

Resource 4: Draft coursework titles - feedback

1. 'Anybody who's had to contend with mental illness, actually has a fair amount of resilience in the sense that they've had to deal with suffering already, personal suffering.' (*An Unquiet Mind*, Kay Redfield Jamison.)

In the light of this statement, compare the presentation of mental health in Ian McEwan's *Enduring Love* and Sylvia Plath's *The Bell Jar*.

The question does focus on 'presentation of' which should encourage the candidate to consider AO2 writer's craft. However, teachers would need to be aware that some students, particularly the less able, may veer towards a focus on Plath's biography or consider the characters in the McEwan as if they are real people. The quotation introduces more complex issues than the question poses. Is the student to consider the relationship between personal suffering, resilience and mental illness or 'the presentation of mental health' or all of the above? The question does not directly reference AO5 and AO3; some candidates may not be alert to the requirement for these as a result.

2. Compare the ways power and status are presented in *Persuasion* and *Look Back in Anger* exploring relevant contextual factors and critical reading.

All AOs neatly flagged. The use of the drama text will potentially extend the breadth of 'the ways' power and status are presented (AO2).

3. It is impossible to feel anything but contempt for characters who behave immorally. In the light of the two texts that you have studied, to what extent do you agree with this statement?

[Fowles, *The Collector* and Hosseini, *The Kite Runner*]

The stem 'to what extent' facilitates personal argument for AO1 and requires students to establish this before addressing AO5 in the same way as the AS level 'other drama' questions. However the question does not explicitly widen this to ensure 'other interpretations' for AO5 and AO3 is not flagged; some candidates may not be alert to the requirement for these as a result. Some less able students are not led towards consideration of the authors' concerns here and may be tempted to consider characters as real people. 'Compare' is not flagged so the question may encourage exploration rather than comparison.

4. How is violence presented in *Riddley Walker* and *A Clockwork Orange*?

An interesting choice of texts which offers scope for high quality, engaging analysis. The question does not directly reference AO5 and AO3; some candidates may not be alert to the requirement for these as a result. Some less able students are not led to consider the authors' concerns here and may be tempted to consider characters as real people. 'Compare' (AO4) is not flagged so the question may encourage exploration rather than comparison.

5. With reference to your wider reading around *The Yellow Wallpaper* and *A Woman of No Importance*, compare how Gilman and Wilde present relationships.

AO4 and 5 are usefully flagged. The 'how' of the question encourages consideration of writers' methods. The text choices allow for consideration of AO3 though it is not flagged in the question; for some candidates the particular texts may lead to broad generalisations about women in history without careful guidance.

6. With reference to Angela Carter's *The Bloody Chamber* and Bram Stoker's *Dracula*, to what extent do you agree that Gothic literature celebrates transgressive characters?

This will need careful guidance to ensure depth and breadth in the consideration of the short story collection. 'Compare' (AO4) is not directly flagged so the question may encourage exploration rather than comparison. The text choices allow for potentially interesting consideration of AO3 though it is not flagged in the question. AO5 is not flagged; some candidates may not be alert to the requirement for this as a result.

7. "The horrible and the preternatural have usually seized on the popular taste, at the rise and decline of literature" [Coleridge]

With reference to *Frankenstein* and Coleridge's *Selected Poems*, discuss how conscience, transgression, and punishment are used to make Gothic literature popular.

This may need careful guidance to ensure appropriate depth and breadth in relation to the poetry collection and specific poems for focus. The quotation is complex in relation to the question and may add too much complexity for all but the most able. Compare is not flagged and 'discuss' may not be enough to focus this. AO3 is referenced obliquely by 'popular taste' and 'popular', though some students may need this to be more clearly flagged. Some students may need AO5 to be mentioned explicitly.