

GCE 2004

June Series



Mark Scheme

English Literature A

Unit LTA3

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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June 2004**LTA3****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 targeted in the proportions set out in the specification.

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 1-6
<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 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 1-6</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

Doctor Faustus - Christopher Marlowe

Question 1

One of his acquaintances claimed Marlowe believed that “Religion is only to keep men in awe.”

Explore the ways that this idea is presented in *Doctor Faustus*.

Focus

Whole play / religion

Key Words

Religion is only to keep men in awe. Explore the ways this idea is presented.

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 “religion / awe”.</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. 	<ul style="list-style-type: none"> • <u>Basic grasp of ‘awe’.</u> • <u>Some specific examples of religion in support, though may be rather general in their treatment.</u> 	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 and consider the presentation of religion.</u> 	<ul style="list-style-type: none"> • Relevant exploration of links between context and text. • <u>Uses ‘Religion keeps men in awe’ as a springboard to detailed exploration of the text.</u> 	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 ideas about religion.</u> • Insight enables candidate to make illuminating links between text and context. • Originality. 	Band 4 16-20

Doctor Faustus - Christopher Marlowe

Question 2

Remind yourself of Scene 3.

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 Marlowe creates in this scene
- the ways in which Hell is described by Mephistophilis.

Focus

Scene 3 / 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 scene.</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 scene'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

'Tis Pity She's a Whore – John Ford

Question 3

Scheming and deceitful characters are common in drama of this period.

Explore Ford's purposes in his presentation of Vasques.

Focus

Presentation of Vasques, whole text.

Key Words

Explore Ford's purposes in his presentation of Vasques.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> Simple narrative or general plot description <u>possibly with slant on Vasques.</u> Poor expression. Little <u>grasp of language and style.</u> 	<ul style="list-style-type: none"> <u>Limited engagement with Ford's presentation.</u> Assertion. Very basic, or thin, character sketch. 	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 character's importance. Selects some relevant points of interest. <u>May produce methodical character sketch.</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 character through well-chosen textual detail. <u>Engages with Ford's attitudes and intentions.</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 Ford's presentation of character and explore his purposes.</u> Mastery of relevant textual detail. 	Band 4 16-20

'Tis Pity She's a Whore – John Ford

Question 4

Remind yourself of Act V Scene v.

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

In your answer, you should pay particular attention to:

- the ways that the relationship between Annabella and Giovanni is presented
- the language used in this scene
- the dramatic effects Ford creates here.

Focus

Act V Scene v / whole text

Key Words

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

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 <u>how the scene relates to the rest of the play.</u> • Difficulty engaging with the question. 	Band 1 1-6
<ul style="list-style-type: none"> • Account-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 connects this scene to the rest of the play</u> • Some simple comments on <u>Ford's 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 this scene and the rest of the play.</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 <u>connections between this scene and whole text.</u> • <u>Confident analysis of Ford's drama.</u> 	Band 4 16-20

The Country Wife - William Wycherley

Question 5

What does Wycherley's presentation of Margery Pinchwife tell an audience about seventeenth century attitudes to rustic characters?

Focus

Presentation of Margery / whole text.

Key Words

Presentation of Margery, tell an audience, seventeenth century attitudes to rustic characters.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> • Simple narrative or sketch. • Weak expression. • Little or no engagement with language features. 	<ul style="list-style-type: none"> • Very little awareness. • Struggles to engage with key words. 	Band 1 1-6
<ul style="list-style-type: none"> • Straightforward response. • Character sketch with 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>comment on attitudes to rustics within the whole play context.</u> • Some basic comment on how <u>Wycherley presents Margery.</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 key words. • Explores a range of ideas from the whole text. • <u>Comments on the ways Wycherley presents 17th century attitudes to rusticity in the play.</u> 	Band 3 11-15
<ul style="list-style-type: none"> • <u>Confident exploration of Margery's presentation.</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 Wycherley's presentation of Margery within the seventeenth century context.</u> 	Band 4 16-20

The Country Wife - William Wycherley

Question 6

Remind yourself of Act II Scene i.

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

In your answer, you should pay particular attention to:

- the ways that marriage is presented here
- the language used in this scene
- Wycherley's attitude to seventeenth century marriages

Focus

Act II Scene i / whole text.

Key Words

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

AOs 1-3	AO5i	
<ul style="list-style-type: none"> • <u>Simple narrative of scene.</u> • Weak expression. • No awareness of stylistic features. 	<ul style="list-style-type: none"> • Very limited awareness. • Cannot engage with key words. 	Band 1 1-6
<ul style="list-style-type: none"> • Accurate response with some implicit relevance. • Some <u>basic awareness of Wycherley's dramatic technique.</u> • Adequate expression. 	<ul style="list-style-type: none"> • <u>Basic grasp of connections between scene and the rest of the play.</u> • Aware of obvious dramatic 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 scene and Wycherley's language. 	<ul style="list-style-type: none"> • <u>Explores the connections between the scene and the whole text</u> via a range of relevant, well-chosen examples. • Addresses bullet points in an engaged manner. 	Band 3 11-15
<ul style="list-style-type: none"> • Confident exploration of the scene, addressing key words with assurance. • Sophisticated expression and analysis. 	<ul style="list-style-type: none"> • Illuminating and original response, displaying insight. • <u>Mastery of the whole text and an ability to explore connections between this scene and the rest of the play.</u> 	Band 4 16-20

The Glass Menagerie - Tennessee Williams

Question 7

Another playwright has written that “In Williams’ work, no-one is entirely good or entirely bad.”

To what extent do you think that this claim applies to *The Glass Menagerie*?

In your answer, you should refer to the presentation of **two** or **three** characters in detail.

Focus

Playwright’s claim / whole text

Key Words

To what extent do you think this claim applies, no-one is entirely good or entirely bad

AOs 1-3	AO4	
<ul style="list-style-type: none"> Simple narrative or thin character sketch. Limited vocabulary. <u>Little or no awareness of Williams as playwright.</u> 	<ul style="list-style-type: none"> <u>Little or no engagement with playwright’s claim.</u> Assertive personal response. 	Band 1 1-6
<ul style="list-style-type: none"> Accurate account or character sketches with implicit relevance. Adequate expression. <u>Basic awareness of Williams’ technique.</u> 	<ul style="list-style-type: none"> Some <u>simple response to playwright’s claim.</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 the text. <u>Analyses Williams’ dramatic techniques and characterisation.</u> 	<ul style="list-style-type: none"> Addresses keywords and <u>evaluates playwright’s claim</u> as part of a well-informed personal response. May suggest alternative viewpoints. 	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 playwright’s claim</u> and also offers independent, original response. Fully balanced and developed debate. 	Band 4 16-20

The Glass Menagerie - Tennessee Williams

Question 8

A director has claimed that “Like all of Williams’ plays, *The Glass Menagerie* is packed full of hope and joy.”

How far do you agree with this view of the play?

Focus

Whole text, given view.

Key Words

How far do you agree, packed full of hope and joy.

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 the key ideas in the whole text.</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 ways Williams presents hope and joy (or its absence!).</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 which <u>considers keywords carefully.</u> 	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’ dramatic technique.</u> 	<ul style="list-style-type: none"> A sophisticated personal response which <u>evaluates the given view with insight, exploring the whole play.</u> 	Band 4 16-20

Light Shining in Buckinghamshire - Caryl Churchill

Question 9

How far do you agree with the critic who wrote that “the position of women in seventeenth century society is what interests Churchill most”?

Focus

Given opinion, Churchill’s presentation of the position of women in society.

Key Words

How far do you agree, position of women in society, what interests Churchill most.

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 given 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 characterisation.</u> 	<ul style="list-style-type: none"> Straightforward response to keywords. Simple personal engagement <u>taking some account of given 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 women’s position in society.</u> 	<ul style="list-style-type: none"> <u>Thoughtful consideration of given 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 characterisation and dramatic technique.</u> Fluent expression with wide vocabulary. 	<ul style="list-style-type: none"> <u>Confident exploration of given 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

“They don’t seem like revolutionaries at all, more like conservatives determined to protect their own interests.”

To what extent do you agree with this view of the way Churchill presents Cromwell and Ireton?

Focus

Presentation of Cromwell and Ireton, given view.

Key Words

To what extent do you agree, presentation of Cromwell and Ireton, don’t seem like revolutionaries at all, conservatives determined to protect their own interests.

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative account or thin character sketch. 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 part played by Cromwell and Ireton. 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 the presentation of Cromwell and Ireton</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 presentation of Cromwell and Ireton.</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

Making History – Brian Friel

Question 11

“Caught between two cultures, Mabel is the character who invites most sympathy from the audience.”

How far do you agree with this assessment of Friel’s presentation of Mabel?

Focus

Presentation of Mabel, critic’s suggestion.

Key Words

How far do you agree with this assessment, presentation of Mabel, caught between two cultures, character who invites most sympathy.

AOs 1-3	AO4	
<ul style="list-style-type: none"> • Simple description of the character. • Limited vocabulary. • <u>Little or no awareness of Friel 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"> • Straightforward response with implicit relevance to the question. • Adequate expression. • <u>Basic grasp of Friel’s dramatic technique.</u> 	<ul style="list-style-type: none"> • <u>May consider obvious examples of key words</u> in the text. • Simple, accurate personal response. 	Band 2 7-10
<ul style="list-style-type: none"> • Coherent and relevant answer. • Clear expression. • <u>Analyses the ways Friel presents Mabel and the culture clash.</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 of Mabel’s presentation, 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 Friel’s presentation of Mabel and the two cultures.</u> • Independent and original response. 	Band 4 16-20

Making History - Brian Friel

Question 12

A critic has written that “Exile is always a central theme in Friel’s drama.”

To what extent does this claim apply to *Making History*?

Focus

Exile as a theme, whole text, given opinion.

Key Words

To what extent does this claim apply, exile is a central theme.

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 exile.</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 play with some implicit relevance. Adequate expression. <u>Basic grasp of Friel’s dramatic technique.</u> 	<ul style="list-style-type: none"> Straightforward response to keywords. Some simple personal response to <u>the way that exile 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 Friel’s presentation of exile as a key theme.</u> 	<ul style="list-style-type: none"> Balanced, well-argued answer which <u>considers the given view.</u> Thoughtful personal response, may suggest alternatives. 	Band 3 11-15
<ul style="list-style-type: none"> <u>Confident exploration of the theme of exile in relation to the whole text.</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 view.</u> 	Band 4 16-20

Section B

The Miller's Prologue and Tale – Geoffrey Chaucer

Question 13

What have you found interesting about the ways Chaucer satirises the code of Courtly Love in *The Miller's Prologue and Tale*.

Focus

Whole text / Courtly Love satire

Key Words

What have you found interesting, ways Chaucer satirises the code of Courtly Love.

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 key words. 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 aspects of Courtly Love;</u> simple points with the context of his Tale. 	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 Courtly Love satire.</u> Addresses keywords in a well-informed manner. <u>The medieval 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>Courtly Love theme within the context of the Tale.</u> 	Band 4 16-20

The Miller's Prologue and Tale – Geoffrey Chaucer

Question 14

Remind yourself of lines 113-162, in which the Miller first describes Alison.

What is the importance of this section in the context of the whole of *The Miller's Prologue and Tale*?

Focus

Lines 113 - 162 / whole text.

Key Words

What is the importance, this section, context of the whole *Prologue and Tale*

AOs 1-3	AO5i	
<ul style="list-style-type: none"> Paraphrase of passage, mere description. 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 the Prologue and Tale.</u> 	Band 2 7-10
<ul style="list-style-type: none"> Clear understanding of text and question. Controlled expression and coherent argument. <u>Analyses important detail 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 and Tale.</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 and Tale.</u> 	Band 4 16-20

Three Victorian Poets – ed. Ogborn

Question 15

Explore the ways that nineteenth century social and political issues are presented in this selection.

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

Focus

Nineteenth century social and political issues, two or three poems / range more widely.

Key Words

Explore the ways, nineteenth century social and political issues, presented

AOs 1-3	AO5i	
<ul style="list-style-type: none"> Narrative approach or paraphrase. Inappropriate choice of 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 chosen 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 19th century context is reflected.</u> 	Band 2 7-10
<ul style="list-style-type: none"> Relevant answer displaying <u>secure understanding of the chosen poems.</u> Clear expression. Analyses poetic technique. 	<ul style="list-style-type: none"> <u>Explores the connections between the poems and the context of nineteenth century issues.</u> 	Band 3 11-15
<ul style="list-style-type: none"> Sophisticated, well-written analysis of relevant poems. Mastery of form, structure and language. 	<ul style="list-style-type: none"> Confident and perceptive exploration of <u>the ways the poems present 19th century issues.</u> 	Band 4 16-20

Three Victorian Poets – ed. Ogborn

Question 16

Remind yourself of Tennyson’s ‘Morte d’Arthur’.

What do you find interesting about the ways that Victorian ideas and attitudes are reflected in this poem?

Focus

‘Morte d’Arthur’

Key Words

What do you find interesting, ways Victorian ideas and attitudes are reflected

AOs 1-3	AO5i	
<ul style="list-style-type: none"> Narrative or paraphrase of poem. Poor expression. <u>Little or no awareness of poetic techniques.</u> 	<ul style="list-style-type: none"> <u>No real grasp of context.</u> Assertion and irrelevance. 	Band 1 1-6
<ul style="list-style-type: none"> <u>Basic grasp of focal poem.</u> Straightforward accounts with some awareness of stylistic features. 	<ul style="list-style-type: none"> Makes some use of key words. <u>Poem chosen is appropriate.</u> <u>Simple comments on 19th century context.</u> 	Band 2 7-10
<ul style="list-style-type: none"> Coherent and organised response which <u>analyses the style of the poem.</u> Controlled expression with appropriate use of technical terms. 	<ul style="list-style-type: none"> Addresses key words and is <u>able to explore the Victorian attitudes which the poem presents.</u> 	Band 3 11-15
<ul style="list-style-type: none"> <u>Confident and perceptive analysis of the poem.</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 and ideas.</u> 	Band 4 16-20

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

Question 17

A recent biography claims that Rossetti felt a deep-rooted sense of frustration all her life.

Explore the ways that Rossetti presents this frustration in her poetry.

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

Focus

Rossetti's presentation of frustration, two or three poems / range more widely.

Key Words

Explore the ways Rossetti presents frustration.

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. • Inappropriate selections. 	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"> • Makes <u>some basic connections between the chosen poems and Rossetti's biography.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • Chosen poems analysed within shaped and coherent response. • <u>Secure knowledge and understanding of Rossetti's poetry.</u> 	<ul style="list-style-type: none"> • Purposeful exploration of <u>poems in 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 the importance of chosen poems within <u>the biographical context.</u> • Detailed knowledge. 	Band 4 16-20

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

Question 18

Explore the ways that Victorian attitudes to marriage are presented in Rossetti's poetry.

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

You may wish to use either 'Wife to Husband' or 'Maude Clare' as your starting point.

Focus

Victorian attitudes to marriage, **two** or **three** poems / range more widely.

Key Words

Explore the ways, Victorian attitudes to marriage, presented

AOs 1-3	AO5i	
<ul style="list-style-type: none"> Narrative or paraphrase. Weak expression. <u>Struggles to engage.</u> 	<ul style="list-style-type: none"> Little awareness of the connections between the poems and their context. Assertions. 	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 presentation of marriage 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>marriage is presented through the poems.</u> Considers 'Victorian attitudes' through <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 ways Rossetti presents marriage within the 19th century context.</u> Insight. A carefully <u>considered</u> answer. 	Band 4 16-20

The Whitsun Weddings - Philip Larkin

Question 19

“Over time, the language of all poets becomes unfamiliar and their ideas unfashionable.”

To what extent does this claim apply to the poems in *The Whitsun Weddings*?

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

Focus

Given view / whole text.

Key Words

Language becomes unfamiliar, ideas unfashionable, to what extent does this claim apply.

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 key words. Assertions. Inappropriate selections. 	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 key words. <u>Obvious choice of poems, debate not fully developed.</u> May be unbalanced or one-sided. 	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 given view; addresses “To what extent?”</u> 	Band 3 11-15
<ul style="list-style-type: none"> <u>Sophisticated analysis of Larkin’s style and presentation of his views.</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>debate given view with confidence</u> and insight 	Band 4 16-20

The Whitsun Weddings - Philip Larkin

Question 20

Remind yourself of this collection's four shortest poems: 'Home is so Sad', 'Take One Home for the Kiddies', 'Days' and 'As Bad as a Mile'.

How far do you agree with the critic who claimed that "these two-verse poems are the essential Larkin: a summary of the whole collection"?

Focus

Four short poems / whole text, given view

Key Words

To what extent do you agree, the essential Larkin, summary of the whole collection.

AOs 1-3	AO4	
<ul style="list-style-type: none"> • <u>Paraphrase of poems.</u> • Weak expression. • Little or no reference to language and style. 	<ul style="list-style-type: none"> • <u>Struggling to engage with how these poems relate to the rest of the book.</u> • <u>Assertion.</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 "To what extent?"; <u>some obvious links to other poems.</u> • <u>Basic, accurate.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • Shaped argument; <u>analysis of focal poems.</u> • Secure understanding. • Clear and coherent answer. 	<ul style="list-style-type: none"> • Well-informed personal response. • <u>Establishes connections to a range of relevant poems.</u> • Addresses "To what extent". • Balanced argument. 	Band 3 11-15
<ul style="list-style-type: none"> • <u>Confident analysis of focal poems.</u> • Cogent argument featuring wide vocabulary. • Sophisticated and mature. 	<ul style="list-style-type: none"> • <u>Thoughtful debate of given view, founded on overview of whole collection.</u> • Insight and originality. 	Band 4 16-20

Safe As Houses - U.A. Fanthorpe

Question 21

A critic has written that Fanthorpe is a poet with “a deep feeling for the outsider”.

How far do you feel this claim applies to *Safe As Houses*?

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

Focus

Two or three poems / range more widely, given view.

Key Words

Poet with a deep feeling for the outsider, how far do you feel this claim applies

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 “outsider”.</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>“feeling for the outsider”.</u> Aware of obvious contrasts. Begins to develop a debate, but may be unbalanced or rather one-sided. 	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>“feeling for the outsider”.</u> Argument is supported by <u>a range of relevant examples.</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"> Masterly consideration of <u>“deep feeling for the outsider”</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 poem ‘The Room Where Everyone Goes’.

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

‘The Room Where Everyone Goes’ / whole text.

Key Words

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

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative or paraphrase of focal 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 key words. Mere assertion. 	Band 1 1-6
<ul style="list-style-type: none"> Account of focal poem with some implicit relevance. Adequate expression. <u>Some awareness of Fanthorpe’s style.</u> 	<ul style="list-style-type: none"> Superficial response to key words. Aware of basic contrasts and comparisons: makes simple comments on links to other poems. 	Band 2 7-10
<ul style="list-style-type: none"> Well organised exploration of the poetry. Relevant response featuring secure textual understanding and clear expression. 	<ul style="list-style-type: none"> Balanced consideration of the opinion: <u>explores relevant connections to other poems</u> and suggests alternatives 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 connections between ‘The Room Where Everyone Goes’ and other poems.</u> Originality. 	Band 4 16-20

The World's Wife - Carol Ann Duffy

Question 23

How far do you agree with the view that *The World's Wife* is “nothing but feminist propaganda”?

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

Focus

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

Key Words

Nothing but feminist propaganda, how far do you agree with the view

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 key words. Assertion. 	Band 1 1-6
<ul style="list-style-type: none"> <u>Sensible choice of poems, displaying basic engagement with the question.</u> 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>The World's Wife</i>; thoughtful analysis of Duffy's technique.</u> 	<ul style="list-style-type: none"> <u>Balanced consideration of opinion, offering both support and alternatives.</u> 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>The World's Wife</i> enables candidate to reach well-informed, independent conclusion.</u> 	Band 4 16-20

The World's Wife – Carol Ann Duffy

Question 24

Duffy published 'Mrs Midas' several years before its inclusion in *The World's Wife*.

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

'Mrs Midas' / 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 "key to collection"</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>The World's Wife</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>The World's Wife</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>The World's Wife</i>.</u> Insight and originality. 	Band 4 16-20