

## **New Specification: English Literature 4710**

### **Moderators' Standardising and Exemplification Materials**

The following five scripts exemplify performance within each of the five Literature CA mark bands. Some of them exemplify marks at the upper or lower end of the band to show how assessment is based on a mix of criteria drawn from two bands, as will often be the case with work that is uneven, particularly under controlled conditions.

Four of the scripts illustrate tasks from Unit 3, Shakespeare and the English Literary heritage. One of them illustrates a task from Unit 5, Poetry. The titles of the tasks are those adapted by the centres from which the scripts are drawn – and are not necessarily offered as examples of recommended practice. Teachers will judge for themselves how task adaptation can advantage or inhibit candidates' performance.

Teachers will also judge for themselves how much writing – and how much time – is necessary to fulfil a set of band descriptors. Length is not, in itself, a merit if it results in more of the same skills already rewarded.

The marks awarded for the exemplar scripts have been agreed by senior moderators. When they are moderating centre scripts, they work with a tolerance of +/-3 on a mark of 40.

Week beginning  
22/02/10



- repressive in every way
  - sophisticated or ignorant
  - ideas & attitudes
  - sophisticated criticism / textual detail
  - sophisticated analysis
  - perception & imaginative exploration
- with W's  
Thomas Marlowe  
+ context

Many female characters in pre-twentieth century texts seem to have no ambition other than to get married. Does this seem a fair comment? Discuss your response by referring to a female character in 'Much Ado' and any appropriate characters in 'Far From...'

clear focus  
- similar in theme & context

At first 'Far From...' and 'Much Ado...' are different styles of fiction dealing with people of very different social standing, but on closer inspection it becomes clear that both works offer perspectives on love and marriage at their time (1874 and 1600, respectively) and in particular focus on how women perceived the concept of marriage at the time.

sophisticated & developed links

In both pieces of fiction, one female character stands out and these two (Bathsheba in 'Far From...' and Beatrice in 'Much Ado...') make for an interesting comparison. Superficially Beatrice and Bathsheba seem to play similar roles in their respective narratives: both are tougher, more independent and stronger-willed than would be expected of women at their time, but more importantly both begin by rejecting or refusing marriage and yet by the final page both characters are happily married. Both characters came across as quite a shock to society at the time - 'Much Ado...' became famous amongst Elizabethan audiences for its audacious banter between Beatrice and her sometime-lover- eventual-husband Benedick; whilst Hardy's heroines, Bathsheba and Tess in 'Tess of the D'Urbervilles' especially, provoked criticism and controversy regarding his novels. Most importantly both women, despite suffering tragedy to varying degrees, win a happy marriage by the end of the story - Bathsheba, we are certain, will be happy with her friend and confidante Gabriel Oak; and if Benedick's 'I'll tell thee what, Prince' speech in Act 5 Scene 4 is anything to go by his marriage with Beatrice will be happy, if admittedly somewhat feisty due to their own 'skirmish of wit'.

effect on readers / culture

The personalities of Bathsheba and Beatrice are also similar in some ways - which can perhaps be best demonstrated by using the words of Florence Nightingale, nurse in the Crimean war - "Why do women have passion, intellect, and moral activity, and a place in society where not one of these can be exercised?" Bathsheba and Beatrice show a fiery passion - for the men they love, but also, for Beatrice, for her insults with Benedick and, for Bathsheba, for herself and her position on her farm. Bathsheba's passion arguably leaves her more vulnerable ~~and more vulnerable~~ but undoubtedly they share that trait. They both exercise intellect to an extent, chiefly Beatrice in her verbal sparring matches, but Bathsheba is a clear-headed, intelligent individual and we are told that she is well-read. They also both demonstrate moral activity - Benedick calls Beatrice 'virtuous' so evidently she knows right from wrong, and Bathsheba, though she makes some mistakes, also appears to have a sense of moral duty.\*

insight and empathy

Her agonising long-bored 'many' Botherwood cause if she is not he will driven insane a clear example of this.

Where I think Nightingale's quote no longer applies, but where the two continue to resemble one another, is in the part about 'a place in society where not one of [passion, intellect, and moral activity] can be exercised?' This sophisticated exploration of chosen theme well developed insight & interpretation

assured development of  
personal attributes response  
- perception and  
expressive

II.

is most obviously contradicted in Bathsheba's case, because she is capably running a farm and clearly demonstrates those three traits to both her peers and employees. With Beatrice it is a little less obvious, as we are left uncertain as to what her official occupation is (probably she had no job), and yet all through the play we see clear instances of her passion, her intellect and her moral activity, and so even <sup>though she is</sup> an unemployed woman Beatrice displays excellent examples of the traits, and appears to exercise them well. But their similarities do not end here.

focus on authors

Where Beatrice and Bathsheba interest the reader more is in the case of authorial intent: why are Shakespeare and Hardy writing about these women? What points do they make that we can see? It has been debated that 'Much Ado...'

alternative interpretation  
insight originality

deals more with the passion of youth than the basis for a happy marriage, and there are certainly grounds on which to base this claim: several characters spend the entire play working towards getting married, and are only married at the very end, with little exploration of how they will fare in their married lives. In sharp contrast, exploring what a happy marriage is, and what women's ambitions for marriage come to eventually, is in effect the main point of Hardy's

sophisticated response to whole culture

'Far From...' Regarding Victorian ideals of marriage, it was a commonplace result that 'often the shock of the facts of life [which were unknown before marriage] put an end to a satisfactory relationship between husband and wife'; and this is a statement which Hardy not only recognizes in his novel but also promotes, going so far as to feed his memorable creation the odious Sgt. Troy the bitter but revealing line 'All romances end in marriage'. The character arc Bathsheba goes through over the course of the novel is an exploration of marriage in general: her brief, wild passion for Troy and their disastrous marriage heading towards financial ruin is only the clearest example. But there is also Boldwood, for whom Bathsheba feels pity and almost obligation to marry, but marriage with whom would not be satisfactory but would end in emotional suffocation; and there is Gabriel, Bathsheba's steady and dependable protector, friend and advocate, who Bathsheba deserves by the end after the vicissitudes of the novel. We feel sure the final example of marriage will be happy.

assured comparison contrast

alternative interpretation

However, there is an alternative view of 'Much Ado...' which is more analytical and more of a testament to Shakespeare's celebrated status as one of the finest writers of all time. Shakespeare presents Claudio's wife Hero and Beatrice, the two main female characters, as a study in contrasts, particularly in what he intends to depict through them. There is a school of thought that Beatrice loved Benedick even from the start of the play, but it took others to point out her 'pride and scorn' for her to see that Benedick might love her back but that she had been hiding the ~~love~~ love she felt by her own aloofness. The theory is that Beatrice, being a little older than her cousin Hero, is perhaps less idealistic and more world-weary: and as such she decides that it is best to hide her sneaking admiration for Benedick, whereas the young, innocent and inexperienced Hero does not hide her passion for her lover. And in 'Much Ado...' the tragedy (such as it is) revolves around the pair of Hero and Claudio, and not of Beatrice and Benedick. In this way Shakespeare is making a more intelligent point than we realize - he is exploring the basis for a happy marriage, by looking at the relationships leading up to marriage. And the

insight & sophisticated interpretation

Assured grasp of authorial craft and purpose

Main comment he appears to make is that it is better to take time to find love than to rush into an "o'erhasty marriage" (Hamlet), which we see with Claudio and Hero. It's a well-explored theme; we see the same with Bathsheba and Troy, then Bathsheba and Gabriel; and in Dickens' 'David Copperfield' we see first David and Dora, and then the more secure David and Agnes. In this way the case can very definitely be put forward that, in the characters of Bathsheba and Beatrice, Shakespeare and Hardy have the same authorial intent.

It is no secret that Bathsheba suffers much tragedy in 'Far From...' but it is perhaps a bolder claim to say that the same can be said for Beatrice. Bathsheba, of course, is a tragic heroine: her story might end happily but on several levels it might not have done. It is as if when Gabriel proposes we can imagine two storylines - one is that for the next 5 years Bathsheba would lead a relatively quiet life and would eventually marry Gabriel, but the other is that the tragic Boldwood/Troy storyline would still have happened but that there would be no angelic Gabriel waiting at the end. The most crucial point in the tragedy is in a way the most frivolous - the Valentine. Once this little joke is sent the tragedy is fixed, it must unfold. Without it Boldwood would never have noticed her and never rivalled Troy, and Bathsheba would not have had two passionate, headstrong suitors hankering after her - which can only end in tragedy. Admittedly Troy would still have brought consternation into her life, but without the confusion and pressure emanating from Boldwood, and with steady, dependable Gabriel by her side she might have avoided tragedy. She needs Gabriel but does not realise this till the end, where her full ambition and potential as a loving wife in a happy marriage is explored, and concludes

Beatrice's tragedy - which relates just as much to her ambitions for marriage - is to an extent before the play as we know it begins. It is, whilst amusing for audiences, slightly sad to see this upright, intelligent woman consumed by the pettiness of the "merry war betwixt Signior Benedick and her". I would argue that despite what she says she does love Benedick, but is too proud and fond of her superior position to admit it, and to disguise this she is openly contemptuous of men. But when told that Benedick loves her but dare not approach her because he finds her overbearing, contemptuous and aloof, Beatrice seizes the chance to get married which she has wanted to do from the start. In a sense the tragedy of the Suidanic, why Beatrice is over by Act 3 Scene 1 ('Much Ado...' is a comic play, after all), and therefore I come to my next point which is to examine, in their ambitions for marriage and for life, just how convincing and realistic Bathsheba and Beatrice are. Building on previous material - develop new line of narrative response

A brief glance at Beatrice would leave the impression that she does not want to get married, but as I have just explained this is merely her act of contemptuousness, and so in reality Beatrice appears identical to the other Shakespearean heroines at heart: she wants marriage and, it seems, little else. In this way she is less three-dimensional and groundbreaking as she seems. Bathsheba, on the other hand, is every bit as groundbreaking as she seems. In some areas of her personality she is immature, innocent, sweet, like your average Victorian woman, and in others she is very assured, confident and calculating. Strong forward-thinking capabilities

sophisticated and  
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developed  
exploration  
of those  
characters

if possibly  
sophisticated  
and  
insight

sophisticated  
relationships  
for purpose

IV

apt locutions - of behaviour

different, stronger-willed and sensible. That a woman might want to run a farm might have been unheard of and out of the sphere of accepted social hierarchy in Victorian times, and yet it is realistic, for in how many Victorian novels have women wanted freedom and independence? In how many have female characters longed to be free of oppression? (Examples include 'Hard Times' - Louisa Gradgrind; and 'Oliver Twist' - Nancy). So for her ambitions, as to her character: just as interesting fictional men are those who make mistakes, so too with women. Bathsheba, contrary to popular belief, would have been neither realistic or particularly innovative if she was portrayed as independent and strong-willed all the time - simply a caricature, nothing more. And yet the woman <sup>Hardy</sup> has created is realistic. Sophisticated use of <sup>written reading -</sup> assured grasp of historical / cultural context

perceptive, subtle & sophisticated

Bathsheba is neither an oversimplification of giggling innocence (as are many Victorian women in novels), ~~but rather~~ nor an oversimplification of passionate strong-mindedness. Whilst it can't be denied that she is fiery, vain and impetuous ("Go at once then, in heaven's name! Don't let me see your face anymore!" she says to Gabriel) she is

subtle + sophisticated

by turns, as any human being would be by turns, fearful, lonely and vulnerable (many of the scenes where she confides in Liddy her chambermaid; "O, I love him to very distraction and misery and agony! . . . it is wearing me away"). She is not sketchy with one prevalent mood; she is a well-drawn character with feelings and moodswings and changes of heart: similar qualities to Hardy's other great heroine Tess in 'Tess of the d'Urbervilles'. This is exactly the effect Hardy

original + sophisticated response without craft + purpose

desired to create; the novelist and poet said once, "the writer's problem is to strike the balance between the uncommon and the ordinary so as on the one hand to give interest, the other to give reality. The uncommonness must be in the events, not the characters, and the writer's art lies in shaping this uncommonness whilst disguising its unlikelihood." So it could be argued that Hardy, master of this art and creator of characters more real to readers than he is, possesses a genius which outstrips even Shakespeare's at times - on this front, at least. This is simply because his heroine is three-dimensional: she makes mistakes, she has the wrong ambitions for marriage, and because of her failures we can relate to her and the reader is compelled to read on. In this sense Hardy repeats a formula - Bathsheba, Tess, Henchard and Jude

all possess an inherent HUMANITY which is very difficult to master in fiction and which Hardy does naturally. This is his genius.

Assured, sophisticated, subtle and forceful in analysis and interpretation. Very strong personal voice

perceptive and assured comparison + contrast

As with reference to ~~his~~ <sup>the</sup> authorial intent regarding Beatrice, I hold by an alternative view, a contrasting argument, of Beatrice's realistic and convincing nature. She may have the same ambition for marriage as many other Shakespearean heroines; she may have a "pleasant, spirited nature" in Keeping with Hero and, say, Hermia in 'A Midsummer Night's Dream'; and yet she is very much interesting and three-dimensional in several ways. Despite not being the central thrust of the plot, Beatrice and Benedick's "merry war" is what allows 'Much Ado...' its much-deserved reputation. And this is

subtle distinction

because, unlike Claudio and Hero who are likeable but not really engaging, Beatrice and Benedick are interesting characters. Beatrice is both vulnerable ("I will weep a while longer. I do it freely") and forward, equipped with scathing, witty remarks assuredly at the wild complexities of love + character

characterisation

V Impressive at the start, throughout, and at the end.

Original, not original  
use of parody

("Scratching could not make it worse, and 'twere such a face as yours were") - the latter particularly rare amongst Shakespeare's heroines: we would not, for example, catch 'The Tempest's Miranda or 'Romeo and Juliet's Juliet engaging in such 'verbal jousts', and possibly the closest we come to it is Herma and Helena's wistful match with tedious, continued references to the other's height. Emma Thompson played Beatrice in the 1993 Branagh adaptation and was praised by the Daily Mail newspaper for balancing "clear intelligence and deep vulnerability" - which means a good performance, because these are Beatrice's most prominent character traits. In a sense her character arc is really her realization that she is not as independent, aloof and contemptuous as she likes to think she is, and, as she has perhaps always thought but never admitted, she has a need for love. ~~Most importantly, another level of authorial intent for Beatrice can be found in a profound study of human nature: she sees she has been too harsh and so she swallows her pride and casts off her contempt to marry the man she has loved and never admitted to doing so, not even to herself. It is feasible and realistic, it highlights Shakespeare's genius in observations of humanity, and it offers a perspective on love which for many would be a wise move to follow.~~

as a result of her wit  
focus on performance

Original, sensitive, forceful, subtle, assured, sophisticated, perceptive

focus on truth

The comment, then, was "many female characters in pre-twentieth century texts seem to have no ambition other than to get married." This seems to me entirely incorrect. While no one will debate that some at least do not follow this idea (Nancy does not in 'Oliver Twist' but she wants safety for Oliver and harmony with Bill Sykes), it is with the concept that "many do wish which I take issue. As I have already explored and stated, Bathsheba's ambitions include peacefully running a farm first and foremost; marriage comes across as something of an afterthought for her. Beatrice, meanwhile, does not merely strive for marriage but also justice for her cousin and peace at the household: her ambitions exceed simply "marriage". Even those considered the very definition of girlish innocence

on page 10  
with authors  
focus on fiction

- Dora, Little Dorrit, Miranda - merely gain a strong ambition for marriage over the course of their respective narratives: it is not as if it is what they have always longed for. They want other things - freedom for their father, a house to live in, etcetera. It is not only the fiery Beatrice and Bathsheba who stand against this theme - but many of those commonly considered clear representatives of it do also. The pre-twentieth century authors were not fools and it doesn't do to look on them patronisingly: some of them were women, some of them were men, but very few portrayed their female characters incorrectly or irrelevantly for the time. Hardy writes detailed exploration of the characters of Tess and Bathsheba; Ophelia, Lady Macbeth and others show that Shakespeare too could create interesting female characters; and as for women, Austen's Darcy is not far off flawless. And so the classic works of literature can still entertain a new generation, because classics are for all time and in very few will you find even one example of a giggling twenty-year-old girl who is bursting to get married, that so many people believe and which could not be further from the truth. In the real world, such people do not exist: and the reason Hardy's novel and Shakespeare's play are still being read in one case 135 years later and in the other 410 years later

focus on women

focus on cultural context

focus on authors

is because they are accurate depictions of the real world - and therefore, such people do not exist in them either.

original, convincing, subtle, forceful, sophisticated, convincing

### **Candidate 1 Much Ado and FfMC**

This response provides frequent definitive illustration of what is meant by the terms “sophisticated”, “perceptive” and “imaginative” – key features of attainment at the top of the Mark/Band range. This candidate’s work shows sustained evidence of sophisticated understanding and insight, in relation to text, language and ideas, with developed personal response and variety of interpretation. Engagement with characters and situations does not lose sight of the authors who created them, with sustained focus on their purposes and attitudes, and on contexts. Though a lengthy response, it sustains its investigative and exploratory qualities to the end, with more than ample evidence of analytical and evaluative handling of detail, craft and ideas. It is successful both in its ambition and its fulfilment of ambition, with expression and organisation to match. Marginal annotation will indicate the kind of quality to be displayed by candidates working at the highest level within GCSE Literature controlled assessment.

### **Band 5 mark 40**

- sophisticated engagement with writers’ ideas and attitudes; sophisticated interpretations using imaginatively selected supporting textual detail (5)
- (some) assured analysis of aspects of language and structure (5)
- perceptive exploration of points of linkage and comparison (5)
- perceptive comment on the significance of the contexts (5)