

GCE 2004

June Series



Mark Scheme

English Literature A

Unit LTA4

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.

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June 2004**LTA4**

- 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 FOR A LEVEL ENGLISH LITERATURE 6741

	A01	A02ii	A03
	Candidates should be able to communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate written expression	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	Candidates should be able to show detailed understanding of the ways in which choices of form, structure and language shape meanings
Band 1 0-6	<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 notes comparisons between texts are mainly on their superficial features 	<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 2 7 – 10	<ul style="list-style-type: none"> some inaccuracies in written expression vocabulary sufficient to express less complicated ideas some basic technical vocabulary arguments supported by general reference to text 	<ul style="list-style-type: none"> sound general knowledge of text engagement with text some key issues raised by question identified and understood appropriate but generalised evidence used to support points some confidence in the use of secondary sources comparisons between texts operate on both literal and inferential levels and across genres 	<ul style="list-style-type: none"> some awareness of the importance of form, structure and language to the shaping of meaning understanding of and response to implicit meanings and attitudes a general awareness of a writer's techniques and the impact of these on meaning
Band 3 11 – 15	<ul style="list-style-type: none"> well-controlled and technically accurate expression varied and appropriate vocabulary used effectively critical vocabulary deployed accurately sound arguments 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 frequent use of short, relevant quotations neatly integrated systematic comparisons of form, structure and language as well as subject and theme 	<ul style="list-style-type: none"> explanation of the features, form, structure and language which shape meaning detailed understanding of a writer's techniques and the impact of these on meaning
Band 4 16 – 20	<ul style="list-style-type: none"> technically accurate, sophisticated style accurate use of an appropriate and extensive, critical vocabulary a cogent, well-structured argument accurate use of an appropriate, extensive critical vocabulary 	<ul style="list-style-type: none"> sound knowledge and understanding of text mature skills of analysis and synthesis range of ideas supported by close reading crucial aspects of a question clearly identified developed, sustained discussion secure conceptual grasp skilfully selects for analysis specific aspects of texts, clarifying and developing ideas by comparison and contrast 	<ul style="list-style-type: none"> mature and sophisticated analysis of the ways in which different kinds of form, structure and language shape meaning

	A04	AO5ii
	Candidates should be able to articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers	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
Band 1 0-6	<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 • some awareness of period or movement
Band 2 7 - 10	<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 • some understanding of the historical, social and cultural interests influencing a text. • identifies and comments on points of interest in relation to social, cultural and historical context
Band 3 11 - 15	<ul style="list-style-type: none"> • clear understanding of differing critical positions • appropriate consideration of the strengths and weaknesses of one or more critical views with detailed reference to text and/or other evidence • coherent, informed individual response to the text, based on a command of appropriate detail 	<ul style="list-style-type: none"> • increasingly detailed knowledge of relevant contextual factors or influences • detailed connections between text and context • understanding of historical factors and cultural elements in a text • able to comment on literary influences on a text • explains where appropriate how context may affect interpretation of text
Band 4 16 - 20	<ul style="list-style-type: none"> • mature understanding of the significance of differing critical positions • sophisticated judgement of text based upon an informed consideration of various possibilities 	<ul style="list-style-type: none"> • detailed knowledge of relevant contextual factors with analysis of their importance • specific, detailed and sophisticated connections between text and context • evaluates the effect of context upon text • understands text in context of literary tradition and influence

Section A

EITHER

Othello – William Shakespeare

Question 1

“Shakespeare portrays Othello as little more than a barbarian who is out of place with civilised Italians.”

“Othello’s nobility transcends the racism which is at the heart of Shakespeare’s Venice.”

How far do you agree with each of these critical views?

How do **you** think that Shakespeare has presented Othello in the play?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed independent opinions and judgements.	
<ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> Has <u>difficulty</u> with ‘little more than a barbarian’, ‘transcends the racism which is at the heart of Shakespeare’s Venice’. Will adopt a <u>narrative</u> approach which will very occasionally be relevant by implication. Own view is <u>simple, assertive</u> with <u>little or no textual support</u>. 	Band 1 1-6
<ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key issues raised by critics identified and generally understood. A general rather than a competent knowledge of the play. Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> Has <u>sufficient knowledge and understanding</u> to support in a <u>general way</u> the opinions of the two critics. Though own view is assertive <u>from time to time</u>, it is often supported by <u>general reference</u> to the role of Othello. 	Band 2 7-10
<ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if appropriate. Clear lines of argument. Increasingly competent knowledge and understanding of the play. Competent understanding of critical views. Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> <u>Understands and illustrates</u> the key differences in the critics’ views. Able to set up <u>arguments</u> in response to the two critics. Has a <u>competent</u> knowledge and understanding of the scenes in which Othello appears. Always aware of the views of others. 	Band 3 11-15
<ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and appropriate vocabulary, technical if needed. Cogent, well-structured argument. Sound knowledge of play. Grasp of critical views. Mature skills of analysis and synthesis. Secure conceptual grasp. 	<ul style="list-style-type: none"> Has a <u>grasp</u> of the standpoints of the two critics. Sets up a <u>cogent</u> essay. Has a <u>detailed</u> knowledge of the relevant scenes used to support arguments. 	Band 4 16-20

OR

Othello* – William Shakespeare*Question 2**

“But for Emilia, an audience would never understand Shakespeare’s Desdemona.”

“Emilia’s main function in the play is to reveal the moral sickness of Iago and their tragic marriage.”

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

What do **you** think is Emilia’s role in the play?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed independent opinions and judgements.	
<ul style="list-style-type: none"> • Difficulties with spelling, grammar, punctuation and expression. • Attention needs to be paid to the setting out of logical argument. • Answers in narrative form. • Simple assertions made on flimsy evidence or on a misreading of the text. • May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> • A <u>vague</u> idea of the different opinions of Emilia. • <u>Struggles to remember relevant areas</u> of the play. • Finds it difficult to see the <u>essential differences</u> between the two points of view. • Own view is simple and assertive, based on a skimpy knowledge of the play. 	Band 1 1-6
<ul style="list-style-type: none"> • Tolerable accuracy of spelling, grammar and punctuation. • Expression adequate for the ideas expressed. • Some logical development of argument. • Key issues raised by critics identified and generally understood. • A general rather than a competent knowledge of the play. • Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> • A <u>fair understanding</u> of the critical opinions expressed. • <u>Aware</u> of the differences of the two points of view. • Has <u>sufficient knowledge and understanding</u> of the text to support satisfactorily both points of view. • Through own view is <u>assertive from time to time, it is often supported with a general reference</u> to the text. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary if appropriate. • Clear lines of argument. • Increasingly competent knowledge and understanding of the play. • Competent understanding of critical views. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • <u>Understands the</u> critical opinions expressed. • Able to set up <u>arguments</u> in response to both critics. • Has a <u>competent</u> knowledge and understanding of the play to <u>support arguments</u>. • Own view is tempered by an appreciation of <u>alternative views</u>. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style. • Fluent and telling use of apt and appropriate vocabulary, technical if needed. • Cogent, well-structured argument. • Sound knowledge of play. • Grasp of critical views. • Mature skills of analysis and synthesis. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Has a <u>grasp</u> of both the criticisms of the end of the play. • Approach is <u>thoughtful and exploratory</u>. • Sets up a <u>cogent</u> essay. • Has a <u>detailed knowledge</u> of the play to support arguments. 	Band 4 16-20

OR

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

“In *Henry the Fourth Part 2* Falstaff is too conscious of his role as a provider of comedy to be amusing to his audience.”

“Thank God for Falstaff – the only character who provides us with fun in a grim play.”

How do you respond to these different views of Falstaff?

What is **your** opinion of the impact of Falstaff on an audience?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed independent opinions and judgements.	
<ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> Tends to <u>narrate</u> some of the Falstaff scenes. Finds it <u>difficult</u> to understand ‘too conscious of his role...to be amusing...’ Own view is usually <u>assertive and rarely supported</u> from the text. 	Band 1 1-6
<ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key issues raised by critics identified and generally understood. A general rather than a competent knowledge of the play. Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> <u>Some</u> understanding of the crucial difference between the two critical ideas. Has <u>sufficient knowledge and understanding</u> of the play to support satisfactorily both points of view. Though own view is <u>assertive from time to time</u> it is often supported by general reference to the text. 	Band 2 7-10
<ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if appropriate. Clear lines of argument. Increasingly competent knowledge and understanding of the play. Competent understanding of critical views. Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> <u>Understands</u> the crucial difference between the two points of view. Able to set up <u>arguments</u> in response to both critics. Has a <u>competent knowledge and understanding</u> of the relevant scenes to <u>support arguments</u>. Own views are put forward <u>tentatively</u>. 	Band 3 11-15
<ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and appropriate vocabulary, technical if needed. Cogent, well-structured argument. Sound knowledge of play. Grasp of critical views. Mature skills of analysis and synthesis. Secure conceptual grasp. 	<ul style="list-style-type: none"> Has a <u>grasp</u> of these different opinions about the humour of Falstaff Sets up a <u>cogent essay</u>. Has a <u>detailed knowledge</u> of the relevant scenes. Approach is <u>exploratory and thoughtful</u>. 	Band 4 16-20

OR

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

“The role of the King in *Henry the Fourth Part 2* is mainly that of a narrator revisiting the history of his life.”

“Shakespeare uses the King to explore kingship and the implications of being a king in the middle ages.”

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

What do **you** think is the role of the King in *Henry the Fourth Part 2*?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed independent opinions and judgements.	
<ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> Has <u>difficulty</u> coping with most of the key words: <i>narrator, revisiting, kingship, being a king in the middle ages.</i> Tends, therefore, to <u>narrate</u>. Finds it <u>difficult</u> to write <u>relevantly</u>. Own view is <u>simple, assertive and unsupported</u> by the play. 	Band 1 1-6
<ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key issues raised by critics identified and generally understood. A general rather than a competent knowledge of the play. Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> Understands <u>most</u> of the key words. <u>Has sufficient knowledge and understanding</u> of appropriate scenes to support satisfactorily both points of view. Though own view is <u>assertive from time to time</u> it is often supported by general reference to the text. 	Band 2 7-10
<ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if appropriate. Clear lines of argument. Increasingly competent knowledge and understanding of the play. Competent understanding of critical views. Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> <u>Understands the key words.</u> Able to set up <u>arguments</u> in response to both critics. Has a <u>competent knowledge and understanding</u> of the <u>relevant scenes</u> to <u>support</u> arguments. Own views are put forward <u>tentatively</u>. 	Band 3 11-15
<ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and appropriate vocabulary, technical if needed. Cogent, well-structured argument. Sound knowledge of play. Grasp of critical views. Mature skills of analysis and synthesis. Secure conceptual grasp. 	<ul style="list-style-type: none"> Has a <u>grasp</u> of the different standpoints of the critics. Sets up a <u>cogent</u> essay. Has a <u>detailed knowledge of relevant scenes</u>. Approach is <u>exploratory and thoughtful</u>. 	Band 4 16-20

OR

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

“I always feel sorry for the actor who has to play the part of Launcelot Gobbo. He has to work hard to extract even a ripple of laughter from his audience.”

“Shakespeare surely introduced Launcelot Gobbo into *The Merchant of Venice* to show that insensitivity and selfishness pervaded even the lowest class of people living in Venice.”

What evidence is there to support both these criticisms of the inclusion of Launcelot Gobbo in the play?

How do **you** respond to the character and the role of young Gobbo?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed independent opinions and judgements.	
<ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> Has <u>difficulty</u> with finding evidence to use for and against the first criticism and in understanding the second. Tends, therefore, to a <u>narration</u> of partly remembered Gobbo scenes. Finds it <u>difficult</u> to write <u>relevantly</u>. Own view is <u>simple, assertive and often unsupported</u>. 	Band 1 1-6
<ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key issues raised by critics identified and generally understood. A general rather than a competent knowledge of the play. Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> Shows some understanding of the nature of the two opinions. Has <u>sufficient knowledge and understanding</u> to support satisfactorily at least <u>one</u> of the criticisms. Though own view is <u>assertive from time to time</u> it is often supported by <u>general reference</u>. 	Band 2 7-10
<ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if appropriate. Clear lines of argument. Increasingly competent knowledge and understanding of the play. Competent understanding of critical views. Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> <u>Understands both criticisms</u>. Able to <u>set up arguments</u> in response to both critics. Has a <u>competent knowledge and understanding</u> to support arguments. Own views are put forward <u>tentatively</u>. 	Band 3 11-15
<ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and appropriate vocabulary, technical if needed. Cogent, well-structured argument. Sound knowledge of play. Grasp of critical views. Mature skills of analysis and synthesis. Secure conceptual grasp. 	<ul style="list-style-type: none"> Has a <u>grasp</u> of the critical opinions. Sets up a <u>cogent</u> essay. Has a <u>detailed knowledge</u> of relevant scenes. Approach is <u>exploratory and thoughtful</u>. 	Band 4 16-20

OR

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

“The most unconvincing part of Shakespeare’s plot is the coupling of Portia and Bassanio.”

“Shakespeare wants to make it clear that Bassanio is the right husband for Portia. After all, it is impossible for the wrong man to choose the right casket.”

What truth is there in each of these opinions?

What is **your** opinion of this part of Shakespeare’s plot?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed independent opinions and judgements.	
<ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> Has <u>problems</u> with understanding the second opinion. Tends to <u>narrate</u> the scenes between Portia and Bassanio. Own view is <u>simple, assertive</u> with <u>little if any textual support</u>. 	Band 1 1-6
<ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key issues raised by critics identified and generally understood. A general rather than a competent knowledge of the play. Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> Has <u>sufficient knowledge and understanding</u> to support with <u>general</u> evidence the first of the opinions. <u>Aware</u> of the significance of the second opinion. Though own view is <u>assertive from time to time</u> it is often supported by <u>relevant, general reference</u> to the play. 	Band 2 7-10
<ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if appropriate. Clear lines of argument. Increasingly competent knowledge and understanding of the play. Competent understanding of critical views. Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> <u>Understands both critics’ views</u>. Able to <u>set up arguments</u> in response to both critics. Has a <u>competent</u> knowledge and understanding of relevant scenes to <u>support</u> most of the arguments propounded. Own views are put forward <u>tentatively</u>. 	Band 3 11-15
<ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and appropriate vocabulary, technical if needed. Cogent, well-structured argument. Sound knowledge of play. Grasp of critical views. Mature skills of analysis and synthesis. Secure conceptual grasp. 	<ul style="list-style-type: none"> Has a <u>grasp</u> of the thrust of both opinions proposed by the critics. Sets up a <u>cogent</u> essay. Has a <u>detailed knowledge and understanding</u> of scenes used to support arguments. Approach is <u>exploratory and thoughtful</u>. 	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 presentation of the slaughter carried out by the Knights in *Herod the Great* is as relevant to audiences today as it was for its medieval audience.”

“It is difficult to justify the savagery staged in *Herod the Great*.”

How far do you agree with each of these criticisms?

What effect does the slaughter in this play have on you?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed independent opinions and judgements.	
<ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> Has difficulty with ‘relevant’ and ‘savagery’. Will <u>narrate</u> parts of the play which seem to touch on these two opinions. Own opinion is <u>simple, assertive</u> with <u>little or no textual</u> support. 	Band 1 1-6
<ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key issues raised by critics identified and generally understood. A general rather than a competent knowledge of the play. Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> Has <u>sufficient</u> knowledge and understanding to support a <u>partial</u> understanding of the two opinions <u>with general</u> reference to the text. Though own view is <u>sometimes assertive</u>, it is supported with <u>general</u> reference to the text. 	Band 2 7-10
<ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if appropriate. Clear lines of argument. Increasingly competent knowledge and understanding of the play. Competent understanding of critical views. Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> Understands the <u>implications</u> of the two opinions. Able to <u>set up arguments</u> in response to both critics. Has a <u>competent</u> knowledge and understanding of the relevant scene to support argument. 	Band 3 11-15
<ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and appropriate vocabulary, technical if needed. Cogent, well-structured argument. Sound knowledge of play. Grasp of critical views. Mature skills of analysis and synthesis. Secure conceptual grasp. 	<ul style="list-style-type: none"> Has <u>a grasp</u> of the meaning of the two opinions. Sets up a <u>cogent</u> argument. Has a <u>detailed</u> knowledge and understanding of <u>well-chosen</u> scenes. 	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 purpose of *The Second Shepherds' Play* is to show that the virtue of the three shepherds will overcome the evil of Mak.”

“The three shepherds are made to look like simple men with little intelligence compared to the clever Mak.”

What evidence is there to support these two views?

What do **you** think is the dramatic purpose of the contrast between the three shepherds and Mak?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed independent opinions and judgements.	
<ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> Has <u>difficulty</u> in writing about the dramatic purpose of the Mak/shepherds contrast. Usually tempted to narrate the events that take place between them. Own view is <u>simple, assertive</u> with <u>little, if any, textual</u> support. 	Band 1 1-6
<ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key issues raised by critics identified and generally understood. A general rather than a competent knowledge of the play. Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> <u>Begins to understand</u> the purpose of the question. <u>Has sufficient knowledge and understanding</u> to support in a <u>general</u> way the opinions of the two critics. Own view is sometimes assertive but it is supported by general reference to the play. 	Band 2 7-10
<ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if appropriate. Clear lines of argument. Increasingly competent knowledge and understanding of the play. Competent understanding of critical views. Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> Understands <u>the differences</u> between the two critical opinions. Able to <u>set up arguments</u> in response to both critics. Has a <u>competent</u> knowledge of the play to <u>support</u> arguments. Own view is put forward in a <u>tentative way</u>. 	Band 3 11-15
<ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and appropriate vocabulary, technical if needed. Cogent, well-structured argument. Sound knowledge of play. Grasp of critical views. Mature skills of analysis and synthesis. Secure conceptual grasp. 	<ul style="list-style-type: none"> <u>Grasps</u> the differences between the two critics. Sets up a <u>cogent</u> essay. Has a <u>detailed</u> knowledge of the play to support arguments. Approach is <u>thoughtful and appreciative</u>. 	Band 4 16-20

OR

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

“Webster’s Bosola is utterly unconvincing: Webster cannot decide whether he is a hero or a slavish villain.”

“In Bosola, Webster has presented a character of great psychological complexity.”

How does the text of the play justify both of these arguments?

What do **you** think was Webster’s intention in presenting Bosola?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed independent opinions and judgements.	
<ul style="list-style-type: none"> • Difficulties with spelling, grammar, punctuation and expression. • Attention needs to be paid to the setting out of logical argument. • Answers in narrative form. • Simple assertions made on flimsy evidence or on a misreading of the text. • May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> • <u>Has some difficulty in understanding the differences</u> between the two critical opinions. • Will adopt a <u>narrative approach</u> which will <u>sometimes be relevant</u> by implication. • Own view is <u>simple, assertive with little, if any, textual support.</u> 	Band 1 1-6
<ul style="list-style-type: none"> • Tolerable accuracy of spelling, grammar and punctuation. • Expression adequate for the ideas expressed. • Some logical development of argument. • Key issues raised by critics identified and generally understood. • A general rather than a competent knowledge of the play. • Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> • Has <u>sufficient knowledge and understanding</u> to support in a <u>general</u> way the opinions of the two critics. • Though own view is <u>assertive from time to time</u>, it is often supported by <u>relevant, general reference</u> to Webster’s presentation of Bosola. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary if appropriate. • Clear lines of argument. • Increasingly competent knowledge and understanding of the play. • Competent understanding of critical views. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • <u>Understands the key differences</u> of the critics’ views. • Able to <u>set up arguments</u> in response to both critics. • Has a <u>competent knowledge and understanding</u> of the relevant scenes to support arguments. • Own views are put forward <u>tentatively.</u> 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style. • Fluent and telling use of apt and appropriate vocabulary, technical if needed. • Cogent, well-structured argument. • Sound knowledge of play. • Grasp of critical views. • Mature skills of analysis and synthesis. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Has a <u>grasp</u> of the crucial differences of the critics’ views. • Sets up a <u>cogent essay.</u> • Has a <u>detailed knowledge</u> of the scenes used to support arguments. 	Band 4 16-20

OR

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

“Webster’s motive is to awaken terror and awe.”

“Webster is more interested in fascinating his audience with clever uses of language and imagery than in creating drama.”

What evidence is there in the play to justify both these opinions?

What do **you** think is Webster’s aim in writing this play?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed independent opinions and judgements.	
<ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> The approach is likely to be an attempt to give a <u>narrative</u> account of frightening scenes. <u>Finds it difficult</u> to understand the drift of the two critics’ opinions. Own view is <u>simple, assertive with little, if any, textual support.</u> 	Band 1 1-6
<ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key issues raised by critics identified and generally understood. A general rather than a competent knowledge of the play. Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> There will be a <u>fair attempt</u> to tackle the difficulties imposed by an assessment of language and imagery. Has <u>sufficient knowledge and understanding</u> to support in a <u>general</u> way the opinions. Though own view will from <u>time to time</u> be <u>assertive</u> it will often be supported with <u>general reference</u> to the play. 	Band 2 7-10
<ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if appropriate. Clear lines of argument. Increasingly competent knowledge and understanding of the play. Competent understanding of critical views. Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> <u>Understands in the main</u> the two opinions. Able to <u>set up arguments</u> in response to both critics. Has a <u>competent</u> knowledge and understanding of the death scene in order to <u>support arguments.</u> Own views are put forward <u>tentatively.</u> 	Band 3 11-15
<ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and appropriate vocabulary, technical if needed. Cogent, well-structured argument. Sound knowledge of play. Grasp of critical views. Mature skills of analysis and synthesis. Secure conceptual grasp. 	<ul style="list-style-type: none"> <u>Has grasped</u> the two opinions. Sets up a <u>cogent</u> essay. Has a <u>detailed knowledge of language and imagery</u> to support arguments. Approach is <u>exploratory and thoughtful.</u> 	Band 4 16-20

OR

Volpone - Ben Jonson**Question 11**

“Voltore, Corbaccio and Corvino are so alike as to have scarcely distinguishable roles in the play.”

“In Voltore, Corbaccio and Corvino, Jonson has created three interestingly different legacy hunters.”

What evidence is there to support each of these criticisms?

What do **you** think of the roles and characterisations of these three men?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed independent opinions and judgements.	
<ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> Finds it <u>difficult</u> to cope with ‘scarcely distinguishable roles’ as opposed to ‘interestingly different’. <u>Narrative predominates</u> in the answer. Own view is <u>simple, assertive with little, if any, textual support.</u> 	Band 1 1-6
<ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key issues raised by critics identified and generally understood. A general rather than a competent knowledge of the play. Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> <u>Begins to understand</u> the different opinions of the two critics. Has <u>sufficient knowledge and understanding</u> to support with <u>general</u> evidence the opinions of the two critics. Though own view is <u>sometimes assertive</u>, it is <u>usually supported</u> with evidence from the play. 	Band 2 7-10
<ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if appropriate. Clear lines of argument. Increasingly competent knowledge and understanding of the play. Competent understanding of critical views. Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> <u>Understands</u> the thrust of both critics’ views. Able to <u>set up arguments</u> in response to both critics. Has a <u>competent</u> knowledge and understanding of <u>the relevant scenes to support</u> arguments. Own views are put forward <u>tentatively.</u> 	Band 3 11-15
<ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and appropriate vocabulary, technical if needed. Cogent, well-structured argument. Sound knowledge of play. Grasp of critical views. Mature skills of analysis and synthesis. Secure conceptual grasp. 	<ul style="list-style-type: none"> Has a <u>grasp</u> of the <u>crucial</u> differences between the critics. Sets up a <u>cogent</u> essay. Has a <u>detailed knowledge and understanding</u> of the scenes used to support arguments. Approach is <u>exploratory and thoughtful.</u> 	Band 4 16-20

OR

Volpone - Ben Jonson**Question 12**

“The antics of Sir Politic Would-be are a dismal contrast to the brilliance of the main plot.”

“Jonson has created in Sir Politic Would-be a highly comical cameo of a particular type of Englishman who cannot help making a fool of himself in a foreign country he knows nothing about. His caricature is timeless.”

How far do you agree with each of these opinions of Sir Politic?

How successful, in **your** opinion, is Jonson’s use of Sir Politic in his play?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed independent opinions and judgements.	
<ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> Finds it <u>difficult</u> to cope with <i>a dismal contrast to the brilliance of the main plot, a highly comical cameo, caricature.</i> <u>Narrative</u> predominates in the answer. Own view is <u>simple, assertive</u> with little, if any textual support. 	Band 1 1-6
<ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key issues raised by critics identified and generally understood. A general rather than a competent knowledge of the play. Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> Has <u>some inkling</u> of <i>a dismal contrast to the brilliance of the main plot, a highly comical cameo, caricature.</i> Has <u>sufficient</u> knowledge and understanding to support with <u>general reference</u> the two critics. Though own view is <u>sometimes assertive</u>, it is <u>usually</u> supported with evidence from the play. 	Band 2 7-10
<ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if appropriate. Clear lines of argument. Increasingly competent knowledge and understanding of the play. Competent understanding of critical views. Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> <u>Understands the main thrust</u> of both critics’ views. Able to <u>set up arguments</u> in response to both critics. Has a <u>competent</u> knowledge and understanding of the relevant scenes to support both arguments. Own views are put forward <u>tentatively</u>. 	Band 3 11-15
<ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and appropriate vocabulary, technical if needed. Cogent, well-structured argument. Sound knowledge of play. Grasp of critical views. Mature skills of analysis and synthesis. Secure conceptual grasp. 	<ul style="list-style-type: none"> Has a <u>grasp</u> of the crucial differences between the critics. Sets up a <u>cogent essay</u>. <u>Has a detailed knowledge and understanding</u> of relevant scenes. Approach is <u>exploratory and thoughtful</u>. 	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. Judgement 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

How do the women poets deal with the problem of class differences existing in their era? You may, if you wish, concentrate in your answer on **two** of the poets **or** range more widely through the *Anthology*.

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Context: Problem of class differences existing	
<ul style="list-style-type: none"> • Difficulties with spelling, grammar, punctuation and expression. • Attention needs to be paid to the setting out of logical argument. • Answers in narrative form. • Simple assertions made on flimsy evidence or on a misreading of the text. • May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> • Will have a <u>hazy</u> knowledge of the <u>contexts</u> of the poems they choose. • Will tend to <u>go through</u> the poems of two or more poets with <u>limited success</u> dealing with their themes. • Attempts at '<u>how</u>' will be confined to <u>identification of obvious tropes</u>. 	Band 1 1-6
<ul style="list-style-type: none"> • Tolerable accuracy of spelling, grammar and punctuation. • Expression adequate for the ideas expressed. • Some logical development of argument. • Key areas of context identified and understood. • A general rather than competent knowledge of the poems chosen. • Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> • Will have <u>some</u> knowledge of the <u>contexts</u> of the poetry they choose. • Will usually write <u>relevantly</u> about the problem of class differences. • Will have no trouble writing about the themes of the poetry they choose in a <u>general way</u>. • Attempts at '<u>how</u>' will be confined to identification of technique. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary if needed. • Clear lines of argument. • Increasingly detailed understanding of the poems and their contexts. • Recognition of form, structure and language and commentary on their effects. 	<ul style="list-style-type: none"> • <u>Understands the contexts</u> of the poetry chosen. • Writes <u>relevantly</u> about the <u>way</u> the poets write about the problem of class differences. • Discusses themes in a <u>competent</u> way. • Attempts at '<u>how</u>' will now include the effects of some of the techniques used. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style. • Fluent and telling use of apt and varied vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of the poems and their contexts. • Mature skills of analysis and synthesis. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Has a <u>thorough grasp</u> of the <u>contexts</u> of the poetry selected. • <u>Intersperses</u> themes and contexts in a <u>cogent answer</u>. • Has a <u>detailed knowledge</u> of the poetry chosen. • <u>Analytical</u> usually. 	Band 4 16-20

OR

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

How effectively do the women Romantic poets describe life in the home at the time they were writing? You may, if you wish, concentrate in your answer on **two** of the poets **or** range more widely through the *Anthology*.

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Context: Life in the home	
<ul style="list-style-type: none"> • Difficulties with spelling, grammar, punctuation and expression. • Attention needs to be paid to the setting out of logical argument. • Answers in narrative form. • Simple assertions made on flimsy evidence or on a misreading of the text. • May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> • Will have a <u>hazy</u> knowledge of the <u>contexts</u> of the poems they choose. • Will tend to <u>go through</u> the poems of two or more poets with <u>limited success</u> dealing with their themes. • Attempts at ‘<u>how</u>’ will be confined to <u>identification of</u> obvious tropes. 	Band 1 1-6
<ul style="list-style-type: none"> • Tolerable accuracy of spelling, grammar and punctuation. • Expression adequate for the ideas expressed. • Some logical development of argument. • Key areas of context identified and understood. • A general rather than competent knowledge of the poems chosen. • Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> • Will have <u>some</u> knowledge of the <u>contexts</u> of the poetry they choose. • Will usually write <u>relevantly</u> about life in the homes in that period. • Will have no trouble writing about the themes of the poetry they choose in a <u>general way</u>. • Attempts at ‘<u>how</u>’ will be confined to identification of technique. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary if needed. • Clear lines of argument. • Increasingly detailed understanding of the poems and their contexts. • Recognition of form, structure and language and commentary on their effects. 	<ul style="list-style-type: none"> • <u>Understands the contexts</u> of the poetry chosen. • Writes <u>relevantly</u> about the <u>way</u> the poets portray life in the home. • Have a <u>competent knowledge</u> of the poetry they use. • Attempts at ‘<u>how</u>’ will now include the effects of some of the techniques used. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style. • Fluent and telling use of apt and varied vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of the poems and their contexts. • Mature skills of analysis and synthesis. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Has a <u>thorough grasp</u> of the <u>contexts</u> of the poetry selected. • <u>Intersperses</u> themes and contexts in a <u>cogent</u> answer. • Has a <u>detailed knowledge</u> of the poetry chosen. • <u>Analytical</u> usually. 	Band 4 16-20

OR

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

How do *Books 1 and 2* of *The Prelude* reflect the stage in Wordsworth's life when he turned 'inwards' to forge new approaches to the exploration of the inner man?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Context: New approaches to the exploration of the inner man	
<ul style="list-style-type: none"> • Difficulties with spelling, grammar, punctuation and expression. • Attention needs to be paid to the setting out of logical argument. • Answers in narrative form. • Simple assertions made on flimsy evidence or on a misreading of the text. • May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> • <u>Limited awareness</u> of the terms <i>inwards</i>, <i>new approaches to the exploration of the inner man</i>. • Will <u>tend to narrate</u> the themes of the poems which may have peripheral relevance. 	Band 1 1-6
<ul style="list-style-type: none"> • Tolerable accuracy of spelling, grammar and punctuation. • Expression adequate for the ideas expressed. • Some logical development of argument. • Key areas of context identified and understood. • A general rather than competent knowledge of the poems chosen. • Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> • Will have <u>some idea</u> of the terms <i>inwards</i>, <i>new approaches to the exploration of the inner man</i>. • Will have a <u>general</u> knowledge and understanding of the chosen passages for illustration. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary if needed. • Clear lines of argument. • Increasingly detailed understanding of the poems and their contexts. • Recognition of form, structure and language and commentary on their effects. 	<ul style="list-style-type: none"> • <u>Understands</u> satisfactorily the language of the question. • Will have a <u>competent</u> knowledge and understanding of the chosen passages for illustration. • Will set up arguments to address 'how far'. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style. • Fluent and telling use of apt and varied vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of the poems and their contexts. • Mature skills of analysis and synthesis. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Confidently applies</u> text to illustrate 'how far'. • Will have a <u>detailed</u> knowledge and understanding of the passages chosen. • <u>Will write a cogent answer</u>. 	Band 4 16-20

OR

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

How does Wordsworth in *The Prelude, Books 1 and 2* present his idea that ‘our everyday experience points us in the direction of the eternal’?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Context: Everyday experience > direction of the eternal.	
<ul style="list-style-type: none"> • Difficulties with spelling, grammar, punctuation and expression. • Attention needs to be paid to the setting out of logical argument. • Answers in narrative form. • Simple assertions made on flimsy evidence or on a misreading of the text. • May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> • <u>Limited understanding</u> of ‘the direction of the eternal’. • <u>May not choose</u> suitable passages for discussion. • Meaning of passages may well be <u>be garbled</u>. 	Band 1 1-6
<ul style="list-style-type: none"> • Tolerable accuracy of spelling, grammar and punctuation. • Expression adequate for the ideas expressed. • Some logical development of argument. • Key areas of context identified and understood. • A general rather than competent knowledge of the poems chosen. • Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> • <u>Some understanding</u> of Wordsworth’s idea. • Chooses <u>at least one</u> suitable passage for discussion. • Can give <u>some idea</u> of the argument in the passage(s). • <u>Begins to address</u> ‘how’. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary if needed. • Clear lines of argument. • Increasingly detailed understanding of the poems and their contexts. • Recognition of form, structure and language and commentary on their effects. 	<ul style="list-style-type: none"> • <u>Understands</u> Wordsworth’s idea. • Chooses suitable passages for discussion. • Can give a <u>competent paraphrase</u> of Wordsworth’s arguments. • Addresses <u>‘how’</u>. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style. • Fluent and telling use of apt and varied vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of the poems and their contexts. • Mature skills of analysis and synthesis. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Confidently addresses</u> Wordsworth’s idea. • Gives a <u>detailed assessment</u> of Wordsworth’s idea with detailed reference to the text. • <u>Analyses</u> and perhaps synthesises. 	Band 4 16-20

OR

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

Illustrate from Blake's *Songs* the ways the poet shows that the people of his time were alienated from their natural selves and from society by political, economic and religious repression.

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Context: People alienated by political, economic and religious repression.	
<ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> Will have a <u>hazy</u> understanding of 'alienated from their natural selves'. Some poems chosen may be only <u>peripherally relevant</u>. Will cover themes of a number of poems <u>with little regard</u> for the question. Attempts at language and form will be at the level of <u>identification of the obvious</u>. 	Band 1 1-6
<ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key areas of context identified and understood. A general rather than competent knowledge of the poems chosen. Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> Will have <u>some knowledge of the context</u>. Will <u>usually</u> write relevantly on <u>appropriately chosen poems</u>. Will support ideas by a <u>general reference</u> to the poems. Will make <u>some attempt</u> to address 'the ways'. 	Band 2 7-10
<ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if needed. Clear lines of argument. Increasingly detailed understanding of the poems and their contexts. Recognition of form, structure and language and commentary on their effects. 	<ul style="list-style-type: none"> <u>Understands the context</u>. Writes <u>relevantly throughout</u>. Shows a <u>competent knowledge</u> of the poems chosen. Will <u>address form and language</u>. 	Band 3 11-15
<ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and varied vocabulary. Cogent, well-structured argument. Sound knowledge and understanding of the poems and their contexts. Mature skills of analysis and synthesis. Secure conceptual grasp. 	<ul style="list-style-type: none"> Has a <u>thorough grasp of the context</u>. <u>Intersperses context</u> and themes in a <u>cogent manner</u>. Makes a <u>detailed analysis</u> of the poems chosen. 	Band 4 16-20

OR

Songs of Innocence and of Experience - William Blake**Question 18**

Show how Blake in his *Songs* displays his indignation about the brain-washing and exploitation of children by people in power.

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Context: Treatment of children by people in power.	
<ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> Will find <u>difficulty</u> in 'brain-washing and exploitation'. Will have <u>trouble finding appropriate poems</u> for relevant discussion. Will take a jog-trot through the themes of some of the poems. 	Band 1 1-6
<ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key areas of context identified and understood. A general rather than competent knowledge of the poems chosen. Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> Will have <u>some knowledge</u> of Blake's indignation about the treatment of children in the <i>Songs</i>. <u>Some</u> of the poems chosen to illustrate this influence will be relevant. Ideas will be supported with <u>general</u> reference to the <i>Songs</i>. 	Band 2 7-10
<ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if needed. Clear lines of argument. Increasingly detailed understanding of the poems and their contexts. Recognition of form, structure and language and commentary on their effects. 	<ul style="list-style-type: none"> <u>Understands</u> 'displays indignation' and the thrust of the question, as evidenced in an appropriate choice of <i>Songs</i>. Writes relevantly <u>most of the time</u>. Shows a <u>competent</u> knowledge of <i>Songs</i> chosen. Sets up <u>argument in response to 'show how'</u>. 	Band 3 11-15
<ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and varied vocabulary. Cogent, well-structured argument. Sound knowledge and understanding of the poems and their contexts. Mature skills of analysis and synthesis. Secure conceptual grasp. 	<ul style="list-style-type: none"> <u>Grasps</u> the purport of the question. <u>Explores</u> the <i>Songs</i> for evidence of the ways Blake expresses his indignation. Has a <u>detailed</u> knowledge of the <i>Songs</i> chosen. Writes <u>cogently</u>. 	Band 4 16-20

Or

Selected Poems - John Keats**Question 19**

The use of allegory and symbolism is a common feature in later Romantic poetry. How important is Keats' use of allegory and symbolism in this *Selection*?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Context: Use of allegory and symbolism as a feature of Romantic poetry.	
<ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> Will find 'allegory' <u>difficult to access</u>. Finding appropriate poems will be a problem. Will be tempted to take a <u>jog-trot</u> through a number of poems in the selection hoping for the best. 	Band 1 1-6
<ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key areas of context identified and understood. A general rather than competent knowledge of the poems chosen. Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> Will have <u>some idea</u> of allegory. <u>Some</u> of the poems chosen to illustrate allegory will be well-chosen. Ideas will be supported by <u>general</u> reference to the poetry. There will be <u>some attempt</u> to address 'How important'. 	Band 2 7-10
<ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if needed. Clear lines of argument. Increasingly detailed understanding of the poems and their contexts. Recognition of form, structure and language and commentary on their effects. 	<ul style="list-style-type: none"> Will <u>understand allegory and where to find it</u>. Shows a <u>competent</u> knowledge of the poems used in answer to the question. <u>Will set up arguments</u> to address 'How important'. 	Band 3 11-15
<ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and varied vocabulary. Cogent, well-structured argument. Sound knowledge and understanding of the poems and their contexts. Mature skills of analysis and synthesis. Secure conceptual grasp. 	<ul style="list-style-type: none"> <u>Has a clear grasp of what the question demands and tackles it with confidence</u>. Shows a <u>detailed knowledge and understanding</u> of the poetry chosen to illustrate arguments. Writes a <u>cogent answer</u>. 	Band 4 16-20

OR

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

Romantic poets were said to reject worldliness and the vulgar material world because of their heightened sensitivity.

How far is this description true of Keats in this *Selection*?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Context: Rejection of worldliness and the vulgar material world.	
<ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> <u>Finds difficulty</u> in ‘worldliness’, ‘vulgar material world’ and ‘heightened sensitivity’. Will tend to <u>paraphrase poems, not always relevant.</u> 	Band 1 1-6
<ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key areas of context identified and understood. A general rather than competent knowledge of the poems chosen. Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> Will have <u>some sense</u> of ‘worldliness’, ‘vulgar material world’ and ‘heightened sensitivity’. Will <u>usually</u> choose appropriate poems as illustration. Will have a <u>general</u> knowledge of the poems chosen. 	Band 2 7-10
<ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if appropriate. Clear lines of argument. Increasingly detailed understanding of the poems and their contexts. Recognition of form, structure and language and commentary on their effects. 	<ul style="list-style-type: none"> Will <u>understand</u> ‘worldliness’, ‘vulgar material world’ and ‘heightened sensitivity’. Poems to illustrate will be <u>well-chosen</u>. Will have a <u>competent</u> knowledge of the poems chosen. Will set up <u>arguments</u> in response to ‘How far’. 	Band 3 11-15
<ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and varied vocabulary. Cogent, well-structured argument. Sound knowledge and understanding of the poems and their contexts. Mature skills of analysis and synthesis. Secure conceptual grasp. 	<ul style="list-style-type: none"> Will <u>confidently</u> discuss the characteristic described. Will have a <u>detailed</u> knowledge and understanding of the poems chosen. Will argue cogently close to the text. 	Band 4 16-20