



General Certificate of Education

English Literature 5741 *Specification A*

LTA3 Texts in Context

Mark Scheme

2006 examination – June series

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.

LTA3: Texts in Context

The Assessment Objectives

- Assessment in English Literature is unlike that in most other subjects where assessment objectives (AOs) 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

	A01	A02i	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	Candidates should be able to show detailed understanding of the ways in which choices of form, structure and language shape meanings
Band 4 16–20	<ul style="list-style-type: none"> technically accurate, mature style fluent use of an apt and varied vocabulary a cogent, well-structured argument accurate use of an appropriate, extensive critical vocabulary 	<ul style="list-style-type: none"> relevant and well-informed knowledge of text appreciable skills of analysis and synthesis range of ideas supported by close reading crucial aspects of a question clearly identified developed, sustained discussion some conceptual grasp 	<ul style="list-style-type: none"> analysis of the ways in which different kinds of form, structure and language shape 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 clear, developing line of argument supported by appropriate detailed reference to the text 	<ul style="list-style-type: none"> competent and increasingly detailed understanding of text a clear understanding of the question set increasing ability to evaluate and consider issues critically argument is supported by detailed reference to the text received ideas are satisfactorily assimilated and enhance the response to the text understands genre differences and characteristics 	<ul style="list-style-type: none"> recognition of and commentary on the features, form, structure and language which shape meaning detailed understanding of a writer's techniques and the impact of these on meaning
Band 2 7–10	<ul style="list-style-type: none"> some inaccuracies in written expression vocabulary sufficient to express less complicated ideas some basic critical vocabulary points supported by general reference to text 	<ul style="list-style-type: none"> general knowledge of text some engagement with text some key issues raised by question identified and understood appropriate but generalised evidence to support points some assimilation of received ideas aware of genre characteristics and differences 	<ul style="list-style-type: none"> some awareness of the importance of form, structure and language to the shaping of meaning awareness of implicit meanings and attitudes some general awareness of a writer's techniques and the impact of these on meaning
Band 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 ideas 	<ul style="list-style-type: none"> few (if any) form, structure or language features identified very limited (if any) discussion of how language shapes meaning

	A04	A05i
	Candidates should be able to articulate informed independent opinions and judgements, showing understanding of different interpretations of literary texts by different 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 4 16–20	<ul style="list-style-type: none"> grasp of the significance of differing critical positions confident judgement of text based upon an informed consideration of various possibilities 	<ul style="list-style-type: none"> detailed knowledge of relevant contextual factors with assessment of their importance specific, detailed and illuminating connections between text and context
Band 3 11–15	<ul style="list-style-type: none"> clear understanding of differing critical positions prepared to explore other ways of studying a text coherent, informed individual response to text, based on an understanding of appropriate detail 	<ul style="list-style-type: none"> increasingly detailed knowledge of relevant contextual factors or influences detailed connections between text and context
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 identifies and comments on points of interest in relation to social and cultural context
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

Section A**'Tis Pity She's a Whore – John Ford****Question 1**

Early seventeenth century plays often make striking use of visual effects to shock the audience.

Explore the ways Ford creates striking or shocking dramatic effects in *'Tis Pity She's a Whore*.

Focus

Ford's dramatic effects, whole text

Key Words

Explore the ways Ford creates, striking or shocking dramatic effects

AO1–3	AO5i	Marks and Bands
Simple narrative or general plot description, <u>possibly with slant on moments of drama</u> . Poor expression. Little grasp of language and style.	<u>Limited engagement with Ford's effects</u> . Assertion. Very basic or thin.	Band 1 0–6
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 dramatic effects. Selects some relevant points of interest. <u>May produce account-based treatment</u> .	Band 2 7–10
Relevant, well-structured answer which addresses all keywords. Clear, well-expressed argument featuring some stylistic analysis.	Explores dramatic effects through well-chosen textual detail. <u>Engages with Ford's attitudes and purposes</u> .	Band 3 11–15
Confident exploration, displaying insight and overview. Impressive critical vocabulary and consistently fluent expression.	Close reading of text enables candidate to <u>analyse Ford's dramatic effects with confidence</u> . Mastery of relevant textual detail.	Band 4 16–20

'Tis Pity She's a Whore – John Ford

Question 2

Remind yourself of Act I Scene i, from “Dispute no more in this...” to “...else I'll swear my fate's my god.”

In what ways does this opening scene prepare the audience for the rest of the play?

Focus

Act I Scene i / whole text

Key Words

In what ways, opening scene, prepares the audience, rest of the play

AO1–3	AO5i	Marks and Bands
Narrative or paraphrase. Weak expression. Pays little or no attention to language or style.	Very limited awareness of <u>how the scene might prepare the audience for later events</u> . Difficulty engaging with the question.	Band 1 0–6
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 2 7–10
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 3 11–15
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> .	Band 4 16–20

The School for Scandal* – Richard Brinsley Sheridan*Question 3**

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

Focus

Presentation of the generation gap, whole text

Key Words

Explore the ways, Sheridan presents, gap between generations, eighteenth century

AO1–3	AO5i	Marks and Bands
Simple narrative or general plot description, <u>possibly with slant on different generations</u> . Poor expression. Little grasp of language and style.	<u>Limited engagement with Sheridan’s presentation</u> . Assertion. Very basic, or thin, sketch of play’s generation gap elements.	Band 1 0–6
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 the generation gap. Selects some relevant points of interest. <u>May produce methodical, account-based treatment</u> .	Band 2 7–10
Relevant, well-structured answer which addresses all keywords. Clear, well-expressed argument featuring some stylistic analysis.	Explores presentation of generation gap through well-chosen textual detail. <u>Engages with Sheridan’s attitudes and intentions</u> .	Band 3 11–15
Confident exploration, displaying insight and overview. Impressive critical vocabulary and consistently fluent expression.	Close reading of text enables candidate to <u>analyse Sheridan’s presentation of generation gap with confidence</u> . Mastery of relevant textual detail.	Band 4 16–20

***The School for Scandal* – Richard Brinsley Sheridan**

Question 4

Remind yourself of the section of Act I Scene i which begins with the entrance of Mrs Candour at line 180 and continues to the end of the scene at line 381 (“...and you shall study sentiment.”)

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

In your answer, you should consider:

- the presentation of the main characters in this scene
- the dramatic effects Sheridan creates
- Sheridan’s references to eighteenth century manners and codes of behaviour.

Focus

Act I Scene i section / whole text

Key Words

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

AO1–3	AO5i	Marks and Bands
Narrative or paraphrase. Weak expression. Pays little or no attention to language or style.	Very limited awareness of how the text might reflect <u>Sheridan’s attitudes or eighteenth century manners</u> . Difficulty engaging with the question.	Band 1 0–6
Account-based but some implicit relevance. Adequate expression. General response to surface features.	May establish some obvious <u>features which connect this section to rest of the play</u> . Some simple comments on <u>Sheridan’s themes and eighteenth century manners</u> .	Band 2 7–10
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 section and the rest of the play</u> .	Band 3 11–15
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 section and whole text. <u>Confident analysis of Sheridan’s dramatic technique</u> .	Band 4 16–20

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

Using the character of Mr Kelvil as your starting point, explore the ways Wilde presents late nineteenth century political ideas in *A Woman of No Importance*.

Focus

Presentation of political ideas; whole text

Key Words

Explore the ways that Wilde presents, late nineteenth century political ideas, Mr Kelvil as starting point

AO1–3	AO5i	Marks and Bands
<u>Simple narrative.</u> Weak expression. No awareness of stylistic features.	Very limited awareness. Cannot engage with key words.	Band 1 0–6
Accurate response with some implicit relevance. Some <u>basic awareness of Wilde’s technique.</u> Adequate expression.	<u>Basic grasp of ways Wilde presents political ideas.</u> Aware of obvious and appropriate features. Simple examples show some awareness.	Band 2 7–10
Engaged 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 political ideas,</u> via a range of relevant, well-chosen examples.	Band 3 11–15
Confident exploration of the question, addressing keywords with assurance. Sophisticated expression and analysis.	Illuminating and original response: <u>mastery of Wilde’s dramatic technique; explores presentation of political ideas with confidence.</u>	Band 4 16–20

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

Question 6

Remind yourself of the conversation between Gerald and Mrs Arbuthnot which begins at line 104 of Act IV (“Mother, I have just written to him”) and ends at line 265 (“It is your duty”): pages 93–100 in the New Mermaids edition.

Wilde omitted much of this section from the Lord Chamberlain’s copy of *A Woman of No Importance* in order to ensure that the play would be granted a performance licence.

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

In your answer, you should consider:

- the presentation of Gerald and Mrs Arbuthnot
- the dramatic effects Wilde creates
- the ways in which a late nineteenth century audience might have responded to this section.

Focus

Act IV section (pages 93–100) / whole text

Key Words

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

AO1–3	AO5i	Marks and Bands
Simple narrative or paraphrase. Weak expression. Little or no engagement with language features.	Very little awareness. Struggles to engage with key words.	Band 1 0–6
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 2 7–10
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 creates dramatic effects in this section and how the audience might have responded</u> .	Band 3 11–15
<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> .	Band 4 16–20

All My Sons – Arthur Miller**Question 7**

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

Focus

Given view / whole text

Key Words

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

AO1–3	AO4	Marks and Bands
Simple narrative or character description. Limited vocabulary. <u>Little or no awareness of Miller as playwright.</u>	<u>Little or no engagement with given claim.</u> Assertive personal response.	Band 1 0–6
Accurate account or character sketches with implicit relevance. Adequate expression. <u>Basic awareness of Miller’s technique.</u>	Some <u>simple response to given claim.</u> Some personal engagement. <u>Basic response to “to what extent?”</u>	Band 2 7–10
Coherent and relevant answer based on secure understanding of the text. <u>Analyses Miller’s presentation of the generation gap.</u>	<u>Addresses keywords and evaluates given claim</u> as part of a well-informed personal response. Good use of supporting detail.	Band 3 11–15
Confident analysis, featuring close reading and well-developed argument. Fluent expression with telling vocabulary.	Sophisticated, conceptual <u>exploration of the play’s presentation of the generation gap which considers critic’s claim</u> and also offers independent, original response.	Band 4 16–20

All My Sons – Arthur Miller

Question 8

Remind yourself of the dialogue between Chris and Ann towards the end of Act One, beginning at “Drink your tea, Casanova” and ending at “I’m going to make a fortune for you!” (pages 119–122 in the Penguin Classics edition).

How far do you agree with the view that this dialogue is the key to the audience’s understanding of the character of Chris?

Focus

Given dialogue, presentation of Chris, opinion expressed

Key Words

How far do you agree, this dialogue is the key, audience’s understanding of Chris’ character

AO1–3	AO4	Marks and Bands
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 1 0–6
Accurate account of the section with some implicit relevance. Adequate expression. <u>Basic grasp of Miller’s dramatic technique.</u>	Straightforward response to key words. <u>Acknowledges opinion and constructs a simple debate.</u>	Band 2 7–10
<u>Relevant critical evaluation of the section and its presentation of Chris,</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 key words. May offer alternatives.	Band 3 11–15
Confident <u>analysis of the section and the way it presents Chris.</u> Sophisticated expression with wide critical vocabulary.	<u>Confident exploration of the opinion;</u> a persuasively argued response. Addresses key words with assurance.	Band 4 16–20

Comedians – Trevor Griffiths**Question 9**

“Loyal and decent, Ged is the character who invites most sympathy from the audience.”

To what extent do you agree with this assessment of Griffiths’ presentation of Ged Murray?

Focus

Given opinion, presentation of Ged / whole text

Key Words

To what extent do you agree, loyal and decent, invites most sympathy from the audience

AO1–3	AO4	Marks and Bands
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 1 0–6
Accurate Ged sketch with some implicit relevance. Adequate expression. <u>Basic awareness of Griffiths’ dramatic technique.</u>	Straightforward response to key words. Simple personal engagement, <u>taking some account of critic’s opinion.</u>	Band 2 7–10
Relevant critical evaluation founded on secure textual knowledge. Some <u>analysis of the presentation of Ged.</u>	<u>Thoughtful consideration of given opinion,</u> addressing key words. Well-informed personal response enhances answer. May suggest alternatives.	Band 3 11–15
Perceptive and well-argued answer featuring <u>sophisticated analysis of Griffiths’ presentation of Ged.</u> Fluent expression with wide vocabulary.	<u>Confident exploration of given opinion.</u> Original and illuminating personal response is supported by well-chosen textual detail.	Band 4 16– 20

Comedians – Trevor Griffiths

Question 10

Remind yourself of the dialogue between Price and Waters towards the end of Act Three, beginning at “The truth. Can I say...look, I wanna say something” and ending at “We’ve gotta get deeper than hate. Hate’s no help” (pages 63–65 in the Faber edition).

How far do you agree with the view that this dialogue is the key to the audience’s understanding of Waters’ character?

Focus

Given claim, presentation of Waters’ character

Key Words

How far do you agree, this dialogue is the key, audience’s understanding, Waters’ character

AO1–3	AO4	Marks and Bands
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 1 0–6
Account-based approach with some implicit relevance. Adequate expression. <u>Basic awareness of Griffiths’ dramatic technique and characterisation.</u>	Straightforward response to key words. Simple personal engagement, <u>taking some account of critic’s opinion.</u>	Band 2 7–10
Relevant critical evaluation founded on secure textual knowledge. Some <u>analysis of the presentation of Waters.</u>	<u>Thoughtful consideration of given opinion,</u> addressing key words. Well-informed personal response enhances answer.	Band 3 11–15
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 given idea.</u> Original and illuminating personal response is supported by well-chosen textual detail.	Band 4 16–20

Making History – Brian Friel**Question 11**

How far do you agree with the view that “O’Donnell’s only dramatic function in *Making History* is to provide comic relief”?

Focus

Given view / presentation of O’Donnell

Key Words

How far do you agree, O’Donnell’s only dramatic function, provide comic relief

AO1–3	AO4	Marks and Bands
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 given opinion.</u> Personal response is mere assertion.	Band 1 0–6
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 key words.</u> Some use of the text to support simple, accurate personal response.	Band 2 7–10
Coherent and relevant answer. Clear expression. <u>Analyses Friel’s presentation of O’Donnell.</u>	<u>Considers given view as part of well-informed personal response.</u> Balanced discussion with clear line of argument. May suggest alternatives.	Band 3 11–15
Confident analysis, featuring close reading and well-developed argument. Sophisticated expression with wide vocabulary.	<u>Sophisticated exploration of the given view and Friel’s presentation of O’Donnell.</u> Independent and original response.	Band 4 16–20

Making History – Brian Friel

Question 12

Remind yourself of O’Neill’s long speech about his time in England on pages 34 and 35 of the Faber edition (from “I’m remembering Sir Henry Sidney...” to “But all that is of no interest to anybody but myself”).

To what extent do you agree with the idea that this speech is the key to the audience’s understanding of O’Neill’s character?

Focus

Given section / presentation of O’Neill

Key Words

This speech is the key, audience’s understanding of O’Neill’s character, to what extent do you agree

AO1–3	AO4	Marks and Bands
Narrative account. Little or no clear line of argument. <u>Cannot engage with Friel’s presentation of O’Neill’s character.</u>	Assertive personal response. Muddled; difficulty in engaging with the question.	Band 1 0–6
General account of the section with some implicit relevance. Adequate expression. <u>Basic grasp of Friel’s dramatic technique.</u>	Straightforward response to key words. Some simple personal response to <u>the way O’Neill is presented here.</u>	Band 2 7–10
Shaped and relevant response with clear, coherent expression. Secure knowledge of section and <u>analysis of Friel’s presentation of O’Neill.</u>	Balanced, well-argued answer which <u>considers the given assessment of the presentation of O’Neill.</u> Thoughtful personal response.	Band 3 11–15
<u>Confident exploration of the section and the presentation of O’Neill.</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>	Band 4 16–20

Section B***The Miller's Prologue and Tale* – Geoffrey Chaucer****Question 13**

Old men with young wives are common characters in medieval literature.

Explore the ways Chaucer presents John the carpenter in *The Miller's Tale*.

Focus

Whole text / presentation of John

Key Words

Explore the ways Chaucer presents John the carpenter

AO1–3	AO5i	Marks and Bands
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 1 0–6
Accurate, though generalised, character sketch but no real analysis. Adequate expression. <u>Basic grasp of Chaucer's poetic technique.</u>	<u>Some basic ideas about John's role within the tale</u> ; simple points within given context.	Band 2 7–10
Relevant answer displaying secure understanding of the text. Clear expression. <u>Analyses Chaucer's poetic technique.</u>	<u>Focused on Chaucer's presentation of John.</u> Addresses key words in a well-informed manner. <u>The 14th century context used to good effect.</u>	Band 3 11–15
Sophisticated analysis founded on mastery of text. Cogent argument with mature expression.	A confident exploration of the <u>presentation of the carpenter within the 14th century context.</u> Impressive use of <u>detail</u> from the text.	Band 4 16–20

The Miller’s Prologue and Tale – Geoffrey Chaucer

Question 14

Remind yourself of lines 680–746 (from “He cogheth first, and knokketh therwithal” to “This tale is doon, and God save al the rowte!”).

In what ways does this section form an appropriate ending to *The Miller’s Prologue and Tale*?

Focus

Lines 680–746 / whole text

Key Words

In what ways, appropriate ending

AO1–3	AO5i	Marks and Bands
Paraphrase of passage, description of events. Unassimilated notes. Poor expression.	Struggles to engage. Assertion.	Band 1 0–6
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.</u>	Band 2 7–10
Clear understanding of text and question. Controlled expression and coherent argument. <u>Analyses detail 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 3 11–15
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.</u>	Band 4 16–20

Selected Poems – The Brontës**Question 15**

In her introduction to the first edition of Emily Brontë’s selected poetry, Charlotte Brontë wrote that “Liberty was the breath of Emily’s nostrils.”

Explore the ways that this wild, independent aspect of Emily’s personality is reflected in her poetry.

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

Focus

Emily Brontë / two or three poems

Key Words

Wild, independent, explore the ways, reflected in her poetry,

AO1–3	AO5i	Marks and Bands
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 1 0–6
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 character is reflected in Emily’s writing</u> .	Band 2 7–10
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 “wild, independent”</u> .	Band 3 11–15
Sophisticated, well-written analysis of the poetry. Mastery of form, structure and language.	Confident and perceptive exploration of <u>the ways chosen poems reflect Emily’s character</u> .	Band 4 16–20

Selected Poems – The Brontës

Question 16

Many of the Brontës’ early poems belong to their imaginary sagas of Gondal and Angria.

Explore the ways that the Brontës present fantasy worlds.

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

Focus

Gondal and Angria poems

Key Words

Explore the ways, Brontës present, fantasy worlds.

AO1–3	AO5i	Marks and Bands
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 1 0–6
<u>Basic grasp of chosen poems.</u> Straightforward accounts with some awareness of stylistic features.	Makes some use of key words. <u>Poems chosen are appropriate.</u> <u>Simple comments on the fantasy world.</u>	Band 2 7–10
Coherent and organised response which <u>analyses the style of the selected poems.</u> Controlled expression with appropriate use of technical terms.	Addresses key words and is <u>able to explore the ways in which the poems present Gondal and Angria.</u>	Band 3 11–15
<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 the ways the Brontës present fantasy worlds.</u>	Band 4 16–20

Selected Poems – Thomas Hardy**Question 17**

Hardy wrote at a time when many people began to experience religious doubts.

Explore the ways Hardy presents ideas about religion 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 ‘The Oxen’ (page 66) as the starting point for your answer.

Focus

Two or three poems / whole text

Key Words

Explore the ways, Hardy presents, ideas about religion

AO1–3	AO5i	Marks and Bands
<u>Simple paraphrase of poems.</u> Limited vocabulary. Struggles to identify stylistic features.	Struggling to choose appropriate poems for the given context. Assertive.	Band 1 0–6
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 key words.</u>	Band 2 7–10
Poetry analysed within shaped and coherent response. <u>Secure knowledge and understanding of Hardy’s poetry.</u>	Purposeful exploration of <u>the ways religion is presented in a relevant selection of poems.</u>	Band 3 11–15
<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 ideas about religion.</u> Detailed knowledge.	Band 4 16–20

Selected Poems – Thomas Hardy

Question 18

Explore the ways Hardy presents his relationship with his first wife in his poetry.

You may wish to use **two** or **three** of the *Poems of 1912–13* (pages 49–60) as the basis of your answer **or** range more widely through the selection.

Focus

Hardy’s relationship with his first wife, **two** or **three** poems / range more widely

Key Words

Explore the ways Hardy presents, relationship with his first wife

AO1–3	AO5i	Marks and Bands
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 1 0–6
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 the relationship is presented in the poems</u> .	Band 2 7–10
Well-structured and engaged response with clear expression. <u>Analyses Hardy’s poetic technique</u> .	Secure understanding of <u>how the relationship is presented</u> through the poems. May consider <u>a variety of Hardy’s approaches</u> .	Band 3 11–15
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 presents this relationship in his poetry</u> . Insight.	Band 4 16–20

High Windows – Philip Larkin**Question 19**

A recent study of 1950s writers included Larkin among the “Angry Young Men”.

To what extent does *High Windows* suggest that Larkin was still angry in 1974?

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

Focus

Larkin’s anger / two or three poems, whole text

Key Words

Still angry, to what extent does *High Windows* suggest

AO1–3	AO4	Marks and Bands
Narrative or paraphrase of the chosen poems. Weak expression. <u>Little or no grasp of Larkin’s style.</u>	Struggles to engage with key words. Assertion. <u>Inappropriate selections.</u>	Band 1 0–6
Straightforward, accurate response at the surface of the poems. Adequate expression. <u>Basic awareness of Larkin’s style.</u>	Simple response to key words. <u>Obvious choice of poems, debate not fully developed, may simply agree with given view.</u>	Band 2 7–10
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 “to what extent”, may suggest alternatives.</u>	Band 3 11–15
<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 idea of continuing anger. Confidence and insight.</u>	Band 4 16–20

High Windows – Philip Larkin

Question 20

Remind yourself of the first poem in *High Windows*: ‘To the Sea’.

How far do you agree with the view that, in terms of subject matter and style, this poem is an effective introduction to the whole collection?

Focus

‘To the Sea’ / whole text

Key Words

How far do you agree, subject matter and style, effective introduction to the whole collection.

AO1–3	AO4	Marks and Bands
Narrative or paraphrase of the poem. Weak expression. <u>Little or no grasp of Larkin’s style.</u>	Struggles to engage with key words. Assertion. <u>Inappropriate selections when attempting to establish whole text connections.</u>	Band 1 0–6
Straightforward, accurate response at the surface of the poem. Adequate expression. <u>Basic awareness of Larkin’s style.</u>	Simple response to key words. <u>Obvious connections to other poems, debate not fully developed.</u>	Band 2 7–10
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 ‘effective introduction to whole collection’ view, addresses “how far”, may suggest alternatives.</u>	Band 3 11–15
<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 ‘To the Sea’ within context of whole.</u> <u>Confidence and insight.</u>	Band 4 16–20

Beowulf – Seamus Heaney**Question 21**

“Modern readers will find Beowulf an impossibly perfect hero.”

How far do you agree with this opinion of the way Heaney presents Beowulf?

Focus

Presentation of Beowulf / given opinion

Key Words

An impossibly perfect hero, Heaney presents, how far do you agree

AO1–3	AO4	Marks and Bands
Narrative of the poem or thin character description. Weak expression. Few or no stylistic features identified.	<u>Struggles to engage with “impossibly perfect hero”</u> . Assertion.	Band 1 0–6
Account of poem or Beowulf sketch with some implicit relevance. Adequate expression. <u>Basic grasp of Heaney’s poetic technique</u> .	Simple response to “ <u>impossibly perfect hero</u> ”. Aware of obvious contrasts. Begins to develop a debate.	Band 2 7–10
Shaped and relevant exploration, founded on secure understanding of Heaney’s poem. Analyses language and style.	Detailed, balanced consideration of “ <u>impossibly perfect hero</u> ”. Argument is supported by a range of <u>examples drawn from across the poem</u> .	Band 3 11–15
Confident exploration featuring perceptive analysis and well-structured argument. Sophisticated expression.	Masterly consideration of “ <u>impossibly perfect hero</u> ” featuring original response and <u>overview of Beowulf</u> .	Band 4 16–20

Beowulf – Seamus Heaney

Question 22

Remind yourself of the first 52 lines of *Beowulf*, from “So. The Spear-Danes in days gone by...” on page 3 to “...knows for certain who salvaged that load” on page 4.

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 whole poem?

Focus

First 52 lines / whole text

Key Words

To what extent do you agree, subject matter and style, effective introduction to the whole poem

AO1–3	AO4	Marks and Bands
Narrative or paraphrase of given section. Weak expression. <u>Little or no awareness of Heaney’s style.</u>	<u>Struggles to engage with opinion</u> expressed in key words. Mere assertion.	Band 1 0–6
Account of section with some implicit relevance. Adequate expression. <u>Some awareness of Heaney’s style.</u>	Superficial response to key words. Aware of basic contrasts and comparisons: makes simple comments on given section of the poem.	Band 2 7–10
Well organised exploration of the poetry. Relevant response featuring secure textual understanding and clear expression.	Engaged consideration of the opinion: <u>explores given section of poem</u> as part of balanced argument.	Band 3 11–15
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 this section is an effective introduction to the poem.</u> Originality.	Band 4 16–20

The World's Wife* – Carol Ann Duffy*Question 23**

A male critic told Duffy that he “felt threatened” by the poems in *The World's Wife*.

How far do you feel that these are threatening poems?

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

Threatening poems, how far do you feel

AO1–3	AO4	Marks and Bands
Narrative or paraphrase. Poor expression. <u>Little or no awareness of Duffy's poetic technique.</u>	Struggles to engage with key words. Assertion.	Band 1 0–6
<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 2 7–10
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 3 11–15
<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.	Band 4 16–20

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

Question 24

Remind yourself of ‘Mrs Quasimodo’ (page 34).

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

Focus

‘Mrs Quasimodo’ / whole text

Key Words

How far do you agree, subject matter and style, key to the whole collection

AO1–3	AO4	Marks and Bands
Simple narrative of the poem. Weak expression. <u>Little or no awareness of Duffy as poet.</u>	Assertive response, <u>gives little consideration to “key to the whole collection”.</u>	Band 1 0–6
<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>straightforward or obvious connections with the rest of <i>The World’s Wife</i>.</u>	Band 2 7–10
<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 and offers own ideas. Thoughtful links to the rest of <i>The World’s Wife</i>.</u>	Band 3 11–15
<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.	Band 4 16–20