness of contextual factors.		
		Mid (3–5 marks) Qualities of level are largely met			
		High (6–7 marks) Qualities of level are convincingly met			
Level 2	8–14	Low (8–9 marks) Qualities of levels are inconsistently met	General understanding <ul style="list-style-type: none">Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.Gives surface readings of texts and shows general understanding of writer’s craft by commenting on straightforward elements.Makes general links between text and contexts. General awareness of significance and influence of contextual factors.		
		Mid (10–12 marks) Qualities of level are largely met			
		High (13–14 marks) Qualities of level are convincingly met			
Level 3	15–21	Low (15–16 marks) Qualities of levels are inconsistently met	Clear relevant application <ul style="list-style-type: none">Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.Shows clear understanding of writer’s craft. Demonstrates knowledge of how meanings are shaped with consistent analysis.Identifies detailed points to link texts and contexts. These are supported by specific textual examples that show clear understanding of significance and influence.		
		Mid (17–19 marks) Qualities of level are largely met			
		High (20–21 marks) Qualities of level are convincingly met			
Level 4	22–29	Low (22–23 marks) Qualities of levels are inconsistently met	Discriminating controlled application <ul style="list-style-type: none">Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.Analyses the effects of literary features and demonstrates discriminating understanding of how meanings are shaped. Controlled analysis that is aware of nuances and subtleties of the writer’s craft.Provides a discriminating analysis of how context influences the writer’s craft. Explores links in a detailed way.		
		Mid (24–27 marks) Qualities of level are largely met			
		High (28–29 marks) Qualities of level are convincingly met			

NEA

			Non-examination assessment		
Level	Mark	Guidance	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
			Descriptor (AO1, AO2, AO3)		
Level 5	30–36	Low (30–31 marks) Qualities of levels are inconsistently met	Critical evaluative application <ul style="list-style-type: none">• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.• Exhibits a critical evaluation of the ways meanings are shaped. Evaluates the effects of literary features and shows a sophisticated understanding of the writer’s craft.• Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.		
		Mid (32–34 marks) Qualities of level are largely met			
		High (35–36 marks) Qualities of level are convincingly met			