

# GCE 2005

## *January Series*



# Mark Scheme

## English Literature A

LTA3

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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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*Dr Michael Cresswell Director General*

**January 2005****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

	<b>A01</b>	<b>A02i</b>	<b>A03</b>
	<b>Candidates should be able to communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate written expression</b>	<b>Candidates should be able to respond with knowledge and understanding to literary texts of different types and periods</b>	<b>Candidates should be able to show detailed understanding of the ways in which choices of form, structure and language shape meanings</b>
<b>Band 1</b> <b>0-6</b>	<ul style="list-style-type: none"> <li>frequent lapses in spelling, punctuation, grammar, sentence construction</li> <li>limited vocabulary hinders expression</li> <li>technical terms often misunderstood</li> <li>unclear lines of argument and/or poor deployment of knowledge/evidence</li> </ul>	<ul style="list-style-type: none"> <li>simple narration, description of plot</li> <li>simple assertion</li> <li>unsupported/unconnected comments</li> <li>frequent irrelevance</li> <li>unassimilated ideas</li> </ul>	<ul style="list-style-type: none"> <li>few (if any) form, structure or language features identified</li> <li>very limited (if any) discussion of how language shapes meaning</li> </ul>
<b>Band 2</b> <b>7 - 10</b>	<ul style="list-style-type: none"> <li>some inaccuracies in written expression</li> <li>vocabulary sufficient to express less complicated ideas</li> <li>some basic critical vocabulary</li> <li>points supported by general reference to text</li> </ul>	<ul style="list-style-type: none"> <li>general knowledge of text</li> <li>some engagement with text</li> <li>some key issues raised by question identified and understood</li> <li>appropriate but generalised evidence to support points</li> <li>some assimilation of received ideas</li> <li>aware of genre characteristics and differences</li> </ul>	<ul style="list-style-type: none"> <li>some awareness of the importance of form, structure and language to the shaping of meaning</li> <li>awareness of implicit meanings and attitudes</li> <li>some general awareness of a writer's techniques and the impact of these on meaning</li> </ul>
<b>Band 3</b> <b>11 - 15</b>	<ul style="list-style-type: none"> <li>well-controlled and technically accurate expression</li> <li>varied and appropriate vocabulary used effectively</li> <li>critical vocabulary deployed accurately</li> <li>clear, developing line of argument supported by appropriate detailed reference to the text</li> </ul>	<ul style="list-style-type: none"> <li>competent and increasingly detailed understanding of text</li> <li>a clear understanding of the question set</li> <li>increasing ability to evaluate and consider issues critically</li> <li>argument is supported by detailed reference to the text</li> <li>received ideas are satisfactorily assimilated and enhance the response to the text</li> <li>understands genre differences and characteristics</li> </ul>	<ul style="list-style-type: none"> <li>recognition of and commentary on the features, form, structure and language which shape meaning</li> <li>detailed understanding of a writer's techniques and the impact of these on meaning</li> </ul>
<b>Band 4</b> <b>16 – 20</b>	<ul style="list-style-type: none"> <li>technically accurate, mature style</li> <li>fluent use of an apt and varied vocabulary</li> <li>a cogent, well structured argument</li> <li>accurate use of an appropriate, extensive critical vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>relevant and well-informed knowledge of text</li> <li>appreciable skills of analysis and synthesis</li> <li>range of ideas supported by close reading</li> <li>crucial aspects of a question clearly identified</li> <li>developed, sustained discussion</li> <li>some conceptual grasp</li> </ul>	<ul style="list-style-type: none"> <li>analysis of the ways in which different kinds of form, structure and language shape meanings</li> </ul>

	<b>A04</b>	<b>AO5i</b>
	<b>Candidates should be able to articulate informed independent opinions and judgements, showing understanding of different interpretations of literary texts by different readers</b>	<b>Candidates should be able to show understanding of the contexts in which literary texts are written and understood and evaluate the significance of cultural, historical and other contextual influences on literary texts and study</b>
<b>Band 1</b> <b>0-6</b>	<ul style="list-style-type: none"> <li>• little (if any) understanding of different interpretive approaches</li> <li>• little personal response based upon slender or misinterpreted evidence or insensitive reading of other opinions or text</li> <li>• narrow range of meaning asserted</li> </ul>	<ul style="list-style-type: none"> <li>• very limited awareness of the significance of relevant contextual factors on literary works and/or responses to them</li> </ul>
<b>Band 2</b> <b>7 - 10</b>	<ul style="list-style-type: none"> <li>• reasonable understanding of appropriate, differing critical positions which may be summarised rather than explored</li> <li>• aware that texts may be interpreted in more than one way</li> <li>• some evidence of an individual response supported by general reference to the text, but not always balanced or consistent</li> </ul>	<ul style="list-style-type: none"> <li>• an awareness of the importance of contextual factors in shaping literary works or responses to them</li> <li>• some specific and appropriate connections between text and context</li> <li>• identifies and comments on points of interest in relation to social and cultural context</li> </ul>
<b>Band 3</b> <b>11 - 15</b>	<ul style="list-style-type: none"> <li>• clear understanding of differing critical positions</li> <li>• prepared to explore other ways of studying a text</li> <li>• coherent, informed individual response to text, based on an understanding of appropriate detail</li> </ul>	<ul style="list-style-type: none"> <li>• increasingly detailed knowledge of relevant contextual factors or influences</li> <li>• detailed connections between text and context</li> </ul>
<b>Band 4</b> <b>16 – 20</b>	<ul style="list-style-type: none"> <li>• grasp of the significance of differing critical positions</li> <li>• confident judgement of text based upon an informed consideration of various possibilities</li> </ul>	<ul style="list-style-type: none"> <li>• detailed knowledge of relevant contextual factors with assessment of their importance</li> <li>• specific, detailed and illuminating connections between text and context</li> </ul>

**Section A****Doctor Faustus – Christopher Marlowe****Question 1**

Marlowe uses a mixture of sixteenth century theatrical elements in *Doctor Faustus*.

Consider the effect of this mixture on the play’s dramatic structure.

**Focus**

Whole play

**Key Words**

Mixture of sixteenth century theatrical elements, consider the effect, play’s dramatic structure

	<b>AO1 – 3</b>	<b>AO5i</b>
Band 1 1-6	Basic narrative or paraphrase. Assertion or irrelevance. Weak expression. Little or no awareness of genre.	<u>Limited awareness of, or lack of engagement with, the nature of the play’s dramatic structure.</u> Muddled.
Band 2 7-10	Some engagement with the text and some implicit relevance to the question. Adequate expression. Some awareness of form and language.	<u>Basic grasp of ‘play’s structure’.</u> Some specific examples of element mix in support, though may be rather general in their treatment.
Band 3 11-15	Shaped and coherent response. Secure knowledge of text and clear expression. <u>Begins to analyse Marlowe’s technique</u> and consider a variety of relevant examples.	Relevant exploration of links between theatrical context and text. <u>Uses mixture of elements as a springboard to detailed exploration of the text.</u>
Band 4 16-20	Sophisticated analysis and sustained, developed discussion. Fluent and mature expression. Some conceptual grasp.	<u>Illuminating and confident exploration of ways Marlowe structures the play.</u> Insight enables candidate to make illuminating links between text and theatrical context. Originality.

**Doctor Faustus – Christopher Marlowe****Question 2**

Remind yourself of the appearances of the Scholars in Scene 2 (pages 14 – 15 in the New Mermaids edition) and at the beginnings of Scene 12 (pages 59 – 60) and Scene 13 (pages 64 – 66). (In some editions, these scenes are printed as Act 1 Scene 2 and Act 5 Scenes 1 and 2.)

What is the importance of the Scholars in the context of the whole of *Doctor Faustus*?

**Focus**

Scholars / whole play

**Key Words**

What is the importance of the Scholars, whole play context

	<b>AO1 – 3</b>	<b>AO5i</b>
Band 1 1-6	<u>Simple paraphrase of the Scholar sections.</u> Limited engagement or grasp of genre. Weak expression. Little or no grasp of language.	<u>Very limited awareness (or none at all) of how the Scholars might connect with the rest of the play.</u> Muddled.
Band 2 7-10	Adequate expression. Account-based but some implicit relevance. Some awareness of language features. Simple points relating to Scholars.	<u>Some basic connections between the Scholars and the rest of the text.</u> Some simple comment on appropriate points of interest.
Band 3 11-15	Shaped and coherent response. Secure knowledge of text and clear expression. <u>Begins to analyse language and explore dramatic effects Marlowe creates through the Scholars.</u>	<u>Relevant exploration of connections between the Scholars and the whole text.</u> Perceptive use of detail. Increasingly detailed knowledge of relevant contextual factors.
Band 4 16-20	<u>Sophisticated analysis of the presentation of the Scholars.</u> Well-structured argument featuring fluent vocabulary and developed discussion.	<u>Confident exploration of links between the Scholars and the rest of the text.</u> Detailed knowledge of contextual importance. Insight and originality.

**'Tis Pity She's a Whore - John Ford****Question 3**

Revenge tragedies were extremely popular with early seventeenth century audiences.

Explore the ways that Ford presents revenge in *'Tis Pity She's a Whore*.

**Focus**

Presentation of revenge, whole text

**Key Words**

Explore the ways Ford presents revenge

	<b>AO1 – 3</b>	<b>AO5i</b>
Band 1 1-6	Simple narrative or general plot description, <u>possibly with slant on revenge</u> . Poor expression. Little grasp of language and style.	<u>Limited engagement with Ford's presentation</u> . Assertion. Very basic, or thin, sketch of play's revenge elements.
Band 2 7-10	Basic or accurate knowledge of play, though remains at the surface of the text. Adequate expression. Some simple awareness of language and structure.	Some awareness of the importance of revenge. Selects some relevant points of interest. <u>May produce methodical, account-based treatment</u> .
Band 3 11-15	Relevant, well-structured answer which addresses all keywords. Clear, well-expressed argument featuring some stylistic analysis.	Explores presentation of revenge through well-chosen textual detail. <u>Engages with Ford's attitudes and intentions</u> .
Band 4 16-20	Confident exploration, displaying insight and overview. Impressive critical vocabulary and consistently fluent expression.	Close reading of text enables candidate to <u>analyse Ford's presentation of revenge with confidence</u> . Mastery of relevant textual detail.



**'Tis Pity She's a Whore - John Ford****Question 4**

Remind yourself of the whole of Act III Scene vi from “I am glad to see this penance;” to “You may perform it on the morning sun.”

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

In your answer, you should consider:

- the presentation of the Friar
- the dramatic effects Ford creates
- the ways Ford uses seventeenth century ideas about damnation.

**Focus**

Act III Scene vi / whole text

**Key Words**

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

	<b>AO1 – 3</b>	<b>AO5i</b>
Band 1 1-6	Narrative or paraphrase. Weak expression. Pays little or no attention to language or style.	Very limited awareness of how the text might reflect <u>Ford's attitudes or seventeenth century ideas</u> . Difficulty engaging with the question.
Band 2 7-10	Account-based but some implicit relevance. Adequate expression. General response to surface features.	May establish some obvious <u>features which connect this scene to rest of the play</u> . Some simple comments on <u>Ford's themes and ideas</u> .
Band 3 11-15	Secure grasp of question. Relevant argument supported by well-chosen detail. Controlled and accurate expression.	Detailed knowledge of relevant contextual factors enables candidate to <u>explore links between this scene and the rest of the play</u> .
Band 4 16-20	Confident exploration of text. Sophisticated analysis of language and style. Cogent, well-structured argument.	Mastery of detail enables candidate to make illuminating and original connections between this scene and whole text. <u>Confident analysis of Ford's dramatic technique</u> .

**A Woman of No Importance – Oscar Wilde****Question 5**

It has been suggested that power and sexuality are the main themes of all Wilde’s writing.

Consider the ways that Wilde presents power and sexuality in *A Woman of No Importance*.

**Focus**

Power and sexuality; whole text

**Key Words**

Consider the ways that Wilde presents power and sexuality

	<b>AO1 – 3</b>	<b>AO5i</b>
Band 1 1-6	<u>Simple narrative</u> . Weak expression. No awareness of stylistic features.	Very limited awareness. Cannot engage with keywords.
Band 2 7-10	Accurate response with some implicit relevance. Some <u>basic awareness of Wilde’s technique</u> . Adequate expression.	<u>Basic grasp of ways Wilde presents power and sexuality</u> . Aware of obvious and appropriate features. Simple examples show some awareness.
Band 3 11-15	Balanced and relevant answer with clear, coherent expression. Secure textual knowledge enables candidate to analyse the play’s language and structure.	<u>Explores Wilde’s presentation of these themes</u> , via a range of relevant, well-chosen examples.
Band 4 16-20	Confident exploration of the question, addressing keywords with assurance. Sophisticated expression and analysis.	Illuminating and original response, displaying insight; <u>mastery of Wilde’s dramatic technique in presentation of these themes</u> .

## A Woman of No Importance – Oscar Wilde

### Question 6

Remind yourself of the section of Act II which begins at line 215 (“I had completely forgotten that the American young lady has been in the room all the time.”) and ends at line 331 (“...and after a good dinner one can forgive anybody, even one’s own relations.”) pages 42 – 47 in the New Mermaids edition.

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

In your answer, you should consider:

- Hester’s description of late nineteenth century England
- the responses of the other characters to Hester’s views
- the dramatic effects created by the entrance of Mrs Arbuthnot.

### Focus

Act II lines 215 - 331 / whole text

### Key Words

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

	<b>AO1 - 3</b>	<b>AO5i</b>
Band 1 1-6	Simple narrative or paraphrase. Weak expression. Little or no engagement with language features.	Very little awareness. Struggles to engage with keywords.
Band 2 7-10	Straightforward response. Some implicit relevance and basic grasp. Tends to remain at the surface of the text. Adequate expression.	Some simple but appropriate <u>connections between the section and the whole play context</u> . Some basic comment on how <u>Wilde creates drama here</u> .
Band 3 11-15	Relevant answer based on secure textual knowledge. Clear expression and coherent argument. Some analysis of selected details.	Addresses keywords. Explores a range of ideas, linking section to whole text. <u>Comments on the ways Wilde presents ideas and creates dramatic effects in this section</u> .
Band 4 16-20	<u>Confident exploration of the section</u> . Fluent, telling vocabulary is a feature of structured and sustained response. Mastery of appropriate detail.	<u>Perceptive and original exploration</u> . Candidate develops a sophisticated and illuminating reading which <u>explores links between this section and whole text</u> .

**The Glass Menagerie – Tennessee Williams****Question 7**

Tennessee Williams claimed that he based the character of Amanda Wingfield on his own mother, whom he described as “a slightly cracked Southern belle.”

To what extent does this description apply to Williams’ presentation of Amanda?

**Focus**

Presentation of Amanda / whole text

**Key Words**

To what extent do you agree, a slightly cracked Southern belle

	<b>AO1 – 3</b>	<b>AO4</b>
Band 1 1-6	Simple narrative or character description. Limited vocabulary. <u>Little or no awareness of Williams as playwright.</u>	<u>Little or no engagement with the author’s claim.</u> Assertive personal response.
Band 2 7-10	Accurate sketch of Amanda with implicit relevance. Adequate expression. <u>Basic awareness of Williams’ technique.</u>	Some <u>simple response to the author’s claim.</u> Some personal engagement. <u>Basic response to “to what extent?”.</u>
Band 3 11-15	Coherent and relevant answer based on secure understanding of the text. <u>Analyses Williams’ presentation of Amanda.</u>	Addresses keywords and <u>evaluates the author’s claim</u> as part of a well-informed personal response. Good use of supporting detail.
Band 4 16-20	Confident analysis, featuring close reading and well-developed argument. Fluent expression with telling vocabulary.	Sophisticated, conceptual <u>exploration of Amanda’s presentation which considers the author’s claim</u> and also offers independent, original response.

**The Glass Menagerie – Tennessee Williams****Question 8**

How far do you agree with the critic who claimed that “the play’s success is the product of the theatricality of its effects and the realistic presentation of the characters”?

**Focus**

Williams’ effects and characterisation, whole text

**Key Words**

How far do you agree, success, theatricality of effects, realistic presentation of characters

	<b>AO1 - 3</b>	<b>AO4</b>
Band 1 1-6	Narrative and paraphrase. Weak expression. Little or no awareness of genre.	Confused and limited response. Assertive.
Band 2 7-10	Basic knowledge of text. Answer has implicit relevance and adequate expression. <u>Some awareness of how Williams creates effects and presents characters.</u>	Simple personal response. <u>Addresses the given opinion</u> in accurate, but probably superficial, manner.
Band 3 11-15	Shaped and relevant answer based on secure knowledge of text. <u>Analysis of Williams’ use of effects and presentation of characters.</u> Controlled and coherent expression.	<u>Considers the given view in detail</u> and has own informed personal response. Balanced argument.
Band 4 16-20	Close reading with mastery of relevant textual detail. Confident argument; fluent expression; <u>perceptive analysis of Williams’ characterisation and dramatic technique.</u>	A sophisticated personal response which <u>evaluates the given view with insight.</u>

**Comedians – Trevor Griffiths****Question 9**

How far do you agree with the critic who described the character of Challenor as “a loathsome parasite with no redeeming features”?

**Focus**

Critic’s opinion, presentation of Challenor

**Key Words**

How far do you agree, loathsome parasite with no redeeming features

	<b>AO1 – 3</b>	<b>AO4</b>
Band 1 1-6	Narrative approach or character description. Little or no clear line of argument. No attention to stylistic features.	Assertive personal response. <u>Little or no engagement with critic’s viewpoint.</u>
Band 2 7-10	Generalised approach with some implicit relevance. Adequate expression. <u>Basic awareness of Griffiths’ dramatic technique and characterisation.</u>	Straightforward response to keywords. Simple personal engagement <u>taking some account of critic’s opinion.</u>
Band 3 11-15	Relevant critical evaluation founded on secure textual knowledge. Some <u>analysis of the presentation of the character.</u>	<u>Thoughtful consideration of critic’s opinion,</u> addressing keywords. Well-informed personal response enhances answer.
Band 4 16-20	Perceptive and well-argued answer featuring <u>sophisticated analysis of Griffiths’ characterisation and dramatic technique.</u> Fluent expression with wide vocabulary.	<u>Confident exploration of critic’s idea.</u> Original and illuminating personal response is supported by well-chosen textual detail.

**Comedians – Trevor Griffiths****Question 10**

Remind yourself of the play’s opening section, as far as the stage direction “Waters back in. They sit down at their desks...” on page 13 of the Faber edition.

To what extent do you agree with the view that, in terms of subject matter and style, this section is an effective introduction to the play?

**Focus**

Opening section / whole text, opinion expressed

**Key Words**

To what extent do you agree, subject matter and style, effective introduction

	<b>AO1 – 3</b>	<b>AO4</b>
Band 1 1-6	Narrative account or paraphrase. Poor expression. Little or no attention to stylistic features.	<u>Little or no discussion of stated opinion.</u> Assertive personal response.
Band 2 7-10	Accurate account of the scene with some implicit relevance. Adequate expression. <u>Basic grasp of Griffiths’ dramatic technique.</u>	Straightforward response to keywords. <u>Acknowledges opinion and constructs a simple debate.</u>
Band 3 11-15	<u>Relevant critical evaluation of the section in relation to the whole text,</u> analysing form and language. Clear, well-developed line of argument.	<u>Considers opinion as part of coherent, structured discussion;</u> well-informed personal response which addresses all keywords.
Band 4 16-20	Confident <u>analysis of the section in relation to the whole text.</u> Sophisticated expression with wide critical vocabulary.	<u>Confident exploration of the opinion;</u> a persuasively argued response. Addresses keywords with assurance.

**Making History – Brian Friel****Question 11**

An English historian has claimed that Hugh O’Neill was “a great man, as savages go.”

How far does Friel’s presentation of O’Neill support this claim?

**Focus**

Presentation of O’Neill, historian’s claim

**Key Words**

How far, support this claim, great man as savages go

	<b>AO1 - 3</b>	<b>AO4</b>
Band 1 1-6	Simple description of the play or the character. Limited vocabulary. <u>Little or no awareness of Friel as playwright.</u>	<u>Little or no engagement with historian’s opinion.</u> Personal response is mere assertion.
Band 2 7-10	Simple character sketch with implicit relevance to the question. Adequate expression. <u>Basic grasp of Friel’s dramatic technique.</u>	<u>May consider obvious examples of ideas contained in keywords.</u> Some use of the text to support simple, accurate personal response.
Band 3 11-15	Coherent and relevant answer. Clear expression. <u>Analyses Friel’s presentation of character.</u>	<u>Considers historian’s view</u> as part of well-informed personal response. Balanced discussion with clear line of argument.
Band 4 16-20	Confident analysis, featuring close reading and well-developed argument. Sophisticated expression with wide vocabulary.	<u>Sophisticated exploration of the historian’s claim and Friel’s presentation of O’Neill.</u> Independent and original response.



**Making History – Brian Friel****Question 12**

A critic has described Friel as a writer who is “fascinated by contradictions.”

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

**Focus**

Whole text, Friel’s fascination

**Key Words**

A writer fascinated by contradictions, how far does this assessment apply

	<b>AO1 - 3</b>	<b>AO4</b>
Band 1 1-6	Narrative account. Little or no clear line of argument. <u>Cannot engage with the idea of contradiction.</u>	Assertive personal response. Muddled; difficulty in engaging with the question.
Band 2 7-10	General account of the play with some implicit relevance. Adequate expression. <u>Basic grasp of Friel’s dramatic technique.</u>	Straightforward response to keywords. Some simple personal response to <u>the way contradictions are presented.</u>
Band 3 11-15	Shaped and relevant response with clear, coherent expression. Secure knowledge of text and <u>analysis of Friel’s presentation of contradictions.</u>	Balanced, well-argued answer which <u>considers the given assessment of the writer’s fascination.</u> Thoughtful personal response.
Band 4 16-20	<u>Confident exploration of the play’s contradictions.</u> Sophisticated expression.	Original and well-informed personal response which makes persuasive use of textual detail in its <u>consideration of the given assessment.</u>

**The Country Wife – William Wycherley****Question 13**

A review of a recent production of *The Country Wife* observed that Wycherley “presents a society in which people have little else to do than play psychological games with each other.”

Consider the ways Wycherley presents seventeenth century society in *The Country Wife*.

**Focus**

Wycherley’s presentation of society, whole text

**Key Words**

The ways Wycherley presents, seventeenth century society in which people have little else to do than play psychological games with each other, consider

	<b>AO1 – 3</b>	<b>AO5i</b>
Band 1 1-6	Simple narrative or general plot description, <u>possibly with slant towards keywords</u> . Poor expression. Little grasp of language and style.	<u>Limited engagement with Wycherley’s presentation</u> . Assertion. Very basic, or thin, response.
Band 2 7-10	Basic or accurate knowledge of play, though remains at the surface of the text. Adequate expression. Some simple awareness of language and structure.	Some awareness of ways characters <u>play psychological games</u> . Selects some relevant points of interest. <u>May produce methodical treatment with simple personal response</u> .
Band 3 11-15	Relevant, well-structured answer which addresses all keywords. Clear, well-expressed argument featuring some stylistic analysis.	Explores presentation of society through well-chosen textual detail. <u>Engages with Wycherley’s attitudes and intentions</u> .
Band 4 16-20	Confident exploration, displaying insight and overview. Impressive critical vocabulary and consistently fluent expression.	Close reading of text enables candidate to <u>analyse Wycherley’s presentation of society</u> . Mastery of relevant textual detail.

**The Country Wife – William Wycherley****Question 14**

Remind yourself of Act III Scene i (pages 56 – 60 in the New Mermaids edition) from “Sister, what ails you?” to “...gathers together more gazers than if it shined out’.”

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

In your answer, you should consider:

- the ways that the relationship between Pinchwife and Margery is presented
- the language Wycherley uses
- the dramatic importance of Alithea

**Focus**

Act III Scene i / whole text

**Key Words**

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

	<b>AO1 – 3</b>	<b>AO5i</b>
Band 1 1-6	Narrative or paraphrase. Weak expression. Pays little or no attention to language or style.	Very limited awareness of how the scene connects to the rest of the text. Difficulty engaging with the question.
Band 2 7-10	Account-based but some implicit relevance. Adequate expression. General response to surface features.	May establish some obvious <u>features which connect to rest of the play</u> . Some simple comments on <u>Wycherley’s themes or ideas</u> .
Band 3 11-15	Secure grasp of question. Relevant argument supported by well-chosen detail. Controlled and accurate expression.	Detailed knowledge of relevant contextual factors enables candidate to <u>explore links to rest of the play</u> .
Band 4 16-20	Confident exploration of text. Sophisticated analysis of language and style. Cogent, well-structured argument.	Mastery of detail enables candidate to make illuminating and original connections between scene and whole text. <u>Confident analysis of Wycherley’s themes and ideas</u> .

**Light Shining in Buckinghamshire – Caryl Churchill****Question 15**

During Radio Three’s Civil War Night, a historian claimed that “people like the Diggers weren’t folk heroes – they were just loonies.”

How far does Churchill’s presentation of the revolutionaries support this claim?

**Focus**

Historian’s opinion, Churchill’s presentation of the revolutionaries

**Key Words**

Weren’t folk heroes, just loonies, how far does Churchill’s presentation support this claim

	<b>AO1 – 3</b>	<b>AO4</b>
Band 1 1-6	Narrative approach. Little or no clear line of argument. No attention to stylistic features.	Assertive personal response. <u>Little or no engagement with historian’s viewpoint.</u>
Band 2 7-10	Generalised approach with some implicit relevance. Adequate expression. <u>Basic awareness of Churchill’s dramatic technique and characterisation.</u>	Straightforward response to keywords. Simple personal engagement <u>taking some account of historian’s opinion.</u>
Band 3 11-15	Relevant critical evaluation founded on secure textual knowledge. Some <u>analysis of the presentation of the characters.</u>	<u>Thoughtful consideration of historian’s opinion,</u> addressing keywords. Well-informed personal response enhances answer.
Band 4 16-20	Perceptive and well-argued answer featuring <u>sophisticated analysis of Churchill’s characterisation and dramatic technique.</u> Fluent expression with wide vocabulary.	<u>Confident exploration of historian’s idea.</u> Original and illuminating personal response is supported by well-chosen textual detail.

**Light Shining in Buckinghamshire – Caryl Churchill****Question 16**

Remind yourself of the scenes ‘Hoskins Interrupts The Preacher’ and ‘Claxton Brings Hoskins Home’ (pages 12 –19 in the Nick Hern Books edition).

To what extent do you agree with the critic who claimed that “these scenes best represent Churchill’s feminist interpretation of the Civil War”?

**Focus**

Critic’s opinion, Churchill’s feminist interpretation

**Key Words**

To what extent do you agree, these scenes best represent Churchill’s feminist interpretation of the Civil War

	<b>AO1 – 3</b>	<b>AO4</b>
Band 1 1-6	Narrative approach. Little or no clear line of argument. No attention to stylistic features.	Assertive personal response. <u>Little or no engagement with critic’s viewpoint.</u>
Band 2 7-10	Generalised approach with some implicit relevance. Adequate expression. <u>Basic awareness of Churchill’s dramatic technique and characterisation in these scenes.</u>	Straightforward response to keywords. Simple personal engagement <u>taking some account of critic’s opinion.</u>
Band 3 11-15	Relevant critical evaluation founded on secure textual knowledge. Some <u>analysis of these scenes.</u>	<u>Thoughtful consideration of critic’s opinion,</u> addressing keywords. Well-informed personal response enhances answer.
Band 4 16-20	Perceptive and well-argued answer featuring <u>sophisticated analysis of Churchill’s characterisation and dramatic technique in these scenes.</u> Fluent expression with wide vocabulary.	<u>Confident exploration of critic’s idea.</u> Original and illuminating personal response is supported by well-chosen textual detail.

**Section B****The Miller’s Prologue and Tale – Geoffrey Chaucer****Question 17**

Explore the ways Chaucer presents everyday life in fourteenth century Oxford in *The Miller’s Prologue and Tale*.

**Focus**

Whole text

**Key Words**

Explore the ways Chaucer presents everyday life in fourteenth century Oxford

	<b>AO1 – 3</b>	<b>AO5i</b>
Band 1 1-6	Paraphrase or narrative. Little or no obvious line of argument. <u>Little or no awareness of Chaucer as author.</u>	Difficulty engaging with keywords. Much assertion.
Band 2 7-10	Accurate, though generalised, account but no real analysis. Adequate expression. <u>Basic grasp of Chaucer’s poetic technique.</u>	<u>Some basic ideas about this aspect of the tale;</u> simple points within given context.
Band 3 11-15	Relevant answer displaying secure understanding of the text. Clear <u>expression.</u> <u>Analyses Chaucer’s poetic technique.</u>	<u>Focused on Chaucer’s use of domestic detail.</u> Addresses keywords in a well-informed manner. <u>The 14<sup>th</sup> century context used to good effect.</u>
Band 4 16-20	Sophisticated analysis founded on mastery of text. Cogent argument with mature expression.	A confident exploration of the <u>presentation of everyday life within the 14<sup>th</sup> century context.</u> Impressive use of <u>domestic detail</u> from the text.

## The Miller's Prologue and Tale – Geoffrey Chaucer

### Question 18

Remind yourself of lines 163 – 198 (from “Now, sire, and eft, sire, so bifel the cas,” to “And pleyeth faste, and maketh melodie.”), in which Nicholas makes his first approach to Alison.

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

### Focus

Lines 163 - 198 / whole text

### Key Words

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

	<b>AO1 – 3</b>	<b>AO5i</b>
Band 1 1-6	Paraphrase of passage, description of events. Unassimilated notes. Poor expression.	Struggles to engage. Assertion.
Band 2 7-10	General but accurate response with implicit relevance. Adequate expression. <u>Some awareness of Chaucer's technique.</u>	Basic grasp of section's importance. May make <u>simple connections with other parts of the Prologue and Tale.</u>
Band 3 11-15	Clear understanding of text and question. Controlled expression and coherent argument. <u>Analyses detail of Nicholas and Alison's presentation from the passage.</u>	Secure knowledge enables candidate firmly to <u>place this section in context of whole Prologue and Tale.</u> Relevant connections made.
Band 4 16-20	Conceptual exploration using relevant critical vocabulary. <u>Sophisticated analysis of Chaucer's techniques.</u>	Confident analysis of <u>this section within an overview of the whole Prologue and Tale.</u>

**Selected Poems – Thomas Hardy****Question 19**

Hardy’s writing often focuses on the relationship between people and nature.

Explore the ways that Hardy presents this relationship in his poetry.

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

**Focus**

Two or three poems / whole text

**Key Words**

Explore the ways, Hardy presents, the relationship between people and nature

	<b>AO1 – 3</b>	<b>AO5i</b>
Band 1 1-6	<u>Simple paraphrase of poems</u> . Limited vocabulary. Struggles to identify stylistic features.	Struggling to choose appropriate poems for the given context. Assertive.
Band 2 7-10	Treatment of the poems may be general but usually accurate. Adequate expression. <u>Some awareness of Hardy’s technique</u> .	Makes <u>some basic connections between the chosen poems and the keywords</u> .
Band 3 11-15	Poetry analysed within shaped and coherent response. <u>Secure knowledge and understanding of Hardy’s poetry</u> .	Purposeful exploration of <u>the ways this relationship is presented in a relevant selection of poems</u> .
Band 4 16-20	<u>Confident exploration of Hardy’s poetic technique</u> . Sophisticated expression and cogent argument.	Overview and insight enable candidate to offer illuminating and original suggestions about <u>the ways Hardy presents the relationship</u> . Detailed knowledge.



**Selected Poems – Thomas Hardy****Question 20**

Explore the ways that Hardy makes use of the topical events of his time in his 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 ‘The Convergence of the Twain’ (page 41) or ‘Channel Firing’ (page 40) as the starting point for your answer.

**Focus**

Topical events, **two** or **three** poems / range more widely

**Key Words**

Explore the ways Hardy makes use of the topical events of his time

	<b>AO1 - 3</b>	<b>AO5i</b>
Band 1 1-6	Narrative or paraphrase. Weak expression. <u>Struggles to engage with “ways”.</u>	Little awareness of the connections between the poems and their context. May make <u>inappropriate selections.</u>
Band 2 7-10	Basic grasp of poems. Answer has at least implicit relevance. <u>Some awareness of how Hardy’s language shapes meaning.</u>	Simple, accurate personal response to the poems; makes basic comments <u>on the ways topical events are used in the poems.</u>
Band 3 11-15	Well-structured and engaged response with clear expression. <u>Analyses Hardy’s poetic technique.</u>	Secure understanding of <u>how the topical events are used through the poems.</u> May consider <u>a variety of Hardy’s approaches.</u>
Band 4 16-20	Original and sophisticated response based on <u>close reading of Hardy’s poetry.</u> Wide critical vocabulary and cogent argument.	Confident exploration of <u>the ways Hardy uses topical events in his poetry.</u> Insight.

**A Choice of Christina Rossetti’s Verse – ed. Jennings****Question 21**

What influence did Rossetti’s interest in the Bible have on 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**

Whole text / Rossetti’s interest in the Bible

**Key Words**

What influence on poetry, Rossetti’s interest in the Bible, two or three poems in detail, range more widely

	<b>AO1 – 3</b>	<b>AO5i</b>
Band 1 1-6	Narrative approach or paraphrase of chosen poems. Poor expression. <u>Little or no awareness of poetic technique.</u>	Assertion. Struggles to engage with the question. Little understanding of context. Possibly inappropriate selection of poems.
Band 2 7-10	Basic grasp of <u>chosen poems</u> . General approach but mainly accurate. Adequate expression.	Simple engagement with <u>the ideas presented in appropriate poems</u> . Basic grasp of <u>the way her interest in the Bible is reflected in Rossetti’s writing</u> .
Band 3 11-15	Relevant answer displaying <u>secure understanding of the poems</u> . Clear expression. Analyses poetic technique.	<u>Explores the connections between chosen poems and the context of Rossetti’s religious beliefs.</u>
Band 4 16-20	Sophisticated, well-written analysis of the poetry. Mastery of form, structure and language.	Confident and perceptive exploration of <u>the ways chosen poems present Rossetti’s interest in the Bible</u> .

### A Choice of Christina Rossetti's Verse – ed. Jennings

#### Question 22

Rossetti's brother claimed that the poem 'L.E.L.' was the result of "some particular occurrence in her mind" and her biographers agree that Rossetti suffered some sort of breakdown during the period in which this poem was written.

Using 'L.E.L.' and **one** or **two** other poems from this selection, explore the ways that depression and despair are presented in Rossetti's poetry.

#### Focus

'L.E.L.' and one or two other poems, depression and despair

#### Key Words

Explore the ways that depression and despair are presented in Rossetti's poetry

	<b>AO1 – 3</b>	<b>AO5i</b>
Band 1 1-6	Narrative or paraphrase of LEL and other poems. Poor expression. <u>Little or no awareness of poetic techniques.</u>	<u>Possibly inappropriate choice of poems.</u> Assertion and irrelevance.
Band 2 7-10	<u>Basic grasp of LEL and chosen poems.</u> Straightforward accounts with some awareness of stylistic features.	Makes some use of keywords. <u>Poems chosen are appropriate.</u> <u>Simple comments on "depression and despair".</u>
Band 3 11-15	Coherent and organised response which <u>analyses the style of LEL and the selected poems.</u> Controlled expression with appropriate use of technical terms.	Addresses keywords and is <u>able to explore the ways in which the poems present depression and despair.</u>
Band 4 16-20	<u>Confident and perceptive analysis of LEL and the chosen poems.</u> Well-structured response with sophisticated expression.	Conceptual exploration which offers <u>illuminating and original views of the ways Rossetti presents depression and despair.</u>

**High Windows – Philip Larkin****Question 23**

Another poet has written that Larkin is “fascinated by change.”

How far do you feel that this view applies to the poems in *High Windows*?

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

**Focus**

Change fascination / two or three poems, whole text

**Key Words**

Fascinated by change, how far do you feel, view applies to the poems in *High Windows*

	<b>AO1 – 3</b>	<b>AO4</b>
Band 1 1-6	Narrative or paraphrase of the chosen poems. Weak expression. <u>Little or no grasp of Larkin’s style.</u>	Struggles to engage with keywords. Assertion. <u>Inappropriate selections.</u>
Band 2 7-10	Straightforward, accurate response at the surface of the poems. Adequate expression. <u>Basic awareness of Larkin’s style.</u>	Simple response to keywords. <u>Obvious choice of poems, debate not fully developed.</u>
Band 3 11-15	Shaped and relevant answer founded on secure knowledge of the poetry. Clear expression, <u>analyses Larkin’s style.</u>	Well-informed personal response. <u>Balanced consideration of given opinion, addresses “how far”, may suggest alternatives.</u>
Band 4 16-20	<u>Sophisticated analysis of Larkin’s poetry.</u> Mastery of text; fluent expression with wide vocabulary.	Overview of <i>High Windows</i> enables candidate to <u>explore change fascination within context of whole.</u> Confidence and insight.

**High Windows – Philip Larkin****Question 24**

‘Show Saturday’ (page 37) was a late addition to this collection. Larkin told a friend that “it will add bulk and roughage to *High Windows*.”

To what extent do you feel that, in terms of subject matter and style, ‘Show Saturday’ was an important addition to this collection?

**Focus**

‘Show Saturday’ / whole text

**Key Words**

To what extent do you feel, subject matter and style, important addition, bulk and roughage.

	<b>AO1 – 3</b>	<b>AO4</b>
Band 1 1-6	Narrative or paraphrase of the poem. Weak expression. <u>Little or no grasp of Larkin’s style.</u>	Struggles to engage with keywords. Assertion. <u>Inappropriate selections when attempting to establish whole text connections.</u>
Band 2 7-10	Straightforward, accurate response at the surface of the poem. Adequate expression. <u>Basic awareness of Larkin’s style.</u>	Simple response to keywords. <u>Obvious connections to other poems, debate not fully developed.</u>
Band 3 11-15	Shaped and relevant answer founded on secure knowledge of the poetry. Clear expression, <u>analyses Larkin’s style.</u>	Well-informed personal response. <u>Balanced consideration of ‘important addition’ opinion, addresses “to what extent”, may suggest alternatives.</u>
Band 4 16-20	<u>Sophisticated analysis of Larkin’s style and subject matter.</u> Mastery of text; fluent expression with wide vocabulary.	Overview of <i>High Windows</i> enables candidate to <u>explore ‘Show Saturday’ within context of whole.</u> Confidence and insight.

**Safe As Houses – U.A Fanthorpe****Question 25**

Fanthorpe has said of this collection: “It’s all about the risks that people take.”

How far do you agree that taking risks is an important theme in this collection?

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

**Focus**

Whole text, two or three poems / range more widely

**Key Words**

Taking risks, important theme, how far do you agree

	<b>AO1 – 3</b>	<b>AO4</b>
Band 1 1-6	Narrative or paraphrase of the poems. Weak expression. Few or no stylistic features identified.	<u>Struggles to engage with “taking risks”</u> . Assertion.
Band 2 7-10	Accounts of poems with some implicit relevance. Adequate expression. <u>Basic grasp of Fanthorpe’s poetic technique</u> .	Simple evaluation of “ <u>taking risks</u> ”. Aware of obvious contrasts. Begins to develop a debate.
Band 3 11-15	Shaped and relevant exploration, founded on secure understanding of Fanthorpe’s poems. Analyses language and style.	Detailed, balanced consideration of “ <u>the risks that people take</u> ”. Argument is supported by a range of <u>examples drawn from relevant poems</u> .
Band 4 16-20	Confident exploration featuring perceptive analysis and well-structured argument. Sophisticated expression.	Masterly consideration of “ <u>the risks that people take</u> ” featuring original response and <u>overview of <i>Safe As Houses</i></u> .

**Safe As Houses – U.A Fanthorpe****Question 26**

To what extent do you agree with the critic who wrote that “the poems in which Fanthorpe envisages the future are the most effective in the collection”?

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

You may wish to use either ‘Under the Motorway’ (page 42) or ‘Colophon’ (page 55) as the starting point for your answer.

**Focus**

Whole text, two or three poems / range more widely

**Key Words**

To what extent do you agree, Fanthorpe envisages the future, most effective in the collection

	<b>AO1 – 3</b>	<b>AO4</b>
Band 1 1-6	Narrative or paraphrase of chosen poems. Weak expression. <u>Little or no awareness of Fanthorpe’s style.</u>	<u>Struggles to engage with opinion</u> expressed in keywords. Mere assertion.
Band 2 7-10	Accounts of poems with some implicit relevance. Adequate expression. <u>Some awareness of Fanthorpe’s style.</u>	Superficial response to keywords. Aware of basic contrasts and comparisons: makes simple comments on the chosen poems.
Band 3 11-15	Well organised exploration of the poetry. Relevant response featuring secure textual understanding and clear expression.	Balanced consideration of the opinion: <u>explores relevant poems</u> and suggests alternatives as part of balanced argument.
Band 4 16-20	Confident and original exploration of the poetry. Sophisticated analysis of style. Cogent argument and mature expression.	Insight and overview enable candidate to make <u>illuminating observations on the ways these poems envisage the future.</u> Originality.

**The World’s Wife – Carol Ann Duffy****Question 27**

“The problem with *The World’s Wife* is that, having found one good joke, Duffy just tells it over and over again.”

How far do you agree with this assessment of *The World’s Wife*?

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, opinion expressed

**Key Words**

Problem is, one good joke, tells it over and over again, how far do you agree

	<b>AO1 - 3</b>	<b>AO4</b>
Band 1 1-6	Narrative or paraphrase. Poor expression. <u>Little or no awareness of Duffy’s poetic technique.</u>	Struggles to engage with keywords. Assertion.
Band 2 7-10	<u>Sensible choice of poems</u> , displaying basic engagement with the question. Adequate expression. <u>Some awareness of Duffy’s style.</u>	<u>Understands opinion and states a simple personal response.</u> May offer some obviously contrasting examples.
Band 3 11-15	Shaped and coherent response. <u>Secure knowledge of <i>The World’s Wife</i>; thoughtful analysis of Duffy’s technique.</u>	<u>Balanced consideration of opinion</u> , offering both support and alternatives. Well-informed, personal response.
Band 4 16-20	<u>Confident, sophisticated analysis of the poetry.</u> Well-structured argument displaying insight and overview.	Mature and perceptive response to opinion. <u>Overview of <i>The World’s Wife</i></u> enables candidate to reach well-informed, independent conclusion.



**The World's Wife – Carol Ann Duffy****Question 28**

Remind yourself of the last poem in *The World's Wife*: 'Demeter' (page 76).

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

**Focus**

'Demeter' / whole text

**Key Words**

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

	<b>AO1 - 3</b>	<b>AO4</b>
Band 1 1-6	Simple narrative of the poem. Weak expression. <u>Little or no awareness of Duffy as poet.</u>	Assertive response <u>gives little consideration to "appropriate"</u> .
Band 2 7-10	<u>Accurate account at the surface of the poem.</u> Implicit relevance. Adequate expression and basic awareness of style.	Simple personal response. May make <u>simple or obvious connections with the rest of <i>The World's Wife</i>.</u>
Band 3 11-15	<u>Well-organised exploration of this poem.</u> Secure textual knowledge; clear expression and line of argument.	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 4 16-20	<u>Confident, sophisticated analysis of this poem.</u> Well-structured argument displaying insight and overview.	<u>Illuminating consideration of the opinion, making perceptive connections with the rest of <i>The World's Wife</i>.</u> Insight and originality.

**Three Victorian Poets – ed. Ogborn****Question 29**

A leading twentieth century critic claimed that the Victorian poets were “mainly occupied with the creation of a dream world.”

Explore the ways that a dream world is created in the poems 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**

**Two** or **three** poems / whole selection, the Victorian dream world

**Key Words**

Explore the ways that a dream world is created.

	<b>AO1 – 3</b>	<b>AO5i</b>
Band 1 1-6	Narrative or paraphrase of poems. Poor expression. <u>Little or no awareness of poetic techniques.</u>	<u>Possibly inappropriate choice of poems.</u> Assertion and irrelevance.
Band 2 7-10	<u>Basic grasp of chosen poems.</u> Straightforward accounts with some awareness of stylistic features.	Makes some use of keywords. <u>Poems chosen are appropriate.</u> <u>Simple comments on “Victorian dream world”.</u>
Band 3 11-15	Coherent and organised response which <u>analyses the style of the selected poems.</u> Controlled expression with appropriate use of technical terms.	Addresses keywords and is <u>able to explore the Victorian dream worlds which the chosen poems present.</u>
Band 4 16-20	<u>Confident and perceptive analysis of the chosen poems.</u> Well-structured response with sophisticated expression.	Conceptual exploration which offers <u>illuminating and original views of Victorian poets’ dream world.</u>

**Three Victorian Poets – ed. Ogborn****Question 30**

Remind yourself of Tennyson’s ‘The Lady of Shalott’ (pages 20 – 25).

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

**Focus**

The Lady of Shalott

**Key Words**

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

	<b>AO1 – 3</b>	<b>AO5i</b>
Band 1 1-6	Narrative approach or paraphrase of the poem. Poor expression. <u>Little or no awareness of poetic technique.</u>	Assertion. Struggles to engage with the question. Little understanding of context.
Band 2 7-10	Basic grasp of <u>the poem</u> . General approach but mainly accurate. Adequate expression.	Simple engagement with <u>the ideas presented in the poem</u> . Basic grasp of <u>the way attitudes are reflected</u> .
Band 3 11-15	Relevant answer displaying <u>secure understanding of the poem</u> . Clear expression. Analyses poetic technique.	<u>Explores the connections between the poem and the context of Victorian ideas and attitudes.</u>
Band 4 16-20	Sophisticated, well-written analysis of the poem. Mastery of form, structure and language.	Confident and perceptive exploration of <u>the ways this poem presents Victorian attitudes and ideas.</u>

**The Whitsun Weddings – Philip Larkin****Question 31**

Another poet has written that Larkin is “fascinated by change.”

How far do you feel that this view applies 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**

Change fascination / whole text

**Key Words**

Fascinated by change, how far do you feel, view applies to the poems in *The Whitsun Weddings*

	<b>AO1 – 3</b>	<b>AO4</b>
Band 1 1-6	Narrative or paraphrase of the chosen poems. Weak expression. <u>Little or no grasp of Larkin’s style.</u>	Struggles to engage with keywords. Assertion. <u>Inappropriate selections.</u>
Band 2 7-10	Straightforward, accurate response at the surface of the poems. Adequate expression. <u>Basic awareness of Larkin’s style.</u>	Simple response to keywords. <u>Obvious choice of poems, debate not fully developed.</u>
Band 3 11-15	Shaped and relevant answer founded on secure knowledge of the poetry. Clear expression, <u>analyses Larkin’s style.</u>	Well-informed personal response. <u>Balanced consideration of given opinion, addresses “how far”, may suggest alternatives.</u>
Band 4 16-20	<u>Sophisticated analysis of Larkin’s poetry.</u> Mastery of text; fluent expression with wide vocabulary.	Overview of <i>Whitsun Weddings</i> enables candidate to <u>explore change fascination within context of whole.</u> <u>Confidence and insight.</u>

**The Whitsun Weddings – Philip Larkin****Question 32**

Remind yourself of ‘Mr Bleaney’.

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**

‘Mr Bleaney’ / whole text

**Key Words**

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

	<b>AO1 – 3</b>	<b>AO4</b>
Band 1 1-6	Narrative or paraphrase of the poem. Weak expression. <u>Little or no grasp of Larkin’s style.</u>	Struggles to engage with keywords. Assertion. <u>Inappropriate selections when attempting to establish whole text connections.</u>
Band 2 7-10	Straightforward, accurate response at the surface of the poem. Adequate expression. <u>Basic awareness of Larkin’s style.</u>	Simple response to keywords. <u>Obvious connections to other poems, debate not fully developed.</u>
Band 3 11-15	Shaped and relevant answer founded on secure knowledge of the poetry. Clear expression, <u>analyses Larkin’s style.</u>	Well-informed personal response. <u>Balanced consideration of key-to-collection opinion, addresses “to what extent”, may suggest alternatives.</u>
Band 4 16-20	<u>Sophisticated analysis of Larkin’s style and presentation of himself.</u> Mastery of text; fluent expression with wide vocabulary.	Overview of <i>The Whitsun Weddings</i> enables candidate to <u>explore Mr Bleaney within context of whole.</u> <u>Confidence</u> and insight.