



PEARSON EDEXCEL INTERNATIONAL AS / A LEVEL

# ENGLISH LITERATURE

TEACHER RESOURCE PACK



**SECTION A: Shakespeare*****Hamlet***

**1** 'The enduring appeal of *Hamlet* is its sense of the fragility of life.'

In the light of this view, explore how Shakespeare presents the fragility of life in the play.

In your answer, you must consider relevant contextual factors.

**(Total for Question 1 = 25 marks)**

***King Lear***

**2** 'Nature is a powerful symbol in *King Lear*.'

In the light of this comment, explore Shakespeare's presentation of nature in *King Lear*.

In your answer, you must consider relevant contextual factors.

**(Total for Question 2 = 25 marks)**

***Measure for Measure***

**3** '*Measure for Measure* constantly explores the ideas of freedom and restrictions.'

In the light of this statement, examine the extent to which the lives of the play's characters are affected by these ideas.

In your answer, you must consider relevant contextual factors.

**(Total for Question 3 = 25 marks)**

***The Taming of the Shrew***

**4** 'The problems in *The Taming of the Shrew* are caused by male characters jostling for power and status.'

In the light of this view, explore how Shakespeare presents male status in the play.

In your answer, you must consider relevant contextual factors.

**(Total for Question 4 = 25 marks)**

Question Number	Indicative content
1	<p><b>Hamlet</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>how the play begins with the death of old Hamlet, and the suspicion surrounding his death. Hamlet struggles to accept this death and in turn ponders the fragility and worth of his own life</li> <li>the way in which Claudius tries to present old Hamlet's death as something Hamlet should just accept, because it is natural for fathers to die before their sons. Death is natural and inevitable. Students could refer to how Gertrude's lack of outward grief is what condemns her</li> <li>how Hamlet is consumed by grief and therefore unable to move forward in life. He leaves university and ends his engagement to Ophelia, rendering himself static, and unable to fulfil his potential in life</li> <li>how death comes easily in the world of the play, and in some ways, life is presented as cheap. For example, Rosencrantz and Guildenstern die, merely to serve Hamlet's own survival and Polonius is killed in an impulsive moment, and through Hamlet's folly</li> <li>the presentation of Ophelia as representing the fragility of life. Her descent into madness due to grief for her father and subsequent suicide emphasise how fragile life is, even for the young in the world of the play</li> <li>Hamlet's soliloquys focus on this theme, such as when he finds the grisly skull of Yorick in the graveyard, when Ophelia is to be buried</li> <li>the ending of the play results in one death after another, serving the tragedy genre, but also highlighting the fragility of a kingdom when stable power is gone. Elsinore is soon taken by Fortinbras with little resistance, perhaps symbolising the inevitability of change, and that all things must end and die.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p>

**Pearson Edexcel**

**International**

**Advanced Level**

# **English Literature**

**International Advanced Subsidiary**

**Unit 1: Post-2000 Poetry and Prose**

**Time: 2 hours**

**You must have:** Source Insert (enclosed),  
Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011 (clean copy only), Set texts (clean copy only)

## Instructions

Use **black** ink or ball-point pen.

Answer **one** question from Section A and **one** question from Section B.

Answer the questions in the spaces provided – *there may be more space than you need.*

## Information

The total mark for this paper is 50.

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.

**SECTION A: Post-2000 Poetry**  
**Answer ONE question from Section A.**  
**You must select your second poem from the prescribed poems listed in the Source Insert on page 11.**

**EITHER**

**1** Compare the ways in which poets write about aspects of the self in *A Minor Role* by U A Fanthorpe and one other poem of your choice from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002-2011*.

In your answer, you should consider the following:

- the poets' development of themes
- the poets' use of language and imagery
- the use of other poetic techniques.

**(Total for Question 1 = 25 marks)**

**OR**

**2** Compare the ways in which poets write about women in *The Map Woman* by Carol Ann Duffy and one other poem of your choice from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002-2011*.

In your answer, you should consider the following:

- the poets' development of themes
- the poets' use of language and imagery
- the use of other poetic techniques.

**(Total for Question 2 = 25 marks)**

**TOTAL FOR SECTION A = 25 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**

SAMPLE

# Mark Scheme

**Pearson Edexcel**

International Advanced Level

**English Literature**

International Advanced Subsidiary

Unit 1: Post-2000 Poetry and Prose

SAMPLE

## General Marking Guidance

All students must receive the same treatment.

Mark schemes should be applied positively. Students must be rewarded for what they have shown they can do rather than be penalised for omissions.

Papers should be marked according to the mark scheme not according to any perception of where the grade boundaries may lie.

There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.

All the marks on the mark scheme are designed to be awarded. Full marks should always be awarded if deserved, i.e. if the answer matches the mark scheme. Zero marks should be awarded if the student's response is not worthy of credit according to the mark scheme.

Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.

Crossed out work should be marked UNLESS the student has replaced it with an alternative response.



## Section A: Post-2000 Poetry

Question Number	Indicative content
1	<p><b>A Minor Role</b></p> <p>All reasonable and relevant interpretations of ‘aspects of the self’ should be rewarded. A pertinent choice of second poem might be <i>To My Nine-Year-Old Self</i> by Helen Dunmore.</p> <p>Students may include the following in their answers:</p> <ul style="list-style-type: none"> <li>Fanthorpe’s use of the dramatic monologue form to present her theme, with its effectively direct voice (it might or might not be autobiographical)</li> <li>Dunmore’s use of the first person to address a younger self – how she presents this as autobiographical, therefore, like Fanthorpe’s use of address, it is an imaginary dialogue</li> <li>the way Fanthorpe uses an extended metaphor of the stage to illustrate her theme, reflected in the title of the poem</li> <li>the way Dunmore uses the conceit or basic metaphor that her younger self is a separate person who can somehow hear her – this is not metaphor but a form of embodiment or a bringing together of different stages in someone’s life through the imagination</li> <li>the way Fanthorpe structures her poem into seven sections, each of them focused on a different aspect or theme of her life, e.g. the first on the general stage metaphor and the last affirming her interest in life despite her problems</li> <li>the way Dunmore clearly structures the dialogue into separate parts dealing with the initial imaginary meeting, physical changes, youthful dreams, etc. Both poems therefore have a clear and individual structure which is suited to the aims and form of the poem</li> <li>Fanthorpe’s presentation of life in mundane, simple terms – ‘driving to hospitals...’ etc, but also generalises as to the importance of what her persona is doing – ‘sustaining the background music of civility’. This makes these trivial acts part of something much greater and more significant</li> <li>Dunmore’s presentation of life as a contrast between youthful excitement and delight in physical adventure and mature thoughtfulness and restraint. Unlike Fanthorpe she is not viewing her actions in relation to the rest of the world so much as in relation to those of her younger self.</li> </ul> <p>These are suggestions only. Accept any valid alternative responses.</p>

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

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO4 = bullet point 3, 4
	0	No rewardable material		
Level 1	1–5	<p><b>Descriptive</b></p> <p>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. Describes the texts as separate entities.</p>		
Level 2	6–10	<p><b>General understanding/exploration</b></p> <p>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 the texts. Makes general cross-references between texts.</p>		
Level 3	11–15	<p><b>Clear relevant application/exploration</b></p> <p>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 an integrated approach with clear examples.</p>		
Level 4	16–20	<p><b>Discriminating controlled application/exploration</b></p> <p>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, discriminatory approach to integration with detailed examples.</p>		
Level 5	21–25	<p><b>Critical and evaluative</b></p> <p>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. Exhibits connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.</p>		

SAMPLE

# English Literature

Unit 2: Drama – Assessment Materials

## Unit 2: Drama

SAMPLE

**Section A:**  
**Post-1900 Drama**  
*Death of a Salesman*

## English Literature

### Unit 2: Drama – Assessment Materials

#### ***Death of a Salesman – Arthur Miller***

‘Aristotle held that tragedy portrayed the downfall of a king or noble, whose fall from grace was the result of a tragic flaw.’

In the light of this statement, explore Miller’s presentation of the tragedy of Willy Loman.

In your answer, you must consider relevant contextual factors.

**(Total for Question = 25 marks)**

# English Literature

Unit 2: Drama – Assessment Materials

## Model answer (extract)

The title 'Death of a Salesman' immediately shows how Miller makes a fundamental change to the nature of the central tragic figure. If we consider the most famous tragedies from Ancient Greece and Shakespearean times, like King Oedipus and King Lear, the title confirms that the story is about the fall of a king, as Aristotle says. But in making his tragedy that of a 'salesman', and emphasising the lowly nature of his 'tragic hero' even by his choice of name 'Loman', pronounced as 'low man', Miller shows that this is a tragedy play based on the life of someone from what we might call the lower middle classes. Willy is not a statesman, but a salesman. He lives in an old house in the middle of the city which he shares with Linda his wife and his two sons, Biff and Happy.

# English Literature

## Unit 2: Drama – Assessment Materials

As in Aristotle, Miller's story is about the downfall of the main character. Miller is changing not the basic idea of what tragedy is, but simply making it something that can apply not only to powerful leaders. So it seems likely that we should also consider whether Willy has a central flaw in his character that causes his fall. We can certainly see that he has flaws, and is not presented as ideal in any way – as a husband, a father or a worker. His flaws can be seen as being affected by the 'American Dream', and there is no doubt that this attempt to live that dream was unrealistic and misguided. Perhaps Miller is also making the wider point that the American Dream itself is more to blame because of how it works brilliantly for those who are very successful, but leaves too many casualties whose dreams do not come off, most famously explored in another American classic, 'Of Mice and Men' by John Steinbeck.



# English Literature

## Unit 2: Drama – Assessment Materials

**Overarching statement**

The title *Death of a Salesman* immediately shows how Miller makes a fundamental change to the nature of the central tragic figure.

The opening statement is brief but to the point: it accepts that there is an important difference and, correctly, sees the title as signifying this. The response immediately concedes more than is necessary, since there is a debate as to whether Loman is a genuinely tragic figure, regardless of his status.

# English Literature

## Unit 2: Drama – Assessment Materials

### Point

If we consider the most famous tragedies from Ancient Greece and Shakespearean times, like King Oedipus and King Lear, the title confirms that the story is about the fall of a king, as Aristotle says.

### Evidence

But in making his tragedy that of a 'salesman', and emphasising the lowly nature of his 'tragic hero' even by his choice of name 'Loman', pronounced as 'low man', Miller shows that this is a tragedy play based on the life of someone from what we might call the lower middle classes.

### Exploration & Analysis

Willy is not a statesman, but a salesman. He lives in an old house in the middle of the city which he shares with Linda his wife and his two sons, Biff and Happy.

This is well linked to the titles of classical tragedies (AO3). This point could have included why these two kings 'fell', with reference to tragic 'flaws'.

Refers again to the title, but otherwise no fresh evidence is presented. More development is required here. What would you add?

The play on words makes the central point neatly, but with limited development: it summarises Willy's situation, rather than being analytical. The student could have questioned how an audience responds to Willy, and where he is more and where he is less sympathetic. In the opening scene Willy is immediately shown to be failing to cope with his life as a travelling salesman and Linda is shown as sympathetic.

## Assessment Material

**abbreviation** the shortened form of a word or phrase

**alliteration** a sequence of repeating consonantal sounds in a stretch of text

**anapaest** a type of metre – three syllables: two unstressed followed by one stressed syllable

**anagnorisis** a dramatic moment of self-realisation, where a character comes to understand themselves and their past mistakes

**anti-structure** a term to describe a narrative structure that deliberately appears unconstructed and chaotic, apparently without an overall plan

**assonance** the correspondence, or near correspondence, in two words of the stressed vowel and sometimes those that follow

**autobiographical fiction** a narrative which takes the form of a character's life-story, told in the 1st person

**ballad** a poem that tells a story or describes a series of events, originally sung by a strolling minstrel

**bathos** anti-climax used for effect in a text, e.g. 'Shadwell alone of all my sons is he / who stands confirmed in full stupidity' (John Dryden) – a device typically used to satirise a character

**blank verse** a form of unrhymed poetry written in iambic pentameter

**broad comedy** a type of comedy which is down-to-earth, involving elements of farce such as physical humour and bawdy jokes

**caesura** a slight pause that occurs approximately in the middle of a line of metrical verse

**characterisation** the description of the distinctive qualities that a character possesses

**caricature** an exaggerated or distorted portrait of a character, presented as such for comic or satirical effect

**characterisation** the description of the distinctive qualities that a character possesses

**chronology** the order of events in a narrative

**clichéd language** language which has become so familiar by use that it has lost its original impact, e.g. 'as white as a sheet', 'an awesome achievement'

**closed question** a form of question which allows for a limited number of answers, often just yes or no

**colloquial language** the kinds of expressions and grammar associated with ordinary, everyday language

**conceit** an elaborate comparison in which disparate ideas are related together, typically found in metaphysical poetry

**connotation** the ideas, feelings or associations that a word suggests in addition to its primary, literal meaning

**consonance** the repetition of similar consonant sounds for effect in a sequence of words

**context of production** the factors that influence the writing of a text, e.g. social, historical, literary, biographical

**context of reception** the factors that influence the way a text is responded to and interpreted by readers

**conventions** the traditional rules of writing in a particular genre

**courtly love** a conception of love developed in France in the 12<sup>th</sup> century and modelled on the relationship between a feudal lord and his follower. such ever-increasing love, which is never marital, has the quality of a religious passion a conversation between two or more people

**crisis** the turning point in a narrative or drama which moves the plot in a new direction

**dactyl** a type of metre – three syllables: one stressed followed by two unstressed syllables

**declarative** a type of sentence which makes a statement

**dénouement** the closing sequence of a narrative or drama, in which events are explained or resolved

**dialect** a form of language with its own terminology, grammar and pronunciation; often regional or ethnic

**dialogue** a conversation between two or more people

**diction** the language a writer gives to a character; the choice of words in a literary text, also sometimes called lexis or vocabulary

**direct speech** the exact words uttered by a speaker, presented within quotation marks

**domestic** referring to a story taking place on a small scale, often involving events within a household

**dramatic monologue** a poem in which a fictional character addresses the reader directly in his/her own voice, without authorial comment

**ellipsis** 'leaving out' in Greek, a phrase or sentence where words are missed out but can be inferred from the surrounding context; three dots to show words are missed out or to indicate suspense

**end-stopped line** a strong grammatical pause (usually punctuated) at the end of a line of poetry

**enjambement** an effect in poetry caused when a line is not end-stopped, but the sentence continues to the next line without a grammatical pause or stop

This document has been designed to support teachers to teach the new Pearson Edexcel International Advanced Level English Literature (2015) using the following two textbooks:

Edexcel AS English Literature (9781846902482)

Edexcel A2 English Literature (9781846902505)

After review, it has been concluded that these textbooks are still appropriate and suitable resources to use alongside the new specification.

Topic	Learning outcome	Edexcel AS English Literature page reference	Edexcel A2 English Literature page reference
Poetry	Show knowledge and understanding of key features in poetry	11–41	10–20
	Show knowledge and understanding of a range of ways to read poetry, including reading for detail of how poets use and adapt language, form and structure, responding critically and creatively	8–10	6–20
		42–48	41–42
		79–85	101–106
		91–102	
	Show knowledge and understanding of a range of poetry and to make connections and explore the relationships between poems	17–19	46–48
		24	66–67
		29–30	70–74
		32	79–83
		91–102	50
			101–106
	Communicate fluently, accurately and effectively knowledge, understanding and critical evaluation of poetry	29	56–59
		34	6–9
		79–85	113–125
		91–102	
	Identify and explore how attitudes and values are expressed in poetry	8–10	8–9
		79–85	101–106
		91–102	
	Use literary critical concepts and terminology with understanding and discrimination	11	10–20
		12–41	54–60
	Make appropriate use of the conventions of writing in literary studies referring accurately and appropriately to texts and sources	12–48	10–20
		83–85	48
93–98		50	
		54–60	
		48	
		103	
		111–112	