Commentary on candidate evidence

Assessors awarded the candidate evidence the following marks for the project–dissertation.

Candidate 1

Topic

The literary techniques used by Sally Rooney to explore the theme of the impact of trauma on relationships.

The candidate was awarded **26 marks**.

Task

The candidate has chosen to write about a single text, Intermezzo, to explore the complexity of human relationships focusing on siblings Peter and Ivan's grief following the death of their father, as well as their respective romantic relationships. This choice of text and task is appropriate for the demands of this level of study.

Knowledge and understanding

Throughout the dissertation, the candidate has a **secure knowledge and understanding of the text as a whole, which demonstrates some insight into the issues explored**. They open with a consideration of the symbolic significance of the novel's title to introduce the extended metaphor of games in relation to 'the way death can disrupt and reshape the lives and relationships of those affected without warning' [page 1].

There is **secure consideration of the implications of the task** with the candidate undertaking a **relevant exploration** of the impact of trauma on relationships focusing primarily on siblings, Peter and Ivan, and their 'contrasting personalities, Ivan's hidden resentment, and Peter's controlling nature produce months of silence as "Grief is a bridge and a chasm; it ambushes and intoxicates them."' [page 5].

The candidate identifies that Peter is 'outwardly accomplished yet emotionally fractured' [page 1] as 'his unresolved trauma' [page 1], from the death of his father,

impacts ‘the tangled web’ [page 9] of his relationships with Sylvie and Naomi, respectively. Sylvie ‘represents an idealised past when his father was still alive’ [page 1] and Peter is drawn to her in his grief, observing that they had been ‘“practically married”’ [page 3]. Sylvie attends the funeral service ensuring she is ‘literally and metaphorically present [...] in his deepest moment of grief’ [page 2]. For Peter, these memories become ‘both a source of comfort but also a force of stagnation’ [page 4] forcing him to acknowledge, by the end of the novel, that ‘their relationship has deepened through his grief and her unwavering emotional support’ [page 5].

The candidate contrasts this relationship with that of the significantly younger Naomi, who ‘reflects Peter’s present reality, one marked by loss and emotional emptiness’ [page 1]. He ‘perceives her primarily as sexual escape rather than genuine emotional connection’ [page 2] and excludes Naomi from his father’s funeral service, viewing their relationship ‘like a game’ [page 2]. At the end of the novel, this ‘toxic power struggle’ [page 2] does not disintegrate when Sylvie suggests ‘an interconnected relationship between the three’ [page 9] and they redefine this ‘unconventional arrangement’ [page 9] to alleviate the destabilising impact grief has on Peter.

The candidate moves on to consider the relationship of Ivan, ‘a socially awkward “fading chess prodigy whose early promise remains unrealised”’ [page 5] with Margaret, ‘an older, empathetic woman [who] offers a refuge in which to process his grief’ [page 5]. Ivan confesses, ‘“I just don’t have anyone to talk to about these things”’ [page 6] and recognises his ‘emotional dependence’ [page 7] on Margaret as he shares with her his ‘repressed emotions’ [page 7] about his relationship with Peter and the impact of his father’s death. By the end of the novel, in Peter’s acceptance of Margaret, the brothers reconcile as they ‘move forward’ [page 10] with a shared understanding that ‘“That is life as well as loss and pain”’ [page 10].

The candidate considers the impact of grief on Peter and Ivan’s strained relationship and their conflicting memories of their deceased father. A physical confrontation arises when Peter declares his disapproval of Margaret. Ivan states, ‘“I actually hate you. I’ve hated you my entire life”’ to which Peter responds, ‘“I know”’ [pages 7-8]. Here, the candidate understands that this exchange ‘implies a long-held awareness of the distance between them and thus marks a low point in their relationship’ [page 8]. The estrangement that follows ‘reveals that Peter and Ivan are not mourning the

same person, but '"different versions of the same father"' [page 8], an example of appropriate secondary sources the candidate uses throughout the dissertation to **support the demands of the task**. This realisation compounds the siblings' grief as their father's former role as 'mediator [...] has rendered reconciliation seemingly impossible' [page 9]. Subsequently, each brother retreats into their respective relationships, to be reconciled at a chess tournament where 'Peter subsequently invokes their father's memory [...] as a foundation for renewal' [page 10].

Analysis

The candidate analyses a task **appropriate range of literary techniques and features of language**, including secondary sources, to **strengthen their line of argument**. For example, symbolism [page 1, 4, 8 and 10]; synecdoche [pages 1-2]; flashback [page 3]; contrast [pages 3, 5 and 6]; free indirect narrative [pages 4 and 5]; inner monologue [page 4]; paradox [page 4]; syntactical delay [page 5] and literary allusions [pages 3-4 and pages 5, 10 and 11].

The candidate's thorough examination of the development of the extended metaphor of games **strengthens their line of argument**. This is traced across the dissertation with reference to the impact of grief on Peter and Ivan individually, their respective romantic relationships, and each sibling's perceived relationship with their deceased father [pages 1, 2, 3, 5, 7, 9 and 10]. For example, the candidate considers Peter's need for dominance over Naomi as a '"game he never should have played"' [page 3]; Ivan's fear of failure at chess, '"It bothers me a lot to lose"', is an admission mirrored by Peter, '"It bothers me a lot too"' [page 7]; and an appropriate secondary source, '"grief rearranges the board"' [page 10] to explore these characters' fraught relationships and loss of their father.

Further examples of analysis which **strengthen the line of argument** in relation to the impact of trauma include: the use of flashback [page 3] to consider Peter's life before loss emphasising 'his longing for the simpler times prior to his father's death' [page 3]; the contrasting narrative styles of the siblings where Peter deploys 'a fragmented Joycean stream of consciousness technique that "captures the state of the unconsoled"' [page 5] in contrast with the 'systematic, ordered prose in Ivan's chapters, mirroring the more methodical perspective of his character' [page 5]; the

use of syntactical delay [pages 5-6] ‘allowing the reader to experience grief’s disorientation’ [page 6]; the use of contrast in relation to the brothers’ respective relationships where ‘Peter assumes a parental role towards Naomi [...] whilst Ivan finds in Margaret a sense of adult stability and emotional grounding’ [page 6] in the midst of their loss; and further use of literary allusion, this time referencing the death of Hamlet’s father to encapsulate ‘the chaos of Peter’s life and his relationships during this period of grief’ [page 10].

Evaluation

Throughout the dissertation, there is a **clearly identifiable evaluative stance with respect to the text and task securely based on evidence presented within the dissertation**.

For example, in their consideration of the impact of trauma on Peter’s relationships with Sylvie and Naomi, the candidate recognises their function as a ‘dichotomy’ [page 3] ‘which juxtaposes the vitality of youth with the finality of death, capturing both his longing for a simpler past and his despair that it is irretrievably gone’ [page 4]. Similarly, in relation to Ivan’s grief, the candidate identifies the ‘dichotomy between Margaret, who relieves Ivan’s emotional burden, and Peter, who compounds it’ [page 7]. Following Peter and Ivan’s estrangement, the candidate observes that the impact of their respective grief forces ‘the brothers apart precisely when loss might have drawn them together’ [page 8]. Reconciliation occurs when they each take ‘accountability for the damage inflicted upon their relationship’ [page 9].

This candidate further uses secondary sources to support their evaluative stance referencing Wittgenstein’s concept of ‘language games’ [page 9] to consolidate their evaluation of the ‘trope of games’ [page 9]. They end with Hamlet [page 10] and Beckett [page 11] to explore the nature of trauma, specifically grief, and humans’ capacity for ‘hard-earned endurance’ [page 11] with respect to the relationships explored in this novel.

Expression

This candidate **skilfully uses structure, style and language and critical terminology to develop their argument with a sustained focus on the task**. The

candidate methodically considers each of the key relationships in turn to analyse the impact of trauma. They are most assured in their analysis of Peter's 'tangled web' [page 9] and his fraught sibling rivalry with Ivan. The candidate's mature evaluative stance confidently addresses complex concepts around memory, grief and relationships.

Range

This dissertation fully meets the standard described in the 26-23 band range and is therefore awarded the highest mark in the band range.

Candidate 2

The candidate was awarded **16 marks**.

Topic

A comparative literary analysis of how Shakespeare exposes the dangers of human flaws and their destructive consequences in *Othello* and *Macbeth.*

Task

The candidate has chosen to write a dissertation on two Shakespearean drama texts – *Othello* and *Macbeth*. These are appropriate selections for this level of study and for their chosen task. The task aims to compare human flaws (ambition, manipulation, jealousy) and their consequential destructiveness, in *Othello* and *Macbeth*.

Knowledge and understanding

The candidate demonstrates **appropriate knowledge and understanding of the key elements and central concerns of the texts**. The candidate clearly sets out in the introduction the focus for the dissertation as exposing human flaws through characters who are fuelled by ‘ambition, jealousy, and manipulation [...] in the pursuit of power’ [page 1] which can lead ‘to chaos, lies and even murder [...] destroying the lives of many in the process’ [page 1] which is a **relevant approach to the task**. The dissertation argues that Macbeth changes from a ‘noble soldier to a king murdering [sic] psychopath’ [page 1] with Othello too becoming a murderer before committing suicide, after being manipulated by a vengeful Iago.

In the first section, the candidate focuses on ambition and suggests this is key to Macbeth’s downfall. Macbeth is described as having ‘loyalty and moral conscience’ [page 1] at the beginning of the play however ‘the witch's prophecy awakens this monster-like ambition’ [page 1] to become ‘king and hav[ing] power [...] ignit[ing] [his] internal conflict’ [page 1].

The dissertation then deals with the ambitious Iago in *Othello* who feels ‘underappreciated’ [page 3] because of being ‘overlooked for the promotion handed

to Cassio' [page 3], and continues with the argument that 'This flawed mindset, later motivates his reckless actions' [page 3] culminating in his ambition, due to 'envy and ego' [page 3], 'stripp[ing] him of all humanity' [page 4].

The candidate contrasts Shakespeare's use of ambition, noting that 'ambition is shown openly through physical actions' [page 4] in *Macbeth* whereas in *Othello*, Iago's ambitions are demonstrated 'using tactics like trust and manipulation, to achieve his cravings for status and control' [page 4].

The candidate continues by suggesting manipulation is a 'catalyst for losing one's sense of principles' [page 4] choosing in this section to focus on Lady Macbeth who 'exploits her husband's weaknesses [...] to try to guide his actions so she can achieve her own desire for power' [page 4]. The candidate comments on Lady Macbeth's manipulation of Macbeth to murder King Duncan through 'playing with his emotions' [page 5] citing '"When you durst do it, then you were a man"' [page 5]. The candidate continues that Macbeth in turn is seen to manipulate Lady Macbeth with the phrase '"be innocent of the knowledge, dearest chuck, till thou applaud the deed"' [page 5], with Lady Macbeth unaware of his planning Banquo's demise. By the end of the play the candidate notes 'how being manipulated can turn one's behaviour' [page 5] resulting in Macbeth 'wanting to control others' [page 5] as he becomes increasingly 'disconnected from his original feelings and morals' [page 5].

The candidate then focuses on Iago's 'calculated manipulation' [page 6] of Othello, describing them as being 'for personal gain and […] power' [page 6] with 'Iago is purposely concealing this information [...] manipulat[ing] the situation with rumours, rather than facts' [page 6], although these rumours are not explicitly stated by the candidate. When Iago's manipulation is exposed, the candidate notes Iago 'asserts dominance through his refusal to explain the events that unfolded' [page 7].

The dissertation surmises that 'manipulation in both plays causes moral decay in characters, which leads them to make decisions which are irreversible and have destructive outcomes.' [page 7].

The dissertation's shorter final section focuses on jealousy, suggesting it 'driv[es] the characters to violence and loss' [page 7]. This is highlighted using Iago's comment '"I hate the Moor"' [page 7] which suggests, according to the candidate, 'not a reaction

but a flaw that drives [his] manipulation and revenge' [page 8]. The candidate then refers to 'Iago warning Othello about jealousy while simultaneously stirring Othello's jealousy, making him believe his wife Desdemonda is having an Affair [sic]' [page 8] resulting, by the end of the play, in Othello killing his wife, then himself.

Comparatively, the candidate considers jealousy resulting from 'fear and power' [page 8] in *Macbeth* and after the prophecy comes true, when Macbeth becomes Thane of Cawdor, his jealousy is evident. Furthermore, when 'Banquo's sons are predicted to become king threatening the security of Macbeth' [page 8], this jealousy takes hold of Macbeth such that, by Act 5, 'Macbeth now assumes betrayal from those around him' [page 8] and he is unable to trust anyone.

The dissertation concludes by revisiting the task with the comment: 'human flaws such as manipulation, ambition and jealousy have destructive consequences if these flaws become unchecked' [page 9]. A summative comparison is offered about the 'destructive and self-inflicted downfalls' [page 9]: in *Macbeth* this is as a 'consequence of overreaching ambition' [page 9] whereas in *Othello* it is the result of 'jealousy and manipulation on a deeper level' [page 9].

Textual evidence **supports** the demands of the task but with **some limitations in breadth of selection**. This is a result of attempting to analyse quotations without full consideration of the wider context.

Analysis

There is a **relevant analysis of a range of literary techniques appropriate to the task** including soliloquy, metaphor, tone, dramatic irony, word choice and imagery, with some more fully explored than others.

The candidate identifies Shakespeare's use of soliloquy in Act 1 scene 3 '"If chance will have me king, why, chance may crown me"' [page 2] accompanied by a brief comment. However, this is an incorrect identification of soliloquy as it is an aside. This is followed by a soliloquy from Act 1 scene 7 with the incomplete quote '"If it were done when 'tis done [...]"' [page 2]. However, what has been quoted is not analysed; rather the candidate attempts to analyse the remainder of the quote.

The candidate comments on Shakespeare's use of metaphors in *Macbeth* including '"I am in blood"' which is analysed as 'represent[ing] his guilt' [page 2], and 'being a symbol of irreversible moral decay' [page 2], although this is not fully analysed.

The candidate moves on to discuss the 'cold, emotionally numb' [page 2] tone adopted in the phrase from *Macbeth "*I have supp'd full with horrors"' [page 2] '[...] at the cost of his morals and ethics' [page 3]. The candidate similarly refers to the use of an assertive tone by Iago at the start of *Othello*; '"I know my price, I am worth no worse a place"' [page 3] claiming that it 'reinforces Iago's confidence and his feeling of entitlement to the promotion' [page 3] although the analysis of tone is rather superficial.

The word choice of '"slaughterous"' [page 3] describing Macbeth's thoughts is analysed such 'that violence not only reflects on his internal actions, but has embedded itself internally into Macbeth' [page 3] noted by the candidate as linking to his ambition 'to become king' [page 3].

The candidate mentions dramatic irony when Iago confesses his deceitfulness with '"I am not what I am"' [page 3] discussing briefly the soliloquys in *Othello,* demonstrating 'how ambition has taken a toll on Iago' [page 4]; '"with as little a web as this will I ensnare as great a fly as Cassio"', also incorporating a brief analysis of the animal imagery of 'fly' [page 4].

Dramatic irony is further analysed when the candidate discusses manipulation in both *Macbeth* and *Othello*. An example of this from *Othello* is when the candidate cites Iago with '"I follow him to serve my turn upon him"' [page 6], 'emphasis[ing] how manipulation, when used wrongly, can have serious consequences, not just for themselves but also for others' [page 6]. The candidate notes that 'Shakespeare shows us with dramatic irony that manipulation often disguises itself as affection and care' [page 5].

The candidate suggests that deceit plays a significant part in the manipulation of others and offers a **relevant analysis** to include 'not trust[ing] a book by its cover' [page 6] or those 'people who are closest to you' [page 7]. The candidate continues that Iago 'uses silence as one last move to maintain control' [page 7] thereby holding onto his power.

The final section on jealousy is less developed and, unlike the previous sections, focuses on *Othello* then *Macbeth*. Comment is made about the personification of jealousy being a 'monster', highlighting its 'destructive power' [page 8] in *Othello*. Contrastingly, jealousy in *Macbeth* is transformed into paranoia with the candidate suggesting 'how a little bit of unhealthy jealousy [...] can destroy and swallow people whole' [page 9]. The analysis in this section is undeveloped.

Evaluation

There is a **discernible evaluative stance with respect to the texts and the task based on evidence presented within the dissertation**. Throughout the response the candidate clearly expresses their thoughts on the task. This can be evidenced from the following: 'Shakespeare uses Macbeth as an example that when ambition overcomes morals and human decency, it can lead to catastrophic consequences and the inevitable downfall' [page 3]; 'The genius way of manipulation allows Iago to seem like an honest friend, while he is secretly orchestrating a destructive plan that will ruin lives, unbeknownst to everyone' [page 7]; and in the conclusion, 'Shakespeare has done an unbelievable job in illustrating the potential dangers of everyday human flaws when they manage to engulf somebody' [page 9].

Expression

The candidate has a **consistently accurate use of structure, style and language including appropriate critical terminology to develop an argument relevant to the task**. This can be exemplified through effective linkage between the end of the paragraph about manipulation in *Macbeth* where the candidate comments about 'how manipulation can cause moral decay' [page 5] and the subsequent paragraph which starts 'Manipulation in *Othello* is quite literally embodied by one character[...]' [page 6]. Yet, there are also some less concise expression such as: 'This means he would do the assassination' [page 2], 'Macbeth feels cinematically grand with epic moments of conflict' [page 9], and 'Shakespeare has done an unbelievable job' [page 9].

Range

The dissertation more than just meets the standard described in the 18-15 band range and is awarded a mark from the middle of the band range.

Candidate 3

The candidate was awarded **19 marks**.

Topic

How does W.B. Yeats exploit setting and symbolism to allow him to explore the theme of escape and escapism?

Task

The candidate has chosen to write a dissertation on six poems by W.B. Yeats: ‘The Lake Isle of Innisfree’; ‘Down by the Salley Gardens’; ‘Sailing to Byzantium’; ‘News for the Delphic Oracle’; ‘The Stolen Child’; and ‘The Song of Wandering Aengus’. The candidate focuses on the use of setting and symbolism to explore the theme of escape and escapism, terms which are never clearly differentiated by the candidate. This is an ambitious and appropriate selection of poems at this level of study.

Knowledge and understanding

The dissertation offers a **broad knowledge and understanding of the texts as a whole** and establishes that it will discuss how Yeats uses setting and symbolism to ‘construct fantasy worlds which offer an escape from the trials and tribulations of this mundane world’ [page 2]. The first poem to be discussed is ‘Down by the Salley Gardens’ that is ‘rooted in the rural Irish landscape’ [page 2]. The candidate explores the symbolic nature of ‘little snow white feet’ [page 3] commentating that ‘she has become myth-like' [page 3]. The shift in setting from the garden to ‘a field by the river’ [page 3] reflects Yeats’ ‘desire to return to his youth’ [page 4] as a means of escaping aging. This poem is paired with ‘The Lake Isle of Innisfree’ that ‘mirror[s] Yeats’ desire to escape’ [page 4]. The candidate asserts that the Lake offers a ‘mental refuge for the speaker to escape from the struggles [...] in modern life’ [page 4]. Focused on the task, the candidate identifies the Isle as a ‘place of peace and comfort’ [page 4]. We are then offered a reading of ‘Sailing to Byzantium’. We are told that ‘Ireland is a place [...] to escape’ [page 6] and that the speaker ‘yearns for immortality’ [page 7]. This is supported with the conclusion that the speaker ‘will become one with art’ as a sense of escape from the everyday [page 7].

‘News for the Delphic Oracle’ is presented as exploring ‘the cyclical nature of life’ [page 7] and ‘the afterlife through mythical figures’ [page 7] to offer a **broad** reading of the poem. Attention turns to ‘The Stolen Child’ [page 9] and connects Yeats’ use of Irish and Celtic folklore to explore ‘escapism and desire to move to a simpler place or time’ [page 9]. The perspectives of the faeries and their world as ‘idyllic’ [page 10] is developed as the candidate notes ‘the mystical land may be able to simulate a happy place, it is his real home, with an environment of domesticity that is the authentic comfort’ [page 11]. The final poem discussed is ‘The Song of Wandering Aengus’ as a response to Yeats’ ‘craving to escape from the physical world’ [page 11] with some success.

The candidate offers a **relevant approach to the task which demonstrates a broad consideration of the implications of the task** as they propose that the six selected poems illustrate the different ways that Yeats is looking to escape elements of life: the everyday, aging, memories and ‘the human condition’ [page 14]. The dissertation’s response to the theme of escape is more convincing than that of escapism.

This dissertation has **relevant textual evidence to support the demands of the task** with between eight and twelve quotations deployed per poem **across the breadth of the texts**.

Analysis

The response to the six poems the candidate presents offers **relevant analysis of a range of literary techniques and/or features of language, as appropriate to the task** including setting, symbolism, repetition, imagery, word choice, tone and structure with varying degrees of depth and success.

The candidate organises their analysis for each poem in pairs under section headings. In 'Down by the Salley Gardens’ the candidate identifies the repetition of ‘young and foolish’ [page 2] as exposing ‘the regret he feels’ [page 2] and creating a ‘nostalgic tone’ [page 3] which is indicative of the level of discourse provided throughout. A focus on the importance of the ‘snow-white hand’ [page 3] as a guide to help the speaker ‘take life easy’ [page 3] is used to reinforce the sense of a passage of time. This is linked to ‘The Lake Isle of Innisfree’ as the need to ‘arise and

go now' [page 4] to a place of sanctuary and developed though the images 'nine bean rows' [page 4] and 'hive for the honey-bee' [page 4] which are analysed as the 'wish to move from the modern world, to simplicity' [page 4]. The shift in the final stanza of the poem is described as 'melancholic' [page 5] to assert that 'imagination [is] a means for escape' [page 5] that we cannot achieve in the real world. The analysis of these two poems is **relevant** and **appropriate** to the task but not always deployed to support the line of argument.

Under the second section heading the candidate explores 'Sailing to Byzantium' and 'News for the Delphic Oracle' to suggest that the 'cyclical' [page 8] nature of 'physical existence' [page 8] demands a form of escape to be developed. There is less confidence in the analysis of these poems with six and eight quotations used from each poem, respectively. An attempt to support their line of thought with a secondary quotation from 'Under Ben Bulben' [page 6] lacks effectiveness. The candidate states 'whatever is begotten, born and dies' [page 6] from 'Sailing to Byzantium' to suggest that 'everything is born, reproduces, and dies' [page 6] making 'death [...] unimportant and simply a natural result of living' [page 6] which offers an undeveloped analysis. The image 'tattered coat upon a stick' [page 6] is used to suggest that 'aging reduces the body to fragility' [page 6] and that Byzantium is 'a place where human creativity transcends decay' [page 7], which is **relevant** and **supports the line of argument**. However, the commentary on 'as in the gold mosaic of a wall' [page 7] is less successful. Turning attention to 'News for the Delphic Oracle' the candidate states that Yeats is presenting the 'cyclical nature of life' [page 7] through the mythical figures featured in the poem. Word choice is analysed with 'silver dew' and 'Golden codgers' [page 7] as 'evok[ing] the idea of faded glory' [page 7]. Tonal shift in stanza two is identified and further word choice analysis of 'innocents' [page 8] is used to assert the creation of a 'paradoxical effect' which is less convincing than other areas of analysis in the dissertation. The second section concludes that the two poems create 'ambiguity' to consider the 'nature of suffering' which is **relevant analysis** that is **appropriate to the task.**

The candidate explores 'The Stolen Child' and 'The Song of Wandering Aengus' under their third section heading. A secondary source is used to establish Yeats as a poet seeking to 'escape from reality' [page 9] that lends itself to the analysis of these

two poems. In ‘The Stolen Child’ setting is identified as ‘where the wave of moonlight glosses the dim grey sands with light’ [page 9] that symbolises the faerie world as a ‘mystical land’ [page 10]. Word choice analysis of ‘glossing’ [page 10] has some merit. ‘The stark contrast between the two places’ to reflect ‘the physical world faces hardships and anxieties’ [page 10] is less successful in terms of analytical comment. Discussion of the shift away from the fantastical and ‘idyllic’ [page 10] setting to a more ‘ominousness’ one to expose the ‘true dark and disturbing nature of the faeries’ [page 10] is convincing but the following discussion about Irish politics on page 11 feels detached from the stance the candidate is taking. The candidate moves on to deal with the setting in ‘The Song of Wandering Aengus’ with ‘hazel wood’ [page 11] being ‘sacred and associated with wisdom and omens’ [page 11] which **supports the line of argument**. The desire Aengus has to escape leaves him feeling ‘restless and seeking’ [page 11]. The work on the imagery and word choice of ‘silver trout’ page [12] and ‘glimmering girl’ [page 12] illustrate that ‘otherworldly beings [...] represent a perfect existence’ [page 12]. Structure is briefly discussed for this poem to assert that ‘the first half of each stanza is representative of the physical world, yet the second leans into mysticism and mythology’ [page 12]; this is **relevant** but not wholly developed. This is linked to the idea that Yeats himself is transitioning from ‘boring normality of everyday life into a more exciting and enticing mythological existence’ [pages 12-13]. Analysis that this is connected to Irish politics is assertive and underdeveloped. [page 13]

Evaluation

Evaluation within the section headings include ‘natural setting is a backdrop to explore the escape from his current existence’ [page 5]; as a result of ambiguity ‘we question the nature of suffering and enduring power of the natural world’ [page 8]; and that Yeats’ poetry can be used to explore ‘another physical existence and his desire for escape’ [page 13]. The candidate concludes that we must live with the ‘unattainable nature of perfection and escape’ [page 14] and that mortality is ‘an inevitable part’ [page 14] of the human condition. Overall, they offer a **discernible evaluative stance with respect to the text(s) and task and based on evidence presented**.

Expression

The candidate organises their dissertation under section headings which is an appropriate approach that does not detract from the overall work. The dissertation has a **consistently accurate use of structure, style and language, including appropriate analytical terminology, to develop an argument focused on the task**.

Range

This dissertation just meets the standard described in the 22-19 band range and is therefore awarded the lowest mark in the band range.