



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark scheme

June 2003

GCE

English Literature A

Unit LTA3

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The Assessment Objectives

- Assessment in English Literature is unlike that in most other subjects where Assessment Objectives can be assessed discretely.
- Experience of examining in this subject along with research conducted into how candidates approach answering questions show that there is never an occasion where one can assess a single assessment objective discretely.
- Some assessment objectives, such as AO1, 2 and 3 are always present.
- In this specification, the Assessment Objectives do have different weightings in different units.
- In some modules the AOs are more or less equal; in others there is a dominant AO.
- The specification and its units have been constructed and the questions have been framed so that the Assessment Objectives are targetted in the proportions set out in the specification.

Unit 3

- In this unit, the weightings of the AO's are:

AO1	5%
AO2i	5%
AO3	5%
AO4	10%
AO5i	15%

How to use the Grids and the marking scheme

- For each question in this unit, there is a dominant Assessment Objective which should be used in the first stage of assessing the answer. For all questions on pre-twentieth century texts this is AO5i; for all twentieth century texts, this is AO4.
- Having placed the answer in a band of the grid, move on to verify this mark by considering the other column where AOs 1, 2 and 3 are presented together. These three AOs are of equal weighting.

MARKING GRID FOR AS ENGLISH LITERATURE 5741

AO1 Candidates should be able to communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate written expression.	AO2i Candidates should be able to respond with knowledge and understanding to literary texts of different types and periods.	AO3 Candidates should be able to show detailed understanding of the ways in which choices of form, structure and language shape meanings.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, punctuation, grammar, sentence construction. • Limited vocabulary hinders expression. • Technical terms often misunderstood. • Unclear lines of argument and/or poor deployment of knowledge/evidence. 	<ul style="list-style-type: none"> • Simple narration, description of plot. • Simple assertion. • Unsupported/unconnected comments. • Frequent irrelevance. • Unassimilated ideas. 	<ul style="list-style-type: none"> • Few (if any) form, structure or language features identified. • Very limited (if any) discussion of how language shapes meaning. 	Band 1 0-6
<ul style="list-style-type: none"> • Some inaccuracies in written expression. • Vocabulary sufficient to express less complicated ideas. • Some basic critical vocabulary. • Points supported by general reference to text. 	<ul style="list-style-type: none"> • General knowledge of text. • Some engagement with text. • Some key issues raised by question identified and understood. • Appropriate but generalised evidence to support points. • Some assimilation of received ideas. • Aware of genre characteristics and differences. 	<ul style="list-style-type: none"> • Some awareness of the importance of form, structure and language to the shaping of meaning. • Awareness of implicit meanings and attitudes. • Some general awareness of a writer's techniques and the impact of these on meaning. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and technically accurate expression. • Varied and appropriate vocabulary used effectively. • Critical vocabulary deployed accurately. • Clear, developing line of argument supported by appropriate detailed reference to the text. 	<ul style="list-style-type: none"> • Competent and increasingly detailed understanding of text. • A clear understanding of the question set. • Increasing ability to evaluate and consider issues critically. • Argument is supported by detailed reference to the text. • Received ideas are satisfactorily assimilated and enhance the response to the text. • Understands genre differences and characteristics. 	<ul style="list-style-type: none"> • Recognition of, and commentary on the features, form, structure and language which shape meaning. • Detailed understanding of a writer's techniques and the impact of these on meaning. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate, mature style. • Fluent use of an apt and varied vocabulary. • A cogent, well-structured argument. • Accurate use of an appropriate, extensive critical vocabulary. 	<ul style="list-style-type: none"> • Relevant and well-informed knowledge of text. • Appreciable skills of analysis and synthesis. • Range of ideas supported by close reading. • Crucial aspects of a question clearly identified. • Developed, sustained discussion. • Some conceptual grasp. 	<ul style="list-style-type: none"> • Analysis of the ways in which different kinds of form, structure and language shape meanings. 	Band 4 16-20

<p style="text-align: center;">AO4</p> <p>Candidates should be able to articulate informed independent opinions and judgements, showing understanding of different interpretations of literary texts by different readers.</p>	<p style="text-align: center;">AO5i</p> <p>Candidates should be able to show understanding of the contexts in which literary texts are written and understood and evaluate the significance of cultural, historical and other contextual influences on literary texts and study.</p>	
<ul style="list-style-type: none"> • Little (if any) understanding of different interpretive approaches. • Little personal response based upon slender or misinterpreted evidence or insensitive reading of other opinions or text. • Narrow range of meaning asserted. 	<ul style="list-style-type: none"> • Very limited awareness of the significance of relevant contextual factors on literary works and/or responses to them. 	<p>Band 1 0-6</p>
<ul style="list-style-type: none"> • Reasonable understanding of appropriate, differing critical positions which may be summarised rather than explored. • Aware that texts may be interpreted in more than one way. • Some evidence of an individual response supported by general reference to the text, but not always balanced or consistent. 	<ul style="list-style-type: none"> • An awareness of the importance of contextual factors in shaping literary works or responses to them. • Some specific and appropriate connections between text and context. • Identifies and comments on points of interest in relation to social and cultural context. 	<p>Band 2 7-10</p>
<ul style="list-style-type: none"> • Clear understanding of differing critical positions. • Prepared to explore other ways of studying a text. • Coherent, informed individual response to text, based on an understanding of appropriate detail. 	<ul style="list-style-type: none"> • Increasingly detailed knowledge of relevant contextual factors or influences. • Detailed connections between text and context. 	<p>Band 3 11-15</p>
<ul style="list-style-type: none"> • Grasp of the significance of differing critical positions. • Confident judgement of text based upon an informed consideration of various possibilities. 	<ul style="list-style-type: none"> • Detailed knowledge of relevant contextual factors with assessment of their importance. • Specific, detailed and illuminating connections between text and context. 	<p>Band 4 16-20</p>

Section A

Dr Faustus - Christopher Marlowe

Question 1

What does Marlowe's presentation of Mephistophilis tell an audience about sixteenth century ideas of hell and damnation?

Focus

Presentation of Mephistophilis

Key Words

Marlowe's presentation of Mephistophilis, sixteenth century views of hell and damnation.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> • Basic narrative or paraphrase. • Assertion or irrelevance. • Weak expression. • Little or no awareness of genre. 	<ul style="list-style-type: none"> • <u>Limited awareness of, or lack of engagement with, hell and damnation.</u> • Muddled. 	Band 1 1-6
<ul style="list-style-type: none"> • Some engagement with the text and some implicit relevance to the question. • Adequate expression. • Some awareness of form and language. • Accurate character sketch. 	<ul style="list-style-type: none"> • <u>Basic grasp of 'sixteenth century ideas'.</u> • Some specific examples of the presentation of Mephistophilis in support, though may be rather general in their treatment. 	Band 2 7-10
<ul style="list-style-type: none"> • Shaped and coherent response. • Secure knowledge of text and clear expression. • <u>Begins to analyse Marlowe's technique</u> and consider the presentation of Mephistophilis in detail. 	<ul style="list-style-type: none"> • Relevant exploration of links between context and text. • <u>Uses 'ideas of hell and damnation' as a springboard to detailed exploration</u> of the text. 	Band 3 11-15
<ul style="list-style-type: none"> • Sophisticated analysis and sustained, developed discussion. • Fluent and mature expression. • Some conceptual grasp. 	<ul style="list-style-type: none"> • <u>Illuminating and confident exploration of ways Marlowe presents contemporary ideas</u> of hell and damnation. • Insight enables candidate to make illuminating links between text and context. • Originality. 	Band 4 16-20

Dr Faustus - Christopher Marlowe

Question 2

Remind yourself of the opening scene (pages 6-13 in the New Mermaids edition) from “Settle thy studies, Faustus...” to “I’ll conjure, though I die therefore”.

What is the importance of this scene in the context of the whole play?

In your answer, you should consider:

- the presentation of Faustus
- the dramatic effects created by Valdes and Cornelius
- the ways in which a sixteenth century audience might have responded to this scene.

Focus

Scene 1 / whole play.

Key Words

What is the importance of this scene, whole play context, bullet points.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> • <u>Simple paraphrase of the section.</u> • Limited engagement or grasp of genre. • Weak expression. • Little or no grasp of language. 	<ul style="list-style-type: none"> • <u>Very limited awareness (or none at all) of how this scene might connect with the rest of the play.</u> • Muddled. 	Band 1 1-6
<ul style="list-style-type: none"> • Adequate expression. • Account-based but some implicit relevance. • Some awareness of language features. • Simple points relating to each bullet. 	<ul style="list-style-type: none"> • <u>Some basic connections between this scene and the rest of the text.</u> • Some simple comment on appropriate points of interest. 	Band 2 7-10
<ul style="list-style-type: none"> • Shaped and coherent response. • Secure knowledge of text and clear expression. • <u>Begins to analyse language and explore dramatic effects.</u> 	<ul style="list-style-type: none"> • <u>Relevant exploration of connections between this scene and the whole text.</u> • Perceptive use of detail. • Increasingly detailed knowledge of relevant contextual factors. 	Band 3 11-15
<ul style="list-style-type: none"> • <u>Sophisticated analysis of the section’s form and language.</u> • Well-structured argument featuring fluent vocabulary and developed discussion. 	<ul style="list-style-type: none"> • <u>Confident exploration of links between this scene and the rest of the text.</u> • Detailed knowledge of contextual importance. • Insight and originality. 	Band 4 16-20

The Country Wife - William Wycherley

Question 3

Remind yourself of the first 200 lines of Act V Scene IV (pages 133 – 141 in the New Mermaids edition: as far as the exit of Sir Jaspar, Lady Squeamish, Lady Fidget, Mrs Dainty and Squeamish).

What is the importance of this section in the context of the whole play?

In your answer, you should pay particular attention to:

- the behaviour of the female characters
- the language used in this section
- the writer's attitude to these women.

Focus

Act V Scene IV, lines 1 – 200 / whole text

Key Words

What is the importance of this section in the context of the whole play, bullet points.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> • <u>Simple narrative or general plot description of section.</u> • Poor expression. • Little grasp of language and style. 	<ul style="list-style-type: none"> • <u>Limited engagement with Wycherley's presentation.</u> • Assertion. • Very basic, or thin, scene sketch. • <u>Struggles to place section in context.</u> 	Band 1 1-6
<ul style="list-style-type: none"> • Basic or accurate knowledge of play, though remains at the surface of the text. • Adequate expression. • Some simple awareness of language and structure. 	<ul style="list-style-type: none"> • Some awareness of section's importance. • Selects some relevant points of interest. • <u>May produce methodical sketch of section.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • Relevant, well-structured answer which addresses all keywords. • Clear, well-expressed argument featuring some stylistic analysis. 	<ul style="list-style-type: none"> • Explores presentation of characters through well-chosen textual detail. • <u>Engages with Wycherley's attitudes and intentions.</u> • <u>Establishes section's importance in context of whole play.</u> 	Band 3 11-15
<ul style="list-style-type: none"> • Confident exploration, displaying insight and overview. • Impressive critical vocabulary and consistently fluent expression. 	<ul style="list-style-type: none"> • Close reading of text enables candidate to <u>analyse Wycherley's presentation of these women and place section in whole play context.</u> • Mastery of relevant textual detail. 	Band 4 16-20

The Country Wife - William Wycherley

Question 4

Gallants such as Horner are common characters in Restoration comedies.

Explore Wycherley's purposes in his presentation of Horner.

Focus

Presentation of Horner/whole text.

Key Words

Gallants, explore Wycherley's purposes, presentation of Horner.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> • Narrative or paraphrase. • Weak expression. • Pays little or no attention to language or style. 	<ul style="list-style-type: none"> • Very limited awareness of how the text might reflect <u>Wycherley's attitudes</u>. • Difficulty engaging with the question. 	Band 1 1-6
<ul style="list-style-type: none"> • Character sketch-based but some implicit relevance. • Adequate expression. • General response to surface features. 	<ul style="list-style-type: none"> • May establish some obvious <u>features which connect Horner with context</u>. • Some simple comments on how Horner represents Wycherley's <u>themes or ideas</u>. 	Band 2 7-10
<ul style="list-style-type: none"> • Secure grasp of question. • Relevant argument supported by well-chosen detail. • Controlled and accurate expression. 	<ul style="list-style-type: none"> • Detailed knowledge of relevant contextual factors enables candidate to <u>explore links between presentation of Horner and seventeenth century context</u>. 	Band 3 11-15
<ul style="list-style-type: none"> • Confident exploration of text. • Sophisticated analysis of language and style. • Cogent, well-structured argument. 	<ul style="list-style-type: none"> • Mastery of detail enables candidate to make illuminating and original connections between character and context. • <u>Confident analysis of Wycherley's purposes</u>. 	Band 4 16-20

The Rivals - Richard Brinsley Sheridan

Question 5

Remind yourself of the section of Act II Scene I which begins with the entrance of Faulkland at line 55 and ends with the exit of Acres at line 324 (pages 32 - 42 in the New Mermaids edition).

What is the importance of this section in the context of the whole play?

In your answer, you should consider:

- the presentation of Faulkland
- the dramatic effects created by Bob Acres
- Sheridan's references to eighteenth century manners and codes of behaviour.

Focus

Act II Scene I, lines 55 - 324 / whole text.

Key Words

What is the importance of this section, context of the whole play, bullet points.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> • Simple narrative or paraphrase. • Weak expression. • Little or no engagement with language features. 	<ul style="list-style-type: none"> • Very little awareness. • Struggles to engage with keywords. 	Band 1 1-6
<ul style="list-style-type: none"> • Straightforward response. • Some implicit relevance and basic grasp. • Tends to remain at the surface of the text. • Adequate expression. 	<ul style="list-style-type: none"> • Some simple but appropriate <u>connections between the scene and the whole play context.</u> • Some basic comment on how <u>Sheridan presents manners and behaviour.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • Relevant answer based on secure textual knowledge. • Clear expression and coherent argument. • Some analysis of selected details. 	<ul style="list-style-type: none"> • Addresses keywords. • Explores a range of ideas, linking scene to whole text. • <u>Comments on the ways Sheridan presents manners and behaviour here.</u> 	Band 3 11-15
<ul style="list-style-type: none"> • <u>Confident exploration of the section.</u> • Fluent, telling vocabulary is a feature of structured and sustained response. • Mastery of appropriate detail. 	<ul style="list-style-type: none"> • <u>Perceptive and original exploration.</u> • Candidate develops a sophisticated and illuminating reading which <u>explores links between this section and whole text.</u> 	Band 4 16-20

The Rivals - Richard Brinsley Sheridan

Question 6

Explore the ways in which Sheridan presents the gap between different generations in the eighteenth century.

Focus

Sheridan's presentation of the generation gap; whole text.

Key Words

Explore the ways, Sheridan presents the gap between different generations.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> • <u>Simple character descriptions</u> or narrative. • Weak expression. • No awareness of stylistic features. 	<ul style="list-style-type: none"> • Very limited awareness. • Cannot engage with keywords. 	Band 1 1-6
<ul style="list-style-type: none"> • Accurate response with some implicit relevance. • Some <u>basic awareness of Sheridan's technique</u> in his use of different generations. • Adequate expression. 	<ul style="list-style-type: none"> • <u>Basic grasp of contrasts in the presentation of the generations.</u> • Aware of obvious and appropriate features. • Simple examples show a basic awareness. 	Band 2 7-10
<ul style="list-style-type: none"> • Balanced and relevant answer with clear, coherent expression. • Secure textual knowledge enables candidate to analyse the play's treatment of this theme. 	<ul style="list-style-type: none"> • <u>Explores Sheridan's presentation of the generation gap and the effects he achieves</u>, via a range of relevant, well-chosen examples. 	Band 3 11-15
<ul style="list-style-type: none"> • Confident exploration of the question, addressing keywords with assurance. • Sophisticated expression and analysis. 	<ul style="list-style-type: none"> • Illuminating and original response, displaying insight; • <u>Mastery of Sheridan's technique in his presentation of the generation gap.</u> 	Band 4 16-20

The Glass Menagerie - Tennessee Williams

Question 7

To what extent do you agree with the view that “primarily, this is a play about the generation gap”?

Focus

Whole text

Key Words

To what extent do you agree, primarily, a play about the generation gap.

AOs 1-3	AO4	
<ul style="list-style-type: none"> Simple narrative or paraphrase. Limited vocabulary. <u>Little or no awareness of Williams as playwright.</u> 	<ul style="list-style-type: none"> <u>Little or no engagement with the given view.</u> Assertive personal response. 	Band 1 1-6
<ul style="list-style-type: none"> Accurate account of appropriate episodes with implicit relevance. Adequate expression. <u>Basic awareness of Williams’ technique.</u> 	<ul style="list-style-type: none"> Some <u>simple response to the given view.</u> Some personal engagement. <u>Basic response to “to what extent?”</u> 	Band 2 7-10
<ul style="list-style-type: none"> Coherent and relevant answer based on secure understanding of text. <u>Analyses Williams’ presentation of different generations.</u> 	<ul style="list-style-type: none"> Addresses keywords and <u>evaluates the view</u> as part of a well-informed personal response. May suggest alternatives as to what the play is “primarily” about. 	Band 3 11-15
<ul style="list-style-type: none"> Confident analysis, featuring close reading and well-developed argument. Fluent expression with telling vocabulary. 	<ul style="list-style-type: none"> Sophisticated, conceptual <u>exploration which considers the view</u> and also offers independent, original response. 	Band 4 16-20

The Glass Menagerie - Tennessee Williams

Question 8

“He is the only *normal* person in the whole play!”

How far do you agree with this assessment of Williams’ presentation of Jim O’Connor?

Focus

Williams’ presentation of Jim, whole text.

Key Words

How far do you agree, the only normal person in the whole play.

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative and paraphrase. Weak expression. Little or no awareness of genre. 	<ul style="list-style-type: none"> Confused and limited response. Assertive. 	Band 1 1-6
<ul style="list-style-type: none"> Basic knowledge of text. Answer has implicit relevance and adequate expression. <u>Some awareness of how Williams presents Jim.</u> 	<ul style="list-style-type: none"> Simple personal response. <u>Addresses the given opinion</u> in accurate, but probably superficial, manner. 	Band 2 7-10
<ul style="list-style-type: none"> Shaped and relevant answer based on secure knowledge of text. <u>Analysis of Williams’ presentation of Jim in relation to other characters.</u> Controlled and coherent expression. 	<ul style="list-style-type: none"> <u>Considers the given view in detail</u> and has own informed personal response. Balanced argument. 	Band 3 11-15
<ul style="list-style-type: none"> Close reading with mastery of relevant textual detail. Confident argument; fluent expression; <u>perceptive analysis of Williams’ characterisation and dramatic technique.</u> 	<ul style="list-style-type: none"> A sophisticated personal response which <u>evaluates the given view with insight.</u> 	Band 4 16-20

Light Shining in Buckinghamshire - Caryl Churchill

Question 9

A critic has written that “Churchill’s favourite theme is political change”.

How far does this view apply to *Light Shining in Buckinghamshire*?

Focus

Critic’s opinion, whole text.

Key Words

Favourite theme is political change, how far does this view apply.

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative approach. Little or no clear line of argument. No attention to stylistic features. 	<ul style="list-style-type: none"> Assertive personal response. <u>Little or no engagement with critic’s viewpoint.</u> 	Band 1 1-6
<ul style="list-style-type: none"> Generalised approach with some implicit relevance. Adequate expression. <u>Basic awareness of Churchill’s dramatic technique and themes.</u> 	<ul style="list-style-type: none"> Straightforward response to keywords. Simple personal engagement <u>taking some account of critic’s opinion.</u> 	Band 2 7-10
<ul style="list-style-type: none"> Relevant critical evaluation founded on secure textual knowledge. Some <u>analysis of the presentation of the political change theme.</u> 	<ul style="list-style-type: none"> <u>Thoughtful consideration of critic’s opinion</u>, addressing keywords. Well-informed personal response enhances answer. 	Band 3 11-15
<ul style="list-style-type: none"> Perceptive and well-argued answer featuring <u>sophisticated analysis of Churchill’s presentation of this theme and of her dramatic technique.</u> Fluent expression with wide vocabulary. 	<ul style="list-style-type: none"> <u>Confident exploration of critic’s idea.</u> Original and illuminating personal response is supported by well-chosen textual detail. 	Band 4 16-20

Light Shining in Buckinghamshire - Caryl Churchill

Question 10

A recent review of this play claimed “Star is the character who best represents Churchill’s presentation of the effects of the Civil War”.

To what extent do you agree with this claim?

Use Star’s conversations with Briggs on pages 10 - 12 and 37 - 41 of the Nick Hern Books edition as the starting point for your answer.

Focus

Presentation of Star / whole text, opinion expressed.

Key Words

To what extent do you agree, the character who best represents the effects of the Civil War.

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative account or paraphrase of suggested scenes. Poor expression. Little or no attention to stylistic features. 	<ul style="list-style-type: none"> <u>Little or no discussion of stated opinion.</u> Assertive personal response. 	Band 1 1-6
<ul style="list-style-type: none"> Accurate account of the character with some implicit relevance. Adequate expression. <u>Basic grasp of Churchill’s dramatic technique.</u> 	<ul style="list-style-type: none"> Straightforward response to keywords. <u>Acknowledges opinion and constructs a simple debate.</u> 	Band 2 7-10
<ul style="list-style-type: none"> <u>Relevant critical evaluation of Star’s presentation in relation to the whole text</u>, analysing form and language. Clear, well-developed line of argument. 	<ul style="list-style-type: none"> <u>Considers opinion as part of coherent, structured discussion.</u> Well-informed personal response which addresses all keywords. 	Band 3 11-15
<ul style="list-style-type: none"> Confident <u>analysis of the Star’s presentation in relation to the whole text.</u> Sophisticated expression with wide critical vocabulary. 	<ul style="list-style-type: none"> <u>Confident exploration of the opinion;</u> a persuasively argued response. Addresses keywords with assurance. 	Band 4 16-20

Arcadia - Tom Stoppard

Question 11

An early review of *Arcadia* claimed that “Stoppard presents the breakdown of Newtonian order - and all that is left is chaos.”

To what extent do you agree with this view of the play?

Focus

Whole text, critic’s suggestion.

Key Words

To what extent do you agree with this view, Stoppard presents the breakdown of Newtonian order, all that is left is chaos.

AOs 1-3	AO4	
<ul style="list-style-type: none"> Simple description of the play or the plot. Limited vocabulary. <u>Little or no awareness of Stoppard as playwright.</u> 	<ul style="list-style-type: none"> <u>Little or no engagement with critic’s opinion.</u> Personal response is mere assertion. 	Band 1 1-6
<ul style="list-style-type: none"> Simple account or sketches with implicit relevance to the question. Adequate expression. <u>Basic grasp of Stoppard’s dramatic technique.</u> 	<ul style="list-style-type: none"> <u>May consider obvious examples of order and chaos in the text.</u> Simple, accurate personal response. 	Band 2 7-10
<ul style="list-style-type: none"> Coherent and relevant answer. Clear expression. <u>Analyses Stoppard’s presentation of order and chaos.</u> 	<ul style="list-style-type: none"> <u>Considers critic’s view</u> as part of well-informed personal response. Balanced discussion with clear line of argument. 	Band 3 11-15
<ul style="list-style-type: none"> Confident analysis, featuring close reading and well-developed argument. Sophisticated expression with wide vocabulary. 	<ul style="list-style-type: none"> <u>Sophisticated exploration of the critic’s interpretation of Stoppard’s presentation of order and chaos.</u> Independent and original response. 	Band 4 16-20

Arcadia - Tom Stoppard

Question 12

“She is Stoppard’s most charming creation: the most likeable character in the play.”

How far do you agree with this assessment of the presentation of Thomasina?

Focus

The presentation of Thomasina.

Key Words

Stoppard’s most charming creation, most likeable character in the play, how far do you agree with this assessment.

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative account. Little or no clear line of argument. <u>Cannot engage with the idea of presentation.</u> 	<ul style="list-style-type: none"> Assertive personal response. Muddled; difficulty in engaging with the question. 	Band 1 1-6
<ul style="list-style-type: none"> General account of character with some implicit relevance. Adequate expression. <u>Basic grasp of Stoppard’s dramatic technique.</u> 	<ul style="list-style-type: none"> Straightforward response to keywords. Some simple personal response to <u>the way Thomasina is presented.</u> 	Band 2 7-10
<ul style="list-style-type: none"> Shaped and relevant response with clear, coherent expression. Secure knowledge of text and <u>analysis of Stoppard’s presentation of Thomasina.</u> 	<ul style="list-style-type: none"> Balanced, well-argued answer which <u>considers the given assessment of the character.</u> Thoughtful personal response. 	Band 3 11-15
<ul style="list-style-type: none"> <u>Confident exploration of the presentation of Thomasina.</u> Sophisticated expression. 	<ul style="list-style-type: none"> Original and well-informed personal response which makes persuasive use of textual detail in its <u>consideration of the given assessment.</u> 	Band 4 16-20

Section B

The Wife of Bath's Prologue - Geoffrey Chaucer

Question 13

How does Chaucer present fourteenth century attitudes to the church in *The Wife of Bath's Prologue*?

Focus

Whole text

Key Words

How does Chaucer present, fourteenth century attitudes to the church.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> Paraphrase or narrative. Little or no obvious line of argument. <u>Little or no awareness of Chaucer as author.</u> 	<ul style="list-style-type: none"> Difficulty engaging with keywords. Much assertion. 	Band 1 1-6
<ul style="list-style-type: none"> Accurate, though generalised, account but no real analysis. Adequate expression. <u>Basic grasp of Chaucer's poetic technique.</u> 	<ul style="list-style-type: none"> <u>Some basic ideas about this aspect of the Wife's Prologue.</u> Simple points within given context. 	Band 2 7-10
<ul style="list-style-type: none"> Relevant answer displaying secure understanding of the text. Clear <u>expression.</u> <u>Analyses Chaucer's poetic technique.</u> 	<ul style="list-style-type: none"> <u>Focused on attitudes to the church.</u> Addresses keywords in a well-informed manner. <u>The fourteenth century context used to good effect.</u> 	Band 3 11-15
<ul style="list-style-type: none"> Sophisticated analysis founded on mastery of text. Cogent argument with mature expression. 	<ul style="list-style-type: none"> A confident exploration of the <u>presentation attitudes to the church within the fourteenth century context.</u> 	Band 4 16-20

The Wife of Bath’s Prologue - Geoffrey Chaucer

Question 14

Remind yourself of lines 525 - 633 (from “My fifthe housbonde, God his soule blesse!” to “He nolde suffre nothing of my list”), in which the Wife of Bath describes her relationship with Jankin.

What is the importance of this section in the context of the whole of *The Wife of Bath’s Prologue*?

Focus

Lines 525 - 633 / whole text

Key Words

What is the importance of this section, context of the whole Prologue.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> Paraphrase of passage. description of courtship. Unassimilated notes. Poor expression. 	<ul style="list-style-type: none"> Struggles to engage. Assertion. 	Band 1 1-6
<ul style="list-style-type: none"> General but accurate response with implicit relevance. Adequate expression. <u>Some awareness of Chaucer’s technique.</u> 	<ul style="list-style-type: none"> Basic grasp of section’s importance. May make <u>simple connections with other parts of</u> the Prologue. 	Band 2 7-10
<ul style="list-style-type: none"> Clear understanding of text and question. Controlled expression and coherent argument. <u>Analyses detail of Jankin’s courtship from the passage.</u> 	<ul style="list-style-type: none"> Secure knowledge enables candidate firmly to <u>place this section in context of whole Prologue.</u> Relevant connections made. 	Band 3 11-15
<ul style="list-style-type: none"> Conceptual exploration using relevant critical vocabulary. <u>Sophisticated analysis of Chaucer’s techniques.</u> 	<ul style="list-style-type: none"> Confident analysis of <u>this section’s importance within an overview of the whole Prologue.</u> 	Band 4 16-20

Three Victorian Poets - ed. Ogborn

Question 15

Remind yourself of the four short personal poems by Robert Browning on pages 143 - 147 ('Meeting At Night', 'Parting At Morning', 'Home-Thoughts, from Abroad' and 'De Gustibus-').

Explore the ways that Browning presents his feelings and personality in these poems.

Focus

Last four Browning poems.

Key Words

Explore the ways, Browning presents, his feelings and personality.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> Narrative approach or paraphrase of the poems. Poor expression. <u>Little or no awareness of poetic technique.</u> 	<ul style="list-style-type: none"> Assertion. Struggles to engage with the question. Little understanding of context. 	Band 1 1-6
<ul style="list-style-type: none"> Basic grasp of <u>the poems.</u> General approach but mainly accurate. Adequate expression. 	<ul style="list-style-type: none"> Simple engagement with <u>the ideas presented in the poems.</u> Basic grasp of <u>the way the autobiographical context is reflected.</u> 	Band 2 7-10
<ul style="list-style-type: none"> Relevant answer displaying <u>secure understanding of the poems.</u> Clear expression. Analyses poetic technique. 	<ul style="list-style-type: none"> <u>Explores the connections between the poems' presentation and the autobiographical context.</u> 	Band 3 11-15
<ul style="list-style-type: none"> Sophisticated, well-written analysis of the poems. Mastery of form, structure and language. 	<ul style="list-style-type: none"> Confident and perceptive exploration of <u>the ways these poems present the feelings and personality.</u> 	Band 4 16-20

Three Victorian Poets - ed. Ogborn

Question 16

Explore the ways the poems in this anthology reflect the Victorians' fascination with the Middle Ages.

In your answer, you should **either** refer to **two** or **three** poems in detail **or** range more widely through the selection.

Focus

Two or three poems / whole collection.

Key Words

Explore the ways the poems reflect, Victorian Fascination with the Middle Ages.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> Narrative or paraphrase of poems. Poor expression. <u>Little or no awareness of poetic techniques.</u> 	<ul style="list-style-type: none"> <u>Possibly inappropriate choice of poems.</u> Assertion and irrelevance. 	Band 1 1-6
<ul style="list-style-type: none"> <u>Basic grasp of chosen poems.</u> Straightforward accounts with some awareness of stylistic features. 	<ul style="list-style-type: none"> Makes some use of keywords. <u>Poems chosen are appropriate.</u> <u>Simple comments on the Middle Ages and Renaissance.</u> 	Band 2 7-10
<ul style="list-style-type: none"> Coherent and organised response which <u>analyses the style of the selected poems.</u> Controlled expression with appropriate use of technical terms. 	<ul style="list-style-type: none"> Addresses keywords and is <u>able to explore the Victorian attitudes which the poems present.</u> 	Band 3 11-15
<ul style="list-style-type: none"> <u>Confident and perceptive analysis of the chosen poems.</u> Well-structured response with sophisticated expression. 	<ul style="list-style-type: none"> Conceptual exploration which offers <u>illuminating and original views of Victorian attitudes to the Middle Ages and Renaissance.</u> 	Band 4 16-20

A Choice of Christina Rossetti's Verse - ed. Jennings

Question 17

It has been suggested that, like her brother (the Pre-Raphaelite painter, Dante Gabriel Rossetti), Christina lived mostly in a dream world of her own imagination.

Explore the ways Christina Rossetti uses dreams in her poetry.

In your answer, you should **either** refer to **two** or **three** poems in detail **or** range more widely through the selection.

Focus

Rossetti's use of dreams / whole text.

Key Words

Explore the ways, Rossetti uses dreams.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> • <u>Simple paraphrase of the poems.</u> • Limited vocabulary. • Struggles to identify stylistic features. 	<ul style="list-style-type: none"> • Struggling to place the poems in context. • Assertive. 	Band 1 1-6
<ul style="list-style-type: none"> • Treatment of the poems may be general but usually accurate. • Adequate expression. • <u>Some awareness of Rossetti's technique.</u> 	<ul style="list-style-type: none"> • <u>Makes some basic connections between these poems and the given context of Rossetti's biography.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • Dream poems analysed within shaped and coherent response. • <u>Secure knowledge and understanding of Rossetti's poetic technique.</u> 	<ul style="list-style-type: none"> • Purposeful exploration of dream <u>poems within biographical context.</u> • <u>Thoughtfully reasoned argument</u> and well-informed personal response. 	Band 3 11-15
<ul style="list-style-type: none"> • <u>Confident exploration of Rossetti's poetic technique.</u> • Sophisticated expression and cogent argument. 	<ul style="list-style-type: none"> • Overview and insight enable candidate to offer illuminating and original suggestions concerning Rossetti's use of dreams. • Detailed knowledge. 	Band 4 16-20

A Choice of Christina Rossetti's Verse - ed. Jennings

Question 18

It has been said that Rossetti's "poems are always from the same angle".

Consider this view of Rossetti's poetry.

In your answer, you should consider **two** or **three** poems within the context of the whole selection.

Focus

Two or **three** poems/ range more widely.

Key Words

Always from the same angle, consider this view, context of the whole selection.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> Narrative or paraphrase. Weak expression. <u>Struggles to engage with keywords.</u> 	<ul style="list-style-type: none"> Little awareness of the angles in the poems. May make <u>inappropriate selections.</u> 	Band 1 1-6
<ul style="list-style-type: none"> Basic grasp of poems. Answer has at least implicit relevance. <u>Some awareness of how Rossetti's language shapes meaning.</u> 	<ul style="list-style-type: none"> Simple, accurate personal response to the poems. Makes basic comments <u>on the viewpoints represented in the poems.</u> 	Band 2 7-10
<ul style="list-style-type: none"> Well-structured and engaged response with clear expression. <u>Analyses Rossetti's poetic technique.</u> 	<ul style="list-style-type: none"> Secure understanding of <u>how the view might apply</u> to the poems. May consider <u>a variety of Rossetti's approaches.</u> 	Band 3 11-15
<ul style="list-style-type: none"> Original and sophisticated response based <u>on close reading of Rossetti's poetry.</u> Wide critical vocabulary and cogent argument. 	<ul style="list-style-type: none"> Confident exploration of <u>the angles Rossetti writes from.</u> Insight. Overview enables exploration of whole selection context. 	Band 4 16-20

The Whitsun Weddings - Philip Larkin

Question 19

Larkin told an interviewer that “‘Send No Money’ is the one I always repeat to myself.”

To what extent do you feel that ‘Send No Money’ (page 43) is the key poem in the collection?

Focus

‘Send No Money’ / whole text.

Key Words

To what extent do you feel, the collection’s key poem.

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative or paraphrase of the poem. Weak expression. <u>Little or no grasp of Larkin’s style.</u> 	<ul style="list-style-type: none"> Struggles to engage with keywords. Assertions. <u>Difficulty in establishing whole text connections.</u> 	Band 1 1-6
<ul style="list-style-type: none"> Straightforward, accurate response at the surface of the poem. Adequate expression. <u>Basic awareness of Larkin’s style.</u> 	<ul style="list-style-type: none"> Simple response to keywords. <u>Obvious connections to other poems debate not fully developed.</u> 	Band 2 7-10
<ul style="list-style-type: none"> Shaped and relevant answer founded on secure knowledge of the poetry. Clear expression, <u>analyses Larkin’s style.</u> 	<ul style="list-style-type: none"> Well-informed personal response. <u>Balanced consideration of key poem, addresses “to what extent”.</u> May suggest alternatives. 	Band 3 11-15
<ul style="list-style-type: none"> <u>Sophisticated analysis of Larkin’s style and technique.</u> Mastery of text; fluent expression with wide vocabulary. 	<ul style="list-style-type: none"> Overview of <i>The Whitsun Weddings</i> enables candidate to <u>explore ‘Send No Money’ within context of whole.</u> <u>Confidence and insight</u> 	Band 4 16-20

The Whitsun Weddings - Philip Larkin

Question 20

How far do you agree with the view that “Larkin’s presentation of relationships between men and women is always pessimistic”?

In your answer, you should **either** refer to **two** or **three** poems in detail **or** range more widely through the whole collection.

Focus

Presentation of relationships between men and women / whole text.

Key Words

How far do you agree, Larkin’s presentation of men and women, always pessimistic.

AOs 1-3	AO4	
<ul style="list-style-type: none"> Paraphrase of chosen poems. Weak expression. Little or no reference to language and style. 	<ul style="list-style-type: none"> <u>Struggling to engage with how attitudes to relationships are presented in the book.</u> 	Band 1 1-6
<ul style="list-style-type: none"> Basic textual knowledge. Adequate expression. <u>Some superficial awareness of Larkin’s style.</u> 	<ul style="list-style-type: none"> Simple response to “how far”. <u>Some obvious examples from a range of poems.</u> <u>Basic, accurate.</u> 	Band 2 7-10
<ul style="list-style-type: none"> Shaped argument; <u>analysis of chosen poems.</u> Secure understanding. Clear and coherent answer. 	<ul style="list-style-type: none"> Well-informed personal response. <u>Establishes alternatives via a range of relevant poems.</u> Addresses “how far” and keywords. 	Band 3 11-15
<ul style="list-style-type: none"> <u>Confident analysis of the poetry.</u> Cogent argument featuring wide vocabulary. Sophisticated and mature. 	<ul style="list-style-type: none"> <u>Thoughtful exploration of Larkin’s attitude to relationships.</u> Insight and originality. 	Band 4 16-20

Safe As Houses - U.A.Fanthorpe

Question 21

Another poet has written that she found “lots to chuckle over” in *Safe As Houses*.

Is this how you respond to Fanthorpe’s poems?

In your answer, you should **either** refer to **two** or **three** poems in detail **or** range more widely through the collection.

Focus

Whole text.

Key Words

Lots to chuckle over, is this how you respond.

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative or paraphrase of the poems. Weak expression. Few or no stylistic features identified. 	<ul style="list-style-type: none"> <u>Struggles to engage with “lots to chuckle over”.</u> Assertion. 	Band 1 1-6
<ul style="list-style-type: none"> Accounts of poems with some implicit relevance. Adequate expression. <u>Basic grasp of Fanthorpe’s poetic technique.</u> 	<ul style="list-style-type: none"> Simple evaluation of <u>“lots to chuckle over”.</u> Aware of obvious contrasts. Begins to develop a debate. 	Band 2 7-10
<ul style="list-style-type: none"> Shaped and relevant exploration, founded on secure understanding of Fanthorpe’s poems. Analyses language and style. 	<ul style="list-style-type: none"> Detailed, balanced consideration of <u>“lots to chuckle over”.</u> Argument is supported by a range of <u>examples drawn from the poems.</u> 	Band 3 11-15
<ul style="list-style-type: none"> Confident exploration featuring perceptive analysis and well-structured argument. Sophisticated expression. 	<ul style="list-style-type: none"> Mastery consideration of <u>“lots to chuckle over”</u> featuring original response and <u>overview of <i>Safe As Houses</i>.</u> 	Band 4 16-20

Safe As Houses - U.A Fanthorpe

Question 22

Remind yourself of the first poem in this book: ‘Haunting’.

To what extent do you agree with the view that, in terms of subject matter and style, this poem is an appropriate introduction to the whole collection?

Focus

‘Haunting’ / whole text.

Key Words

To what extent do you agree, subject matter and style, appropriate introduction to the collection.

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative or paraphrase of poem. Weak expression. <u>Little or no awareness of Fanthorpe’s style.</u> 	<ul style="list-style-type: none"> <u>Struggles to engage with opinion</u> expressed in keywords. Mere assertion. 	Band 1 1-6
<ul style="list-style-type: none"> Account of poem with some implicit relevance. Adequate expression. <u>Some awareness of Fanthorpe’s style.</u> 	<ul style="list-style-type: none"> Superficial response to keywords. Aware of basic contrasts and comparisons: makes simple comments on the poem’s relationship to the rest of the text. 	Band 2 7-10
<ul style="list-style-type: none"> Well organised exploration of the poem. Relevant response featuring secure textual understanding and clear expression. 	<ul style="list-style-type: none"> Balanced consideration of the opinion. <u>Explores the poem</u> and addresses keywords as part of balanced argument. 	Band 3 11-15
<ul style="list-style-type: none"> Confident and original exploration of the poem. Sophisticated analysis of style. Cogent argument and mature expression. 	<ul style="list-style-type: none"> Insight and overview enable candidate to make <u>illuminating observations on the ways this poem introduces themes and style.</u> Originality. 	Band 4 16-20

Mean Time - Carol Ann Duffy

Question 23

To what extent do you agree with the reviewer of *Mean Time* who claimed that “the poems dealing with childhood are the most successful in the book”?

In your answer, you should **either** refer to **two** or **three** poems in detail **or** range more widely through the collection.

Focus

Two or three poems / range more widely, opinion expressed.

Key Words

Poems dealing with childhood, most successful in the book, to what extent do you agree.

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative or paraphrase. Poor expression. <u>Little or no awareness of Duffy’s poetic technique.</u> 	<ul style="list-style-type: none"> Struggles to engage with keywords. Assertion. 	Band 1 1-6
<ul style="list-style-type: none"> <u>Sensible choice of poems</u>, displaying basic engagement with the question. Adequate expression. <u>Some awareness of Duffy’s style.</u> 	<ul style="list-style-type: none"> <u>Understands opinion and states a simple personal response.</u> May offer some obviously contrasting examples. 	Band 2 7-10
<ul style="list-style-type: none"> Shaped and coherent response. <u>Secure knowledge of <i>Mean Time</i>.</u> <u>Thoughtful analysis of Duffy’s technique.</u> 	<ul style="list-style-type: none"> <u>Balanced consideration of opinion</u>, offering both support and alternatives. Well-informed, personal response. 	Band 3 11-15
<ul style="list-style-type: none"> <u>Confident, sophisticated analysis of the poetry.</u> Well-structured argument displaying insight and overview. 	<ul style="list-style-type: none"> Mature and perceptive response to opinion. <u>Overview of <i>Mean Time</i></u> enables candidate to reach well-informed, independent conclusion. 	Band 4 16-20

Mean Time – Carol Ann Duffy

Question 24

Remind yourself of the poem ‘Disgrace’ (page 48).

To what extent do you agree with the view that, in terms of subject matter and style, this poem is the key to the whole collection?

Focus

‘Disgrace’ / whole text.

Key Words

To what extent do you agree, subject matter and style, key to whole collection.

AOs 1-3	AO4	
<ul style="list-style-type: none"> • Simple narrative of the poem. • Weak expression. • <u>Little or no awareness of Duffy as poet.</u> 	<ul style="list-style-type: none"> • Assertive response <u>gives little consideration to “appropriate”.</u> 	Band 1 1-6
<ul style="list-style-type: none"> • <u>Accurate account at the surface of the poem.</u> • Implicit relevance. • Adequate expression and basic awareness of style. 	<ul style="list-style-type: none"> • Simple personal response. • May make <u>simple or obvious connections with the rest of <i>Mean Time</i>.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • <u>Well-organised exploration of this poem.</u> • Secure textual knowledge. • Clear expression and line of argument. 	<ul style="list-style-type: none"> • Well-informed response which <u>considers the opinion</u> and offers own ideas. • <u>Thoughtful links to the rest of <i>Mean Time</i>.</u> 	Band 3 11-15
<ul style="list-style-type: none"> • <u>Confident, sophisticated analysis of this poem.</u> • Well-structured argument displaying insight and overview. 	<ul style="list-style-type: none"> • <u>Illuminating consideration of the opinion, making perceptive connections with the rest of <i>Mean Time</i>.</u> • Insight and originality. 	Band 4 16-20