



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

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# Mark scheme January 2004

## GCE

### English Literature A

### Unit LTA4

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- In this unit, the weightings of the AOs are:

AO1	6%
AO2ii	5%
AO3	6%
AO4	7%
AO5ii	6%

#### **How to use the grids and the marking scheme**

- For each question in Section A examiners should first judge the answer by criteria in the column AO4. This column is emphasised in this section. For each answer in Section B, examiners should first judge the answer by criteria in column AO5ii. This column is emphasised in this section.
- Having placed the answer in a band of the grid, move on to verify this mark by considering the AO1, AO2ii and AO3 column.

## MARKING GRID

	A01	A02ii	A03
	<b>Candidates should be able to communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate written expression</b>	<b>Candidates should be able to respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts</b>	<b>Candidates should be able to show detailed understanding of the ways in which choices of form, structure and language shape meanings</b>
<b>Band 1</b> <b>0-6</b>	<ul style="list-style-type: none"> <li>frequent lapses in spelling, punctuation, grammar, sentence construction</li> <li>limited vocabulary hinders expression</li> <li>technical terms often misunderstood</li> <li>unclear lines of argument and/or poor deployment of knowledge/evidence</li> </ul>	<ul style="list-style-type: none"> <li>simple narration, description of plot</li> <li>simple assertion</li> <li>unsupported/unconnected comments</li> <li>frequent irrelevance</li> <li>unassimilated notes</li> <li>comparisons between texts are mainly on their superficial features</li> </ul>	<ul style="list-style-type: none"> <li>few (if any) form, structure or language features identified</li> <li>very limited (if any) discussion of how language shapes meaning</li> </ul>
<b>Band 2</b> <b>7 - 10</b>	<ul style="list-style-type: none"> <li>some inaccuracies in written expression</li> <li>vocabulary sufficient to express less complicated ideas</li> <li>some basic technical vocabulary</li> <li>arguments supported by general reference to text</li> </ul>	<ul style="list-style-type: none"> <li>sound general knowledge of text</li> <li>engagement with text</li> <li>some key issues raised by question identified and understood</li> <li>appropriate but generalised evidence used to support points</li> <li>some confidence in the use of secondary sources</li> <li>comparisons between texts operate on both literal and inferential levels and across genres</li> </ul>	<ul style="list-style-type: none"> <li>some awareness of the importance of form, structure and language to the shaping of meaning</li> <li>understanding of and response to implicit meanings and attitudes</li> <li>a general awareness of a writer's techniques and the impact of these on meaning</li> </ul>
<b>Band 3</b> <b>11 - 15</b>	<ul style="list-style-type: none"> <li>well-controlled and technically accurate expression</li> <li>varied and appropriate vocabulary used effectively</li> <li>critical vocabulary deployed accurately</li> <li>sound arguments supported by appropriate detailed reference to the text</li> </ul>	<ul style="list-style-type: none"> <li>competent and increasingly detailed understanding of text</li> <li>a clear understanding of the question set</li> <li>increasing ability to evaluate and consider issues critically</li> <li>argument is supported by frequent use of short, relevant quotations neatly integrated</li> <li>systematic comparisons of form, structure and language as well as subject and theme</li> </ul>	<ul style="list-style-type: none"> <li>explanation of the features, form, structure and language which shape meaning</li> <li>detailed understanding of a writer's techniques and the impact of these on meaning</li> </ul>
<b>Band 4</b> <b>16 - 20</b>	<ul style="list-style-type: none"> <li>technically accurate, sophisticated style</li> <li>accurate use of an appropriate and extensive, critical vocabulary</li> <li>a cogent, well-structured argument</li> <li>accurate use of an appropriate, extensive critical vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>sound knowledge and understanding of text</li> <li>mature skills of analysis and synthesis</li> <li>range of ideas supported by close reading</li> <li>crucial aspects of a question clearly identified</li> <li>developed, sustained discussion</li> <li>secure conceptual grasp</li> <li>skilfully selects for analysis specific aspects of texts, clarifying and developing ideas by comparison and contrast</li> </ul>	<ul style="list-style-type: none"> <li>mature and sophisticated analysis of the ways in which different kinds of form, structure and language shape meaning</li> </ul>

	<b>A04</b>	<b>AO5ii</b>
	<b>Candidates should be able to articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers</b>	<b>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</b>
<b>Band 1</b> <b>0-6</b>	<ul style="list-style-type: none"> <li>• little (if any) understanding of different interpretive approaches</li> <li>• little personal response based upon slender or misinterpreted evidence or insensitive reading of other opinions or text</li> <li>• narrow range of meaning asserted</li> </ul>	<ul style="list-style-type: none"> <li>• very limited awareness of the significance of relevant contextual factors on literary works and/or responses to them</li> <li>• some awareness of period or movement</li> </ul>
<b>Band 2</b> <b>7 - 10</b>	<ul style="list-style-type: none"> <li>• reasonable understanding of appropriate, differing critical positions which may be summarised rather than explored</li> <li>• aware that texts may be interpreted in more than one way</li> <li>• some evidence of an individual response supported by general reference to the text, but not always balanced or consistent</li> </ul>	<ul style="list-style-type: none"> <li>• an awareness of the importance of contextual factors in shaping literary works or responses to them</li> <li>• some specific and appropriate connections between text and context</li> <li>• some understanding of the historical, social and cultural interests influencing a text.</li> <li>• identifies and comments on points of interest in relation to social, cultural and historical context</li> </ul>
<b>Band 3</b> <b>11 - 15</b>	<ul style="list-style-type: none"> <li>• clear understanding of differing critical positions</li> <li>• appropriate consideration of the strengths and weaknesses of one or more critical views with detailed reference to text and/or other evidence</li> <li>• coherent, informed individual response to the text, based on a command of appropriate detail</li> </ul>	<ul style="list-style-type: none"> <li>• increasingly detailed knowledge of relevant contextual factors or influences</li> <li>• detailed connections between text and context</li> <li>• understanding of historical factors and cultural elements in a text</li> <li>• able to comment on literary influences on a text</li> <li>• explains where appropriate how context may affect interpretation of text</li> </ul>
<b>Band 4</b> <b>16 - 20</b>	<ul style="list-style-type: none"> <li>• mature understanding of the significance of differing critical positions</li> <li>• sophisticated judgement of text based upon an informed consideration of various possibilities</li> </ul>	<ul style="list-style-type: none"> <li>• detailed knowledge of relevant contextual factors with analysis of their importance</li> <li>• specific, detailed and sophisticated connections between text and context</li> <li>• evaluates the effect of context upon text</li> <li>• understands text in context of literary tradition and influence</li> </ul>

## SECTION A

## EITHER

*Othello* – William Shakespeare

## Question 1

“Shakespeare gave his play the wrong title. It should be entitled *Iago*.”

“Othello is a tragic hero, Iago only the means to his tragedy.”

How far do you agree with both of these opinions?

Why do **you** think that Shakespeare chose the title *Othello* for his play?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different interpretations. Informed independent opinions and judgements.	
<ul style="list-style-type: none"> <li>Difficulties with spelling, grammar, punctuation and expression.</li> <li>Attention needs to be paid to the setting out of logical argument.</li> <li>Answers in narrative form.</li> <li>Simple assertions made on flimsy evidence or on a misreading of the text.</li> <li>May identify features of language, form and structure without comment.</li> </ul>	<ul style="list-style-type: none"> <li>Tends to rely <u>on narrative</u>, concentrating on what Othello and Iago <u>do</u> in the play.</li> <li>Finds it <u>difficult</u> to cope with the differences between the critics’ opinions.</li> <li><u>Struggles</u> to find the text to <u>support</u> either point of view.</li> <li>Own view is <u>simple and assertive without supporting evidence</u>.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Tolerable accuracy of spelling, grammar and punctuation.</li> <li>Expression adequate for the ideas expressed.</li> <li>Some logical development of argument.</li> <li>Key issues raised by critics identified and generally understood.</li> <li>A general rather than a competent knowledge of the play.</li> <li>Some awareness of the influence of form, structure and language.</li> </ul>	<ul style="list-style-type: none"> <li><u>Moving towards</u> an understanding of the essential differences between the two views.</li> <li>Will tend to concentrate on character traits and make <u>broad-brush references</u> to the play.</li> <li>Though own view <u>may be assertive from time to time</u>, it is <u>often supported</u> with <u>general reference</u> to the text.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Well-controlled and accurate expression.</li> <li>Uses an appropriate critical vocabulary if appropriate.</li> <li>Clear lines of argument.</li> <li>Increasingly competent knowledge and understanding of the play.</li> <li>Competent understanding of critical views.</li> <li>Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>Shows <u>understanding of both</u> the criticisms offered.</li> <li>Able to <u>set up arguments</u> in response to both critics.</li> <li>Now <u>often focuses</u> on more specific <u>areas of text to support arguments</u>, using some quotations and echoes of the text.</li> <li>Own view is tempered by an appreciation of <u>alternative ways</u> of looking at the play.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Technically accurate.</li> <li>Sophisticated style.</li> <li>Fluent and telling use of apt and appropriate vocabulary, technical if needed.</li> <li>Cogent, well-structured argument.</li> <li>Sound knowledge of play.</li> <li>Grasp of critical views.</li> <li>Mature skills of analysis and synthesis.</li> <li>Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>Has a <u>grasp</u> of both the criticisms offered.</li> <li>Has a <u>detailed grasp</u> of appropriate areas of the text to support arguments, using <u>frequent quotations</u> woven into the fabric of the answer.</li> <li>Own view is <u>confident and well considered</u>.</li> </ul>	Band 4 16-20

OR

***Othello* – William Shakespeare****Question 2**

“The most dramatic episode in *Othello* is that where Iago provokes the brawl between Cassio and the Cypriots.”

“The most dramatic episode in *Othello* is the one where Iago first begins to poison Othello’s mind against Desdemona and Cassio.”

How dramatic do **you** think these episodes are?

Which of these episodes is more dramatic in **your** opinion? Give reasons for your choice.

<b>AO1, AO2ii, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different interpretations.</b> <b>Informed independent opinions and judgements.</b>	
<ul style="list-style-type: none"> <li>• Difficulties with spelling, grammar, punctuation and expression.</li> <li>• Attention needs to be paid to the setting out of logical argument.</li> <li>• Answers in narrative form.</li> <li>• Simple assertions made on flimsy evidence or on a misreading of the text.</li> <li>• May identify features of language, form and structure without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• Will <u>narrate</u> the content of these scenes.</li> <li>• Has problems dealing with <i>dramatic</i>.</li> <li>• Own view is <u>simple, assertive with little or no textual support</u>.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>• Tolerable accuracy of spelling, grammar and punctuation.</li> <li>• Expression adequate for the ideas expressed.</li> <li>• Some logical development of argument.</li> <li>• Key issues raised by critics identified and generally understood.</li> <li>• A general rather than a competent knowledge of the play.</li> <li>• Some awareness of the influence of form, structure and language.</li> </ul>	<ul style="list-style-type: none"> <li>• Has <u>sufficient</u> knowledge and understanding to support in a <u>general</u> way the two views expressed and is able to argue in an acceptable way own view.</li> <li>• <u>Begins</u> to evaluate the drama in at least one of the scenes.</li> <li>• <u>Paraphrase of larger areas of text will predominate</u>.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary if appropriate.</li> <li>• Clear lines of argument.</li> <li>• Increasingly competent knowledge and understanding of the play.</li> <li>• Competent understanding of critical views.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <u>Evaluates competently</u> the dramatic qualities of the <u>two</u> scenes.</li> <li>• Able to set up <u>arguments</u> in response to the different choices the two critics have made.</li> <li>• Is able to focus <u>on more specific, smaller areas of text</u> to support arguments, using <u>some quotations and echoes of the scenes</u>.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style.</li> <li>• Fluent and telling use of apt and appropriate vocabulary, technical if needed.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge of play.</li> <li>• Grasp of critical views.</li> <li>• Mature skills of analysis and synthesis.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• Has a <u>grasp</u> of the <u>reasons</u> why both critics thought that one scene was more dramatic than the other.</li> <li>• Sets up a <u>cogent</u> essay.</li> <li>• Has a <u>detailed</u> knowledge of both scenes, using <u>frequent quotations</u> woven into the fabric of the essay.</li> </ul>	Band 4 16-20

OR

**Henry the Fourth Part 2 - William Shakespeare****Question 3**

“The beginning of the play has no relevance to what follows: what is the point of the clumsy dramatic device using Rumour as a character? What is the point of the concentration on the family of Northumberland from whom power has already passed?”

“The opening of the play is a dramatic introduction to the torture of Northumberland as he hears the different rumours about his son’s fortunes in the battle at Shrewsbury, and to the grief of his family when they know that his son is dead.”

How far do you agree with these different opinions about the opening of the play?

What do **you** think of the dramatic impact of the opening to this play?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different interpretations. Informed independent opinions and judgements.	
<ul style="list-style-type: none"> <li>Difficulties with spelling, grammar, punctuation and expression.</li> <li>Attention needs to be paid to the setting out of logical argument.</li> <li>Answers in narrative form.</li> <li>Simple assertions made on flimsy evidence or on a misreading of the text.</li> <li>May identify features of language, form and structure without comment.</li> </ul>	<ul style="list-style-type: none"> <li>Tends to <u>narrate</u> the first part of the play.</li> <li>Has only a <u>skimpy</u> knowledge of this part of the play.</li> <li>Soon begins to deviate from the critical opinions provided.</li> <li>Own view is <u>simple, assertive and unsupported</u> by the play.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Tolerable accuracy of spelling, grammar and punctuation.</li> <li>Expression adequate for the ideas expressed.</li> <li>Some logical development of argument.</li> <li>Key issues raised by critics identified and generally understood.</li> <li>A general rather than a competent knowledge of the play.</li> <li>Some awareness of the influence of form, structure and language.</li> </ul>	<ul style="list-style-type: none"> <li><u>Some</u> understanding of the different standpoints of the two critics.</li> <li>Argues dramatic values from time to time.</li> <li>Has <u>sufficient general knowledge and understanding</u> of the scenes to support satisfactorily both points of view, though <u>paraphrase</u> will predominate.</li> <li>Though own view is <u>assertive from time to time</u> it is <u>often supported</u> by a <u>paraphrase</u> approach.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Well-controlled and accurate expression.</li> <li>Uses an appropriate critical vocabulary if appropriate.</li> <li>Clear lines of argument.</li> <li>Increasingly competent knowledge and understanding of the play.</li> <li>Competent understanding of critical views.</li> <li>Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li><u>Understands</u> the different standpoints of the two critics.</li> <li>Usually approaches the scenes from a <u>dramatic</u> point of view.</li> <li>Has a <u>knowledge</u> of specific areas of these scenes to support effectively argument and counter-argument.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Technically accurate.</li> <li>Sophisticated style.</li> <li>Fluent and telling use of apt and appropriate vocabulary, technical if needed.</li> <li>Cogent, well-structured argument.</li> <li>Sound knowledge of play.</li> <li>Grasp of critical views.</li> <li>Mature skills of analysis and synthesis.</li> <li>Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>Has a <u>grasp</u> of the arguments of the two critics.</li> <li>Sets up a <u>cogent</u> essay.</li> <li>Has a <u>grasp</u> of the opening scenes of the play to allow a <u>confident</u> approach to the question and uses frequent embedded quotation.</li> </ul>	Band 4 16-20

OR

*Henry the Fourth Part 2 - William Shakespeare***Question 4**

“The treachery of Prince John in the Forest of Gaultree is Shakespeare’s support of the principle that in politics and war the end justifies the means.”

“One can only recoil with disgust when Prince John deceives the rebels with his words, ‘Let’s drink together friendly and embrace’ so that they will disband their army.”

What evidence is there in the play to support both these views?

What is **your** opinion of the ways Shakespeare presents the morality of Prince John?

<b>AO1, AO2ii, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different interpretations.</b> <b>Informed independent opinions and judgements.</b>	
<ul style="list-style-type: none"> <li>Difficulties with spelling, grammar, punctuation and expression.</li> <li>Attention needs to be paid to the setting out of logical argument.</li> <li>Answers in narrative form.</li> <li>Simple assertions made on flimsy evidence or on a misreading of the text.</li> <li>May identify features of language, form and structure without comment.</li> </ul>	<ul style="list-style-type: none"> <li><u>Tendency to write ignoring</u> the opinions of the two critics.</li> <li>Will tend to <u>narrate</u> the episode in Gaultree Forest, sometimes in a garbled way.</li> <li>Own view is <u>simple, assertive</u> with <u>little or no textual</u> support.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Tolerable accuracy of spelling, grammar and punctuation.</li> <li>Expression adequate for the ideas expressed.</li> <li>Some logical development of argument.</li> <li>Key issues raised by critics identified and generally understood.</li> <li>A general rather than a competent knowledge of the play.</li> <li>Some awareness of the influence of form, structure and language.</li> </ul>	<ul style="list-style-type: none"> <li>Has <u>sufficient</u> knowledge and understanding to support most parts of the criticism mainly with reference to plot and character.</li> <li>Though own view is <u>assertive from time to time</u>, it is supported in a <u>general way</u> from the text.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Well-controlled and accurate expression.</li> <li>Uses an appropriate critical vocabulary if appropriate.</li> <li>Clear lines of argument.</li> <li>Increasingly competent knowledge and understanding of the play.</li> <li>Competent understanding of critical views.</li> <li>Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li><u>Understands the differences</u> in the views of the two critics.</li> <li>Able to set up <u>arguments</u> in response to both critics.</li> <li>References are pointed at <u>specific areas of text</u> in the Gaultree Forest scenes to support arguments.</li> <li>There will be <u>occasional</u> quotations and <u>echoes of text</u>.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Technically accurate.</li> <li>Sophisticated style.</li> <li>Fluent and telling use of apt and appropriate vocabulary, technical if needed.</li> <li>Cogent, well-structured argument.</li> <li>Sound knowledge of play.</li> <li>Grasp of critical views.</li> <li>Mature skills of analysis and synthesis.</li> <li>Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>Has a <u>grasp</u> of the views of the two critics.</li> <li>Sets up a <u>cogent</u> essay.</li> <li>Has a <u>detailed</u> knowledge and understanding of the Gaultree Forest scenes to support arguments with frequent quotations woven into the fabric of the answer.</li> </ul>	Band 4 16-20



OR

***The Merchant of Venice* - William Shakespeare****Question 5**

“The bond with a penalty of a pound of flesh and the fate of an heiress in marriage depending on a choice of caskets are devices too weak to make *The Merchant of Venice* a credible play.”

“The success of this play depends on the excitement generated by the bond and by the choice of caskets.”

How far do you agree with these two different opinions of the play?

<b>AO1, AO2ii, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different interpretations.</b> <b>Informed independent opinions and judgements.</b>	
<ul style="list-style-type: none"> <li>Difficulties with spelling, grammar, punctuation and expression.</li> <li>Attention needs to be paid to the setting out of logical argument.</li> <li>Answers in narrative form.</li> <li>Simple assertions made on flimsy evidence or on a misreading of the text.</li> <li>May identify features of language, form and structure without comment.</li> </ul>	<ul style="list-style-type: none"> <li>Tends to <u>ignore the opinions</u> of the two critics.</li> <li><u>Will narrate</u> parts of the play relating to the bond and the caskets.</li> <li>Own views are <u>assertive, simple</u> with <u>little or no</u> textual support.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Tolerable accuracy of spelling, grammar and punctuation.</li> <li>Expression adequate for the ideas expressed.</li> <li>Some logical development of argument.</li> <li>Key issues raised by critics identified and generally understood.</li> <li>A general rather than a competent knowledge of the play.</li> <li>Some awareness of the influence of form, structure and language.</li> </ul>	<ul style="list-style-type: none"> <li>Begins to understand the criticism.</li> <li>Has <u>sufficient</u> knowledge and understanding to support in a <u>general</u> way the criticism, referring mainly to plot and character.</li> <li>Though own views are <u>sometimes assertive</u>, they are supported by a general reference to large areas of text.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Well-controlled and accurate expression.</li> <li>Uses an appropriate critical vocabulary if appropriate.</li> <li>Clear lines of argument.</li> <li>Increasingly competent knowledge and understanding of the play.</li> <li>Competent understanding of critical views.</li> <li>Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li><u>Understands</u> the views.</li> <li>Able to set up <u>arguments text-based</u> in response to it.</li> <li>Refers more <u>specifically</u> to shorter areas of text to support own views.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Technically accurate.</li> <li>Sophisticated style.</li> <li>Fluent and telling use of apt and appropriate vocabulary, technical if needed.</li> <li>Cogent, well-structured argument.</li> <li>Sound knowledge of play.</li> <li>Grasp of critical views.</li> <li>Mature skills of analysis and synthesis.</li> <li>Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>Has a <u>grasp</u> of the ramifications of the critical views.</li> <li>Sets up a <u>cogent</u> essay.</li> <li>Has a <u>detailed</u> knowledge and understanding of the text to support own views, using frequent quotations woven into the fabric of the answer.</li> </ul>	Band 4 16-20

OR

*The Merchant of Venice* - William Shakespeare**Question 6**

“Shakespeare has created in Gratiano a graceless Venetian lout.”

“Gratiano more than any other character in the play provides much needed comedy.”

What evidence is there in the play for both of these opinions?

What do **you** think is Gratiano’s purpose in the play?

<b>AO1, AO2ii, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different interpretations.</b> <b>Informed independent opinions and judgements.</b>	
<ul style="list-style-type: none"> <li>• Difficulties with spelling, grammar, punctuation and expression.</li> <li>• Attention needs to be paid to the setting out of logical argument.</li> <li>• Answers in narrative form.</li> <li>• Simple assertions made on flimsy evidence or on a misreading of the text.</li> <li>• May identify features of language, form and structure without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• Tends to ignore the views of the critics shortly after the start of the answer.</li> <li>• Will <u>narrate</u> a few of the scenes where Gratiano appears.</li> <li>• Own view is <u>simple, assertive</u> with <u>little or no</u> textual support.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>• Tolerable accuracy of spelling, grammar and punctuation.</li> <li>• Expression adequate for the ideas expressed.</li> <li>• Some logical development of argument.</li> <li>• Key issues raised by critics identified and generally understood.</li> <li>• A general rather than a competent knowledge of the play.</li> <li>• Some awareness of the influence of form, structure and language.</li> </ul>	<ul style="list-style-type: none"> <li>• Has <u>sufficient</u> knowledge and understanding to support the opinions of the two critics with the emphasis on plot and character.</li> <li>• Though own view is <u>sometimes assertive</u>, it is often supported by general reference to some of the scenes where Gratiano appears.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary if appropriate.</li> <li>• Clear lines of argument.</li> <li>• Increasingly competent knowledge and understanding of the play.</li> <li>• Competent understanding of critical views.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <u>Understands</u> both views.</li> <li>• Able to <u>set up arguments</u> in response to both critics.</li> <li>• Has a <u>more specific grasp</u> of the scenes to support the critics’ and their own opinions.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style.</li> <li>• Fluent and telling use of apt and appropriate vocabulary, technical if needed.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge of play.</li> <li>• Grasp of critical views.</li> <li>• Mature skills of analysis and synthesis.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• Has a <u>confident grasp</u> of both views.</li> <li>• Sets up a <u>cogent</u> essay.</li> <li>• Has a <u>detailed</u> knowledge and understanding of the scenes where Gratiano appears to support arguments, using frequent quotations woven into the fabric of the answer.</li> </ul>	Band 4 16-20

OR

*Noah and his Sons, The Second Shepherds' Play* and *Herod the Great* from *The Complete Plays of the Wakefield Master*

**Question 7**

“The undramatic narrative element in the dialogue between God and Noah must have bored a medieval audience.”

“The relationship between God and Noah in their dialogue at the beginning of the play provided the medieval audience with an example of what their relationship should be with God.”

What evidence from the text would you use to support both these views?

What do **you** think is the purpose of the opening to *Noah and his Sons*?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different interpretations. Informed independent opinions and judgements.	
<ul style="list-style-type: none"> <li>Difficulties with spelling, grammar, punctuation and expression.</li> <li>Attention needs to be paid to the setting out of logical argument.</li> <li>Answers in narrative form.</li> <li>Simple assertions made on flimsy evidence or on a misreading of the text.</li> <li>May identify features of language, form and structure without comment.</li> </ul>	<ul style="list-style-type: none"> <li>Tends to <u>narrate</u> the opening to the play.</li> <li>Finds it <u>difficult to sustain</u> relevance.</li> <li><u>Own view is simple and assertive with little or no support</u> from the play.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Tolerable accuracy of spelling, grammar and punctuation.</li> <li>Expression adequate for the ideas expressed.</li> <li>Some logical development of argument.</li> <li>Key issues raised by critics identified and generally understood.</li> <li>A general rather than a competent knowledge of the play.</li> <li>Some awareness of the influence of form, structure and language.</li> </ul>	<ul style="list-style-type: none"> <li>There will be <u>assertion from time to time</u>.</li> <li><u>Begins to understand</u> the differences in the two opinions about the opening of the play.</li> <li>Arguments will be supported by <u>general, sometimes vague reference</u> to the text, paraphrase predominating.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Well-controlled and accurate expression.</li> <li>Uses an appropriate critical vocabulary if appropriate.</li> <li>Clear lines of argument.</li> <li>Increasingly competent knowledge and understanding of the play.</li> <li>Competent understanding of critical views.</li> <li>Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li><u>Understands the implications</u> of the differences between the two critics.</li> <li>Able to <u>set up arguments</u> to account for the different views.</li> <li>References are now pointed at <u>specific areas of text</u> to support arguments.</li> <li>There will be occasional quotations and echoes of the text.</li> <li>Supports a valid own view of the scene's purpose.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Technically accurate.</li> <li>Sophisticated style.</li> <li>Fluent and telling use of apt and appropriate vocabulary, technical if needed.</li> <li>Cogent, well-structured argument.</li> <li>Sound knowledge of play.</li> <li>Grasp of critical views.</li> <li>Mature skills of analysis and synthesis.</li> <li>Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li><u>Grasps</u> the implications of the different views.</li> <li>Sets up a <u>cogently argued</u> essay.</li> <li><u>Supports arguments with a detailed knowledge</u> of the text with frequent quotations woven into the fabric of the answer.</li> </ul>	Band 4 16-20

OR

*Noah and his Sons, The Second Shepherds' Play* and *Herod the Great* from *The Complete Plays of the Wakefield Master*.

**Question 8**

“The adventures of Mak, the sheep-stealer, undermine the structure of *The Second Shepherds' Play*.”

“Without the episode of Mak, the play would simply not attract an audience.”

Consider the validity of each of these opinions.

What do **you** think is the effect of including the Mak episode in this play?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different interpretations. Informed independent opinions and judgements.	
<ul style="list-style-type: none"> <li>Difficulties with spelling, grammar, punctuation and expression.</li> <li>Attention needs to be paid to the setting out of logical argument.</li> <li>Answers in narrative form.</li> <li>Simple assertions made on flimsy evidence or on a misreading of the text.</li> <li>May identify features of language, form and structure without comment.</li> </ul>	<ul style="list-style-type: none"> <li>After an attempt to address the two opinions, will soon give an account of Mak.</li> <li>Will tend to <u>narrate</u> the Mak episode.</li> <li>Own view is <u>simple, assertive with little or no textual</u> support.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Tolerable accuracy of spelling, grammar and punctuation.</li> <li>Expression adequate for the ideas expressed.</li> <li>Some logical development of argument.</li> <li>Key issues raised by critics identified and generally understood.</li> <li>A general rather than a competent knowledge of the play.</li> <li>Some awareness of the influence of form, structure and language.</li> </ul>	<ul style="list-style-type: none"> <li><u>Signs of understanding</u> both criticisms.</li> <li><u>Tries to address</u> the appeal of Mak with general reference to the text, using paraphrase as the dominant vehicle.</li> <li>Though own view is <u>sometimes assertive</u>, it is supported <u>by general</u> reference to broad areas of the play.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Well-controlled and accurate expression.</li> <li>Uses an appropriate critical vocabulary if appropriate.</li> <li>Clear lines of argument.</li> <li>Increasingly competent knowledge and understanding of the play.</li> <li>Competent understanding of critical views.</li> <li>Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li><u>Understands</u> the differences between the opinions of the critics.</li> <li>Able to <u>set up arguments</u> in response to both critics.</li> <li>Now focusing on <u>more specific areas</u> of the text to support most arguments, using <u>some</u> quotation and echoes of the text.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Technically accurate.</li> <li>Sophisticated style.</li> <li>Fluent and telling use of apt and appropriate vocabulary, technical if needed.</li> <li>Cogent, well-structured argument.</li> <li>Sound knowledge of play.</li> <li>Grasp of critical views.</li> <li>Mature skills of analysis and synthesis.</li> <li>Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>Sets up a <u>cogent</u> essay.</li> <li>Has a <u>grasp</u> of the views of both critics and can <u>form own view</u>.</li> <li>Supports views showing a <u>detailed knowledge of the play</u>, using <u>frequent quotations woven into the fabric of the answer</u>.</li> </ul>	Band 4 16-20

OR

*The Duchess of Malfi - John Webster***Question 9**

“If you wish to find a hero in the play to match the heroic Duchess, don’t consider Antonio!”

“Antonio is presented by Webster as a man of considerable worth.”

Consider carefully the evidence which would support both these views.

How do **you** respond to Webster’s presentation of Antonio?

<b>AO1, AO2ii, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different interpretations.</b> <b>Informed independent opinions and judgements.</b>	
<ul style="list-style-type: none"> <li>Difficulties with spelling, grammar, punctuation and expression.</li> <li>Attention needs to be paid to the setting out of logical argument.</li> <li>Answers in narrative form.</li> <li>Simple assertions made on flimsy evidence or on a misreading of the text.</li> <li>May identify features of language, form and structure without comment.</li> </ul>	<ul style="list-style-type: none"> <li>Tends to <u>ignore</u> the critical opinions and see the question as an excuse to write everything known about Antonio and the Duchess.</li> <li>Will tend to <u>narrate</u> parts of the play which seem to touch on the issues raised.</li> <li>Own view is <u>simple, assertive with little or no textual support</u>.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Tolerable accuracy of spelling, grammar and punctuation.</li> <li>Expression adequate for the ideas expressed.</li> <li>Some logical development of argument.</li> <li>Key issues raised by critics identified and generally understood.</li> <li>A general rather than a competent knowledge of the play.</li> <li>Some awareness of the influence of form, structure and language.</li> </ul>	<ul style="list-style-type: none"> <li>Struggles with ‘hero’, ‘heroic’, but shows greater confidence with the second view.</li> <li>Supports those parts of the critics’ opinions which are understood with reference to broad areas of text.</li> <li>Though own view is <u>sometimes assertive</u>, it is supported by the same <u>generalised</u> reference to the text.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Well-controlled and accurate expression.</li> <li>Uses an appropriate critical vocabulary if appropriate.</li> <li>Clear lines of argument.</li> <li>Increasingly competent knowledge and understanding of the play.</li> <li>Competent understanding of critical views.</li> <li>Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li><u>Understands</u> both opinions and the differences between them.</li> <li>Able to <u>set up arguments</u> in response to both critics.</li> <li>References are now pointed to <u>more specific areas</u> of the text to support critics’ and own arguments.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Technically accurate.</li> <li>Sophisticated style.</li> <li>Fluent and telling use of apt and appropriate vocabulary, technical if needed.</li> <li>Cogent, well-structured argument.</li> <li>Sound knowledge of play.</li> <li>Grasp of critical views.</li> <li>Mature skills of analysis and synthesis.</li> <li>Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>Has a <u>grasp</u> of the views of both critics.</li> <li>Sets up a <u>cogent</u> essay.</li> <li>Has a <u>detailed knowledge of the text</u> which enables support of all arguments attempted, using <u>frequent quotations woven into the fabric of the answer</u>.</li> </ul>	Band 4 16-20

OR

*The Duchess of Malfi - John Webster***Question 10**

“Webster has a natural instinct about what will work in the theatre.”

“Much of Webster’s play is unconvincing to an audience.”

What evidence do you find to justify these two opinions?

What is **your** opinion of the impact of Webster’s play on an audience?

<b>AO1, AO2ii, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different interpretations.</b> <b>Informed independent opinions and judgements.</b>	
<ul style="list-style-type: none"> <li>• Difficulties with spelling, grammar, punctuation and expression.</li> <li>• Attention needs to be paid to the setting out of logical argument.</li> <li>• Answers in narrative form.</li> <li>• Simple assertions made on flimsy evidence or on a misreading of the text.</li> <li>• May identify features of language, form and structure without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <u>Struggles to understand</u> the opinions of the critics.</li> <li>• Will <u>narrate</u> parts of the play which seem relevant.</li> <li>• Own view is <u>simple, assertive</u> with <u>little or no</u> textual support.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>• Tolerable accuracy of spelling, grammar and punctuation.</li> <li>• Expression adequate for the ideas expressed.</li> <li>• Some logical development of argument.</li> <li>• Key issues raised by critics identified and generally understood.</li> <li>• A general rather than a competent knowledge of the play.</li> <li>• Some awareness of the influence of form, structure and language.</li> </ul>	<ul style="list-style-type: none"> <li>• Has <u>sufficient</u> knowledge and understanding to give <u>a broad-brush</u> textual support to the <u>more easily understood</u> parts of the quotations.</li> <li>• Though own view of the opinion <u>is</u> <u>sometimes</u> made in an <u>assertive</u> way, it is given <u>general</u> support from the play with <u>paraphrase predominating</u>.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary if appropriate.</li> <li>• Clear lines of argument.</li> <li>• Increasingly competent knowledge and understanding of the play.</li> <li>• Competent understanding of critical views.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• Has a <u>good understanding</u> of the thrust of the critics’ opinions.</li> <li>• Sets up a <u>valid argument</u> in response.</li> <li>• Now focuses <u>more specifically on smaller areas of text</u> to support arguments, using <u>some quotations and echoes of the text</u>.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style.</li> <li>• Fluent and telling use of apt and appropriate vocabulary, technical if needed.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge of play.</li> <li>• Grasp of critical views.</li> <li>• Mature skills of analysis and synthesis.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• Has a good <u>grasp</u> of the critics’ views.</li> <li>• Sets up a <u>cogent</u> essay in response.</li> <li>• Has a <u>detailed</u> knowledge of those parts of the play used to support arguments, with frequent quotations woven into the fabric of the answer.</li> </ul>	Band 4 16-20

OR

**Volpone - Ben Jonson****Question 11**

“Mosca is no more than a dramatic device in the play.”

“Jonson makes Mosca a brilliantly convincing character on the stage.”

How much truth is there in these two criticisms of Jonson’s Mosca?

What do **you** think of Jonson’s dramatic presentation of Mosca?

<b>AO1, AO2ii, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different interpretations.</b> <b>Informed independent opinions and judgements.</b>	
<ul style="list-style-type: none"> <li>• Difficulties with spelling, grammar, punctuation and expression.</li> <li>• Attention needs to be paid to the setting out of logical argument.</li> <li>• Answers in narrative form.</li> <li>• Simple assertions made on flimsy evidence or on a misreading of the text.</li> <li>• May identify features of language, form and structure without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• After a time will ignore the opinions set and write about what Mosca does in the play, making simple observations on his character.</li> <li>• Own response is <u>simple, assertive</u> with <u>little or no</u> textual support.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>• Tolerable accuracy of spelling, grammar and punctuation.</li> <li>• Expression adequate for the ideas expressed.</li> <li>• Some logical development of argument.</li> <li>• Key issues raised by critics identified and generally understood.</li> <li>• A general rather than a competent knowledge of the play.</li> <li>• Some awareness of the influence of form, structure and language.</li> </ul>	<ul style="list-style-type: none"> <li>• The differences in the opinions are now <u>more clearly</u> understood.</li> <li>• Has <u>sufficient</u> knowledge and understanding to assess the criticisms with <u>generalisations from the play</u>.</li> <li>• Though own opinion is <u>assertive from time to time</u>, it usually has support from a <u>general</u> knowledge of the text.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary if appropriate.</li> <li>• Clear lines of argument.</li> <li>• Increasingly competent knowledge and understanding of the play.</li> <li>• Competent understanding of critical views.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <u>Understands</u> the opinions and how they <u>differ</u>.</li> <li>• <u>Able to set up arguments</u> in response to both critics and to own views.</li> <li>• <u>Now focuses on more specific areas of text</u> with <u>occasional quotations from and echoes of</u> relevant scenes.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style.</li> <li>• Fluent and telling use of apt and appropriate vocabulary, technical if needed.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge of play.</li> <li>• Grasp of critical views.</li> <li>• Mature skills of analysis and synthesis.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• Has a <u>grasp</u> of the differences of opinion.</li> <li>• Sets up a <u>cogent</u> essay.</li> <li>• Has a <u>detailed</u> knowledge of the scenes used to support arguments, <u>using frequent quotations</u> woven into the fabric of the answer.</li> </ul>	Band 4 16-20

OR

**Volpone - Ben Jonson****Question 12**

“The first trial in the Scrutineo stirs an audience into indignation at the miscarriage of justice.”

“The first trial in the Scrutineo provides Jonson with the opportunity to astonish and amuse his audience at the clever manipulation of a court of law.”

How far do you agree with each of these interpretations of the first trial scene?

What are **your** thoughts and feelings about this scene?

<b>AO1, AO2ii, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different interpretations.</b> <b>Informed independent opinions and judgements.</b>	
<ul style="list-style-type: none"> <li>Difficulties with spelling, grammar, punctuation and expression.</li> <li>Attention needs to be paid to the setting out of logical argument.</li> <li>Answers in narrative form.</li> <li>Simple assertions made on flimsy evidence or on a misreading of the text.</li> <li>May identify features of language, form and structure without comment.</li> </ul>	<ul style="list-style-type: none"> <li>Will have only a <u>skimpy</u> idea of the scene.</li> <li>Will <u>narrate as far as memory will allow</u>.</li> <li>Own view is <u>simple, assertive</u> with <u>little or no textual</u> support.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Tolerable accuracy of spelling, grammar and punctuation.</li> <li>Expression adequate for the ideas expressed.</li> <li>Some logical development of argument.</li> <li>Key issues raised by critics identified and generally understood.</li> <li>A general rather than a competent knowledge of the play.</li> <li>Some awareness of the influence of form, structure and language.</li> </ul>	<ul style="list-style-type: none"> <li>Will have a <u>general</u> idea of the scene.</li> <li>Has <u>sufficient</u> knowledge and understanding to support the criticisms from a general knowledge of the first trial, perhaps relying mainly on paraphrase.</li> <li>Own view is <u>sometimes assertive</u>, but it has a <u>broad-brush</u> support from the text.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Well-controlled and accurate expression.</li> <li>Uses an appropriate critical vocabulary if appropriate.</li> <li>Clear lines of argument.</li> <li>Increasingly competent knowledge and understanding of the play.</li> <li>Competent understanding of critical views.</li> <li>Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li><u>Understands</u> the differences in the views of the two critics.</li> <li>Able to <u>set up arguments</u> in response to both critics and for own argument.</li> <li>Now focuses <u>more specifically on smaller areas of text</u> to support arguments with <u>some quotation and echoes of the text</u>.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Technically accurate.</li> <li>Sophisticated style.</li> <li>Fluent and telling use of apt and appropriate vocabulary, technical if needed.</li> <li>Cogent, well-structured argument.</li> <li>Sound knowledge of play.</li> <li>Grasp of critical views.</li> <li>Mature skills of analysis and synthesis.</li> <li>Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>Has a <u>grasp</u> of the crucial differences between the critics' views.</li> <li>Sets up a <u>cogent</u> essay.</li> <li>Has a <u>detailed</u> knowledge of the scene to support arguments, using <u>frequent quotations</u> woven into the fabric of the answer.</li> </ul>	Band 4 16-20



How to determine band, then mark.

### Section B

1. The marking grid will determine the band and the mark you give.
2. Judge first the candidate by the criteria in the column AO5ii. In this section of the paper, this column is emphasised.

So what mark would you give your candidate judged on these criteria alone?

3. Look then at the criteria in the AO1, AO2ii and AO3 columns. Judgment by these columns will generally either confirm the mark or raise it.

The weightings for all Section B questions are:

AO1	3%
AO2ii	2.5%
AO3	3%
AO5ii	6%

## SECTION B

## EITHER

*Women Romantic Poets 1785 - 1832, An Anthology - ed. Breen*

## Question 13

Illustrate from the poems you have studied the ways in which some of the women poets teach their readers behaviour and attitudes proper to the times in which they lived.

You may, if you wish, concentrate on **two** of the longer poems **or** range more widely through the Anthology.

**Context: Behaviour and attitudes proper to the times**

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.	
<ul style="list-style-type: none"> <li>Difficulties with spelling, grammar, punctuation and expression.</li> <li>Attention needs to be paid to the setting out of logical argument.</li> <li>Answers in narrative form.</li> <li>Simple assertions made on flimsy evidence or on a misreading of the text.</li> <li>May identify features of language, form and structure without comment.</li> </ul>	<ul style="list-style-type: none"> <li>Will have <u>problems in choosing suitable poems</u> to fit the terms of the question.</li> <li>Will tend to <u>go through</u> two or more poems with <u>limited success</u> dealing with their themes.</li> <li>Will unload irrelevant context.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Tolerable accuracy of spelling, grammar and punctuation.</li> <li>Expression adequate for the ideas expressed.</li> <li>Some logical development of argument.</li> <li>Key areas of context identified and understood.</li> <li>A general rather than competent knowledge of the poems chosen.</li> <li>Some awareness of the influence of form, structure and language.</li> </ul>	<ul style="list-style-type: none"> <li>Will show <u>some ability to choose suitable poems</u> to fit the terms of the question.</li> <li>Will show some ideas about 'behaviour and attitudes proper to the times' (context).</li> <li>Illustration from the poems will be broadly based.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Well-controlled and accurate expression.</li> <li>Uses an appropriate critical vocabulary if needed.</li> <li>Clear lines of argument.</li> <li>Increasingly detailed understanding of the poems and their contexts.</li> <li>Recognition of form, structure and language and commentary on their effects.</li> </ul>	<ul style="list-style-type: none"> <li><u>Understands the context.</u></li> <li><u>Will focus on smaller, more specific areas of the poems chosen, using some quotation and 'echoes'.</u></li> <li><u>Begins to discuss ways</u> the poets teach.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Technically accurate.</li> <li>Sophisticated style.</li> <li>Fluent and telling use of apt and varied vocabulary.</li> <li>Cogent, well-structured argument.</li> <li>Sound knowledge and understanding of the poems and their contexts.</li> <li>Mature skills of analysis and synthesis.</li> <li>Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>Has a <u>thorough grasp</u> of the poems selected.</li> <li><u>Intersperses</u> themes and contexts in a <u>cogent</u> answer.</li> <li>Has a <u>detailed knowledge</u> of the poems chosen, <u>frequently using quotations for the purpose of analysis or to weave into the fabric of the answer.</u></li> </ul>	Band 4 16-20

OR

*Women Romantic Poets 1785 - 1832, An Anthology* - ed. Breen**Question 14**

How typically Romantic is the interest of the women poets in Nature?

You may, if you wish, concentrate on **two** or **three** poems or range more widely through the poems in answering this question.

**Context: Interest in NATURE typically romantic**

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.	
<ul style="list-style-type: none"> <li>Difficulties with spelling, grammar, punctuation and expression.</li> <li>Attention needs to be paid to the setting out of logical argument.</li> <li>Answers in narrative form.</li> <li>Simple assertions made on flimsy evidence or on a misreading of the text.</li> <li>May identify features of language, form and structure without comment.</li> </ul>	<ul style="list-style-type: none"> <li>Have a <u>hazy</u> idea of 'typically Romantic'.</li> <li>Will find it <u>difficult to choose appropriate poems</u>.</li> <li>Will tend to <u>narrate</u> the themes of poems which they choose.</li> <li>Will unload irrelevant context.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Tolerable accuracy of spelling, grammar and punctuation.</li> <li>Expression adequate for the ideas expressed.</li> <li>Some logical development of argument.</li> <li>Key areas of context identified and understood.</li> <li>A general rather than competent knowledge of the poems chosen.</li> <li>Some awareness of the influence of form, structure and language.</li> </ul>	<ul style="list-style-type: none"> <li>Have <u>some</u> ideas about typical Romantic attitudes to Nature.</li> <li>Will <u>usually</u> choose appropriate poems.</li> <li>Will have <u>a broad</u> knowledge and understanding of the chosen poems.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Well-controlled and accurate expression.</li> <li>Uses an appropriate critical vocabulary if needed.</li> <li>Clear lines of argument.</li> <li>Increasingly detailed understanding of the poems and their contexts.</li> <li>Recognition of form, structure and language and commentary on their effects.</li> </ul>	<ul style="list-style-type: none"> <li><u>Understand</u> 'typically Romantic'.</li> <li>Poems will be <u>well-chosen</u>.</li> <li>Will focus on <u>smaller areas of text for closer comment</u>.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Technically accurate.</li> <li>Sophisticated style.</li> <li>Fluent and telling use of apt and varied vocabulary.</li> <li>Cogent, well-structured argument.</li> <li>Sound knowledge and understanding of the poems and their contexts.</li> <li>Mature skills of analysis and synthesis.</li> <li>Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>Will have a <u>grasp</u> of the attitudes of the Romantics to Nature.</li> <li>Will have a <u>detailed</u> knowledge and understanding of the poems chosen, <u>frequently quoting either for purposes of close analysis or to weave quotations into the fabric of the answer</u>.</li> <li>Will <u>be able to cross reference</u> poems chosen.</li> </ul>	Band 4 16-20

OR

***The Prelude, Books 1 and 2 - William Wordsworth*****Question 15**

Wordsworth claimed that the best poetry could only be produced by ‘a man who being possessed of more than usual sensibility had also thought long and deeply’.

How far does Wordsworth, in *The Prelude, Books 1 and 2*, demonstrate that he is such a poet?

**Context: Wordsworth’s ‘claim’ about the gift a poet needs to produce the best poetry**

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.	
<ul style="list-style-type: none"> <li>Difficulties with spelling, grammar, punctuation and expression.</li> <li>Attention needs to be paid to the setting out of logical argument.</li> <li>Answers in narrative form.</li> <li>Simple assertions made on flimsy evidence or on a misreading of the text.</li> <li>May identify features of language, form and structure without comment.</li> </ul>	<ul style="list-style-type: none"> <li>Will ignore most of the context.</li> <li>Will tend to <u>narrate</u> passages, often of <u>doubtful relevance</u>.</li> <li>Opinions will usually <u>be asserted</u> with <u>little or no textual reference</u>.</li> <li>Will <u>unload irrelevant context</u>.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Tolerable accuracy of spelling, grammar and punctuation.</li> <li>Expression adequate for the ideas expressed.</li> <li>Some logical development of argument.</li> <li>Key areas of context identified and understood.</li> <li>A general rather than competent knowledge of the poems chosen.</li> <li>Some awareness of the influence of form, structure and language.</li> </ul>	<ul style="list-style-type: none"> <li>Will have <u>some sense</u> of ‘possessed of more than usual sensibility’.</li> <li>Will usually find at least <u>one relevant</u> passage to discuss.</li> <li>Will have enough knowledge to paraphrase the passages chosen.</li> <li>Will be <u>aware</u> of some of the language used by Wordsworth in the passages.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Well-controlled and accurate expression.</li> <li>Uses an appropriate critical vocabulary if needed.</li> <li>Clear lines of argument.</li> <li>Increasingly detailed understanding of the poems and their contexts.</li> <li>Recognition of form, structure and language and commentary on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>Will <u>understand</u> Wordsworth’s idea of the requirements of a great poet.</li> <li>Passages will be <u>well-chosen</u>.</li> <li>Will explore <u>smaller, more specific</u> areas of the passages chosen, using <u>some quotation</u> or text-echoes as illustration.</li> <li>Will be able to <u>comment</u> on the language used as appropriate.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Technically accurate.</li> <li>Sophisticated style.</li> <li>Fluent and telling use of apt and varied vocabulary.</li> <li>Cogent, well-structured argument.</li> <li>Sound knowledge and understanding of the poems and their contexts.</li> <li>Mature skills of analysis and synthesis.</li> <li>Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>Will <u>confidently</u> discuss Wordsworth’s ideal poet described.</li> <li>Will have a <u>detailed</u> knowledge and understanding of the passages chosen, <u>using frequent quotations</u> woven into the fabric of the answer.</li> <li>Will <u>analyse</u> language as appropriate.</li> </ul>	Band 4 16-20

OR

***The Prelude, Books 1 and 2 - William Wordsworth*****Question 16**

Wordsworth in his day was attacked by the educated upper class for making his poetry too easily understood by ‘the common people’.

Referring to those parts of *The Prelude, Books 1 and 2* of your own choice, estimate the truth of this criticism.

**Context: attack by upper class for making poetry too easily understood**

AO1, AO2ii, AO3 <b>Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</b>	AO5ii <b>Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.</b>	
<ul style="list-style-type: none"> <li>Difficulties with spelling, grammar, punctuation and expression.</li> <li>Attention needs to be paid to the setting out of logical argument.</li> <li>Answers in narrative form.</li> <li>Simple assertions made on flimsy evidence or on a misreading of the text.</li> <li>May identify features of language, form and structure without comment.</li> </ul>	<ul style="list-style-type: none"> <li>Will have a <u>hazy</u> knowledge of the basis of this criticism of Wordsworth.</li> <li>Will have <u>trouble</u> finding appropriate passages for discussion.</li> <li>Will tend to <u>go through</u> passages with only limited relevance to the criticism.</li> <li>Assertion will predominate.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Tolerable accuracy of spelling, grammar and punctuation.</li> <li>Expression adequate for the ideas expressed.</li> <li>Some logical development of argument.</li> <li>Key areas of context identified and understood.</li> <li>A general rather than competent knowledge of the poems chosen.</li> <li>Some awareness of the influence of form, structure and language.</li> </ul>	<ul style="list-style-type: none"> <li>Will <u>begin</u> to find examples of the accessibility of Wordsworth’s poetry and perhaps to argue that not all of it is so accessible.</li> <li>Will <u>usually</u> write <u>relevantly on appropriately chosen</u> passages.</li> <li>Will often support ideas using <u>paraphrase</u>.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Well-controlled and accurate expression.</li> <li>Uses an appropriate critical vocabulary if needed.</li> <li>Clear lines of argument.</li> <li>Increasingly detailed understanding of the poems and their contexts.</li> <li>Recognition of form, structure and language and commentary on their effects.</li> </ul>	<ul style="list-style-type: none"> <li><u>Understands</u> the nature of the criticism and will argue both for and against it.</li> <li>Writes <u>relevantly throughout</u>.</li> <li>Focuses on <u>specific, smaller areas</u> of the passages chosen to support arguments, using some <u>quotation and echoes</u> of the poetry.</li> <li>Will consider either language or imagery or form.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Technically accurate.</li> <li>Sophisticated style.</li> <li>Fluent and telling use of apt and varied vocabulary.</li> <li>Cogent, well-structured argument.</li> <li>Sound knowledge and understanding of the poems and their contexts.</li> <li>Mature skills of analysis and synthesis.</li> <li>Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>Has a <u>thorough grasp</u> of the criticism and its implications.</li> <li><u>Argues cogently</u>.</li> <li>Has a <u>detailed knowledge</u> of the passages chosen with <u>frequent quotations</u> used either for analysis or to weave into the fabric of the answer.</li> </ul>	Band 4 16-20

OR

*Songs of Innocence and of Experience* - William Blake**Question 17**

A French Romantic poet stated: “Romantic poetry springs from our agony and our despair.”

Referring to relevant *Songs*, show how far this is true of Blake’s poetry.

**Context: The Romantic agony and despair**

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.	
<ul style="list-style-type: none"> <li>Difficulties with spelling, grammar, punctuation and expression.</li> <li>Attention needs to be paid to the setting out of logical argument.</li> <li>Answers in narrative form.</li> <li>Simple assertions made on flimsy evidence or on a misreading of the text.</li> <li>May identify features of language, form and structure without comment.</li> </ul>	<ul style="list-style-type: none"> <li>Tends after a short time to ignore the French poet’s statement.</li> <li>Will <u>narrate</u> the theme of <i>Songs</i> sometimes not well-chosen.</li> <li><u>Assertive</u> often with little or no evidence.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Tolerable accuracy of spelling, grammar and punctuation.</li> <li>Expression adequate for the ideas expressed.</li> <li>Some logical development of argument.</li> <li>Key areas of context identified and understood.</li> <li>A general rather than competent knowledge of the poems chosen.</li> <li>Some awareness of the influence of form, structure and language.</li> </ul>	<ul style="list-style-type: none"> <li>Has a <u>fair grasp</u> of ‘agony’ and ‘despair’ and can usually apply these descriptions to <i>Songs</i>.</li> <li>Sometimes assertive, but realising the need for evidence.</li> <li>Will <u>usually choose</u> appropriate poems.</li> <li>Will have a <u>general</u> knowledge of the poems chosen usually at the level of paraphrase.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Well-controlled and accurate expression.</li> <li>Uses an appropriate critical vocabulary if needed.</li> <li>Clear lines of argument.</li> <li>Increasingly detailed understanding of the poems and their contexts.</li> <li>Recognition of form, structure and language and commentary on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>Will <u>understand</u> ‘agony’ and ‘despair’.</li> <li>Explores alternative views of the <i>Songs</i>.</li> <li>Poems will be <u>well-chosen</u>.</li> <li>Can focus on <u>more specific</u> areas of a <i>Song</i>, using some quotation.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Technically accurate.</li> <li>Sophisticated style.</li> <li>Fluent and telling use of apt and varied vocabulary.</li> <li>Cogent, well-structured argument.</li> <li>Sound knowledge and understanding of the poems and their contexts.</li> <li>Mature skills of analysis and synthesis.</li> <li>Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>Will <u>confidently</u> discuss the French critic’s statement.</li> <li>Will have a <u>detailed</u> knowledge of the poems chosen to support argument and the ability to weave frequent quotations into the fabric of the answer.</li> <li>Will <u>explore alternative views</u> with reference to the language and imagery of Blake.</li> </ul>	Band 4 16-20

OR

*Songs of Innocence and of Experience* - William Blake**Question 18**To what extent is it true that Blake's revolutionary vision dominates his *Songs*?**Context: Blake as revolutionary**

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.	
<ul style="list-style-type: none"> <li>Difficulties with spelling, grammar, punctuation and expression.</li> <li>Attention needs to be paid to the setting out of logical argument.</li> <li>Answers in narrative form.</li> <li>Simple assertions made on flimsy evidence or on a misreading of the text.</li> <li>May identify features of language, form and structure without comment.</li> </ul>	<ul style="list-style-type: none"> <li>Has <u>trouble</u> understanding 'revolutionary vision'.</li> <li>Tends to <u>paraphrase</u> <i>Songs</i> often irrelevant to the question.</li> <li>Asserts often with inadequate evidence.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Tolerable accuracy of spelling, grammar and punctuation.</li> <li>Expression adequate for the ideas expressed.</li> <li>Some logical development of argument.</li> <li>Key areas of context identified and understood.</li> <li>A general rather than competent knowledge of the poems chosen.</li> <li>Some awareness of the influence of form, structure and language.</li> </ul>	<ul style="list-style-type: none"> <li><u>Begins to understand</u> 'revolutionary vision'.</li> <li>Will usually choose <u>appropriate</u> <i>Songs</i>.</li> <li>Will have a <u>general</u> knowledge and understanding of the <i>Songs</i> chosen, usually at the level of paraphrase.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Well-controlled and accurate expression.</li> <li>Uses an appropriate critical vocabulary if needed.</li> <li>Clear lines of argument.</li> <li>Increasingly detailed understanding of the poems and their contexts.</li> <li>Recognition of form, structure and language and commentary on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>Understands 'revolutionary vision'.</li> <li><i>Songs</i> will be <u>well-chosen</u>.</li> <li>Focuses on more specific areas of a <i>Song</i>, using some quotation.</li> <li>Will <u>start</u> to use the evidence of language and imagery to argue 'revolutionary vision'.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Technically accurate.</li> <li>Sophisticated style.</li> <li>Fluent and telling use of apt and varied vocabulary.</li> <li>Cogent, well-structured argument.</li> <li>Sound knowledge and understanding of the poems and their contexts.</li> <li>Mature skills of analysis and synthesis.</li> <li>Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>Will <u>confidently</u> discuss the issue raised.</li> <li>Will have a <u>detailed</u> knowledge and understanding of the <i>Songs</i> chosen.</li> <li>Will set up a <u>cogent argument</u>, using the <u>evidence of language and imagery</u> to support ideas.</li> </ul>	Band 4 16-20

OR

*Selected Poems - John Keats***Question 19**

How far do you agree that Keats' poems are influenced by paganism rather than by Christianity?

You may illustrate your arguments by referring to **one** or **two** longer poems **or** by ranging widely through the selection.

**Context: Greater influence on Keats? Paganism or Christianity?**

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.	
<ul style="list-style-type: none"> <li>Difficulties with spelling, grammar, punctuation and expression.</li> <li>Attention needs to be paid to the setting out of logical argument.</li> <li>Answers in narrative form.</li> <li>Simple assertions made on flimsy evidence or on a misreading of the text.</li> <li>May identify features of language, form and structure without comment.</li> </ul>	<ul style="list-style-type: none"> <li><u>Finds difficulty</u> in understanding the terms of the question.</li> <li>Will tend to do a <u>jog-trot</u> through a randomly chosen set of poems.</li> <li>Unloads irrelevant context.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Tolerable accuracy of spelling, grammar and punctuation.</li> <li>Expression adequate for the ideas expressed.</li> <li>Some logical development of argument.</li> <li>Key areas of context identified and understood.</li> <li>A general rather than competent knowledge of the poems chosen.</li> <li>Some awareness of the influence of form, structure and language.</li> </ul>	<ul style="list-style-type: none"> <li>Begins to be <u>aware</u> of the differences between pagan and Christian.</li> <li>Will choose <u>some</u> appropriate poems for consideration.</li> <li>Will have a <u>general</u> knowledge and understanding of the poems chosen, using paraphrase as the means to write about the poems.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Well-controlled and accurate expression.</li> <li>Uses an appropriate critical vocabulary if needed.</li> <li>Clear lines of argument.</li> <li>Increasingly detailed understanding of the poems and their contexts.</li> <li>Recognition of form, structure and language and commentary on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>Will have a fair <u>grasp</u> of the differences between pagan and Christian influences.</li> <li>Poems for illustration will be <u>well-chosen</u>.</li> <li>Will make more specific reference to the poems chosen, using some quotation.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Technically accurate.</li> <li>Sophisticated style.</li> <li>Fluent and telling use of apt and varied vocabulary.</li> <li>Cogent, well-structured argument.</li> <li>Sound knowledge and understanding of the poems and their contexts.</li> <li>Mature skills of analysis and synthesis.</li> <li>Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>Will <u>understand</u> the significance of the differences between pagan and Christian.</li> <li>Will have a <u>detailed</u> knowledge and understanding of the poems chosen, using frequent quotations woven into the fabric of the answer.</li> <li>Will <u>set up a cogent argument</u></li> </ul>	Band 4 16-20



OR

***Selected Poems - John Keats*****Question 20**

A Romantic poet claimed that a poem is ‘a lamp that throws out images originating in the imagination of the poet.’

How far is this true of Keats’ poems? In your answer, you may concentrate on **one** or **two** longer poems **or** range widely through the selection.

**Context: the supremacy of the poet’s imagination**

AO1, AO2ii, AO3 <b>Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</b>	AO5ii <b>Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.</b>	
<ul style="list-style-type: none"> <li>Difficulties with spelling, grammar, punctuation and expression.</li> <li>Attention needs to be paid to the setting out of logical argument.</li> <li>Answers in narrative form.</li> <li>Simple assertions made on flimsy evidence or on a misreading of the text.</li> <li>May identify features of language, form and structure without comment.</li> </ul>	<ul style="list-style-type: none"> <li>Tends to <u>ignore the context set</u>.</li> <li>May not choose suitable poems.</li> <li>A <u>skimpy jog-trot</u> through the poems is likely.</li> <li>Unloads irrelevant context.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Tolerable accuracy of spelling, grammar and punctuation.</li> <li>Expression adequate for the ideas expressed.</li> <li>Some logical development of argument.</li> <li>Key areas of context identified and understood.</li> <li>A general rather than competent knowledge of the poems chosen.</li> <li>Some awareness of the influence of form, structure and language.</li> </ul>	<ul style="list-style-type: none"> <li><u>Some</u> understanding of the poet’s claim.</li> <li>Chooses <u>some</u> suitable poems to support arguments presented.</li> <li>Will have a <u>general</u> knowledge of the poems chosen, often shown in the frequency of paraphrase.</li> <li>Will be <u>aware</u> of images of the imagination as shown in the poems chosen.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Well-controlled and accurate expression.</li> <li>Uses an appropriate critical vocabulary if needed.</li> <li>Clear lines of argument.</li> <li>Increasingly detailed understanding of the poems and their contexts.</li> <li>Recognition of form, structure and language and commentary on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>Will <u>understand</u> the poet’s claim.</li> <li>Poems will be <u>well-chosen</u> to support arguments presented.</li> <li>Will have a <u>more specific knowledge</u> and <u>understanding</u> of the poems chosen.</li> <li>Will <u>understand</u> images of the imagination.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Technically accurate.</li> <li>Sophisticated style.</li> <li>Fluent and telling use of apt and varied vocabulary.</li> <li>Cogent, well-structured argument.</li> <li>Sound knowledge and understanding of the poems and their contexts.</li> <li>Mature skills of analysis and synthesis.</li> <li>Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>Will <u>confidently</u> discuss the claim of the poet.</li> <li>Will have a <u>detailed</u> knowledge of the poems cleverly chosen, using frequent quotations woven into the fabric of the answer.</li> <li>Will <u>show a confident grasp</u> of Keats’ use of the images of the imagination.</li> </ul>	Band 4 16-20