



General Certificate of Education

English Literature 6741 *Specification A*

LTA4 Texts in Time

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.

LTA4: Texts in Time

- In this unit, the weightings of the assessment objectives (AOs) are:

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

How to use the grids and the marking scheme

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

MARKING GRID FOR A LEVEL ENGLISH LITERATURE 6741

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

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

Section A

Othello – William Shakespeare

Question 1

“Shakespeare has presented Desdemona as a complex character.”

“It is Desdemona’s naivety that seals her fate.”

How do **you** respond to these different views of Desdemona?

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

AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	Marks and Bands
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • <u>Limited understanding or attention to views in question on Desdemona.</u> • <u>Own response is simple or/and irrelevant to the question.</u> 	Band 1 0–6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • <u>Begins to understand and support one or part of the two views on Desdemona in the question.</u> • Though <u>own view is sometimes assertive</u>, it is often <u>supported by relevant, general reference to the text.</u> 	Band 2 7–10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • <u>Understands and responds to the two views on Desdemona.</u> • Expresses own view <u>tentatively</u>, with some <u>specific support</u> from text through <u>occasional quotation and echoes of relevant scenes.</u> 	Band 3 11–15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Mature understanding of the differences in the two views on Desdemona.</u> • Own view is <u>exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer.</u> 	Band 4 16–20

Othello – William Shakespeare**Question 2**

“Who is the character the audience love? Iago, of course.”

“Iago repels us because he is the personification of evil in the play.”

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

What is **your** response to Iago?

AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	Marks and Bands
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • <u>Limited understanding or attention to the views on Iago in the question.</u> • <u>Own view is simple or/and irrelevant to the question.</u> 	Band 1 0–6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • <u>Begins to understand and support one or part of the two views on Iago in the question.</u> • Though <u>own view is sometimes assertive</u>, it is often <u>supported by relevant, general reference to the text.</u> 	Band 2 7–10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • <u>Understands and responds to the two views on Iago in the question.</u> • Expresses own view <u>tentatively</u>, with some <u>specific support</u> from text through <u>occasional quotation and echoes of relevant scenes.</u> 	Band 3 11–15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Mature understanding of the differences in the two views on Iago in the question.</u> • Own view is <u>exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer.</u> 	Band 4 16–20

Measure for Measure – William Shakespeare**Question 3**

“Act 5 is the perfect ending for *Measure for Measure*.”

“Act 5 leaves the audience utterly bewildered about what Shakespeare’s message is.”

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

What is **your** opinion of the appropriateness of the ending?

AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	Marks and Bands
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • <u>Limited understanding or attention to the views in question on Act 5.</u> • <u>Own view is simple or/and irrelevant to the question.</u> 	Band 1 0–6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • <u>Begins to understand and support one or part of the two views in the question on Act 5.</u> • Though <u>own view is sometimes assertive</u>, it is often <u>supported by relevant, general reference to the text.</u> 	Band 2 7–10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • <u>Understands and responds to the two views on Act 5 in the question.</u> • Expresses own view <u>tentatively</u>, with some <u>specific support</u> from text through <u>occasional quotation and echoes of relevant scenes.</u> 	Band 3 11–15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Mature understanding of the differences in the two views on Act 5 in the question.</u> • Own view is <u>exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer.</u> 	Band 4 16–20

Measure for Measure – William Shakespeare**Question 4**

“In his representation of Angelo, Shakespeare wishes to show how power corrupts.”

“An audience feels pity for Angelo as he is purposely set up by the Duke to test his virtue.”

How do **you** respond to these different views of Angelo?

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

AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	Marks and Bands
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • <u>Limited understanding or attention to the views in question on Angelo.</u> • <u>Own view is simple or/and irrelevant to the question.</u> 	Band 1 0–6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • <u>Begins to understand and support one or part of the two views in the question on Angelo.</u> • Though <u>own view is sometimes assertive</u>, it is often <u>supported by relevant, general reference to the text.</u> 	Band 2 7–10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • <u>Understands and responds to the two views in question on Angelo.</u> • Expresses own view <u>tentatively</u>, with some <u>specific support</u> from text through <u>occasional quotation and echoes of relevant scenes.</u> 	Band 3 11–15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Mature understanding of the differences in the two views in the question on Angelo.</u> • Own view is <u>exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer.</u> 	Band 4 16–20

The Winter's Tale – William Shakespeare**Question 5**

“Leontes is an unsympathetic character who fails to move the audience.”

“We understand and emotionally engage with the character Leontes.”

How far do **you** agree with each of these views about the character?

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

AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	Marks and Bands
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • <u>Limited understanding or attention to the views in question on Leontes.</u> • <u>Own view is simple or/and irrelevant to the question.</u> 	Band 1 0–6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • <u>Begins to understand and support one or part of the two views in the question on Leontes.</u> • Though <u>own view is sometimes assertive</u>, it is often <u>supported by relevant, general reference to the text.</u> 	Band 2 7–10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • <u>Understands and responds to the two views in question on Leontes.</u> • Expresses own view <u>tentatively</u>, with some <u>specific support</u> from text through <u>occasional quotation and echoes of relevant scenes.</u> 	Band 3 11–15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Mature understanding of the differences in the two views in the question on Leontes.</u> • Own view is <u>exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer.</u> 	Band 4 16–20

The Winter's Tale – William Shakespeare**Question 6**

“The play is structurally flawed, falling into two distinct halves separated by sixteen years.”

“The two halves of the play are skilfully linked by the playwright.”

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

What is **your** opinion of the ways in which Shakespeare structures the play?

AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	Marks and Bands
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • <u>Limited understanding or attention to the views in question on two halves.</u> • <u>Own view is simple or/and irrelevant to the question.</u> 	Band 1 0–6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • <u>Begins to understand and support one or part of the two views in the question on two halves.</u> • Though <u>own view is sometimes assertive</u>, it is often <u>supported by relevant, general reference to the text.</u> 	Band 2 7–10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • <u>Understands and responds to the two views in question on two halves.</u> • Expresses own view <u>tentatively</u>, with some <u>specific support</u> from text through <u>occasional quotation and echoes of relevant scenes.</u> 	Band 3 11–15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Mature understanding of the differences in the two views in question on two halves.</u> • Own view is <u>exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer.</u> 	Band 4 16–20

Edward II – Christopher Marlowe**Question 7**

“It is impossible to avoid the issue of homosexuality in the play.”

“The relationship between Edward and Gaveston is no more than a deep male friendship.”

How do **you** respond to these different views of the relationship between Edward and Gaveston?

What is **your** opinion of the ways Marlowe presents this relationship?

AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	Marks and Bands
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • <u>Limited understanding or attention to views in question on relationship.</u> • <u>Own view is simple or/and irrelevant</u> to the question. 	Band 1 0–6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • <u>Begins to understand and support one or part of the two views in the question on relationship.</u> • Though <u>own view is sometimes assertive</u>, it is often <u>supported by relevant, general reference to the text.</u> 	Band 2 7–10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • <u>Understands and responds to the two views in question on relationship.</u> • Expresses own view <u>tentatively</u>, with some <u>specific support</u> from text through <u>occasional quotation and echoes of relevant scenes.</u> 	Band 3 11–15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Mature understanding of the differences in the two views in question on relationship.</u> • Own view is <u>exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer.</u> 	Band 4 16–20

Edward II – Christopher Marlowe**Question 8**

“For much of the play the action seems meandering and directionless.”

“Marlowe structures his play carefully, reflecting the escalating power struggle.”

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

What is **your** opinion of the ways in which Marlowe structures the play?

AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	Marks and Bands
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • <u>Limited understanding or attention to the views in question on structure.</u> • <u>Own view is simple or/and irrelevant to the question.</u> 	Band 1 0–6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • <u>Begins to understand and support one or part of the two views in the question on structure.</u> • Though <u>own view is sometimes assertive</u>, it is often <u>supported by relevant, general reference to the text.</u> 	Band 2 7–10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • <u>Understands and responds to the two views in question on structure.</u> • Expresses own view <u>tentatively</u>, with some <u>specific support</u> from text through <u>occasional quotation and echoes of relevant scenes.</u> 	Band 3 11–15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Mature understanding of the differences in the two views in question on structure.</u> • Own view is <u>exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer.</u> 	Band 4 16–20

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

“The Duchess is no more than a sexually immoral character.”

“The Duchess is a highly complex and sympathetic character.”

How do **you** respond to these different views of the Duchess?

What is **your** opinion of the ways Webster presents the Duchess?

AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	Marks and Bands
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • <u>Limited understanding or attention to the views in question on Duchess.</u> • <u>Own view is simple or/and irrelevant to the question.</u> 	Band 1 0–6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • <u>Begins to understand and support one or part of the two views in the question on the Duchess.</u> • Though <u>own view is sometimes assertive</u>, it is often <u>supported by relevant, general reference to the text.</u> 	Band 2 7–10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • <u>Understands and responds to the two views in question on the Duchess.</u> • Expresses own view <u>tentatively</u>, with some <u>specific support</u> from text through <u>occasional quotation and echoes of relevant scenes.</u> 	Band 3 11–15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Mature understanding of the differences in the two views in question on the Duchess.</u> • Own view is <u>exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer.</u> 	Band 4 16–20

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

“The ending of the play is a dramatic disappointment.”

“At the end of the play the audience is left feeling satisfied that justice has been done.”

How does the text of the play support both opinions?

What is **your** response to the ending of the play?

AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	Marks and Bands
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • <u>Limited understanding or attention to the views in question on the ending.</u> • <u>Own view is simple or/and irrelevant to the question.</u> 	Band 1 0–6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • <u>Begins to understand and support one or part of the two views in the question on the ending.</u> • Though <u>own view is sometimes assertive</u>, it is often <u>supported by relevant, general reference to the text.</u> 	Band 2 7–10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • <u>Understands and responds to the two views in question on the ending.</u> • Expresses own view <u>tentatively</u>, with some <u>specific support</u> from text through <u>occasional quotation and echoes of relevant scenes.</u> 	Band 3 11–15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Mature understanding of the differences in the two views in question on the ending.</u> • Own view is <u>exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer.</u> 	Band 4 16–20

The Alchemist – Ben Jonson**Question 11**

“Above all, this play is a comedy of manners.”

“At the heart of this play is savage, social satire.”

How far do **you** agree with each of these opinions?

How would **you** define Jonson’s comic purposes?

AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	Marks and Bands
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • <u>Limited understanding or attention to the views in question on use of genre.</u> • <u>Own view is simple or/and irrelevant to the question.</u> 	Band 1 0–6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • <u>Begins to understand and support one or part of the two views in the question on use of genre.</u> • Though <u>own view is sometimes assertive</u>, it is often <u>supported by relevant, general reference to the text.</u> 	Band 2 7–10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • <u>Understands and responds to the two views in question on use of genre.</u> • Expresses own view <u>tentatively</u>, with some <u>specific support</u> from text through <u>occasional quotation and echoes of relevant scenes.</u> 	Band 3 11–15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Mature understanding of the differences in the two views in question on use of genre.</u> • Own view is <u>exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer.</u> 	Band 4 16–20

The Alchemist – Ben Jonson**Question 12**

“The ending of the play is dramatically unsatisfying.”

“The audience is satisfied that, at the end of the play, all the characters have their just deserts.”

How do **you** respond to these different views of the ending of the play?

What is **your** opinion of the appropriateness of the ending?

AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	Marks and Bands
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • <u>Limited understanding or attention to the views in the question on the ending.</u> • <u>Own view is simple or/and irrelevant</u> to the question. 	Band 1 0–6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • <u>Begins to understand and support one or part of the two views in the question on the ending.</u> • Though <u>own view is sometimes assertive</u>, it is often <u>supported by relevant, general reference to the text.</u> 	Band 2 7–10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • <u>Understands and responds to the two views in question on the ending.</u> • Expresses own view <u>tentatively</u>, with some <u>specific support</u> from text through <u>occasional quotation and echoes of relevant scenes.</u> 	Band 3 11–15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Mature understanding of the differences in the two views in question on the ending.</u> • Own view is <u>exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer.</u> 	Band 4 16–20

Section B

The Prelude, Books 9 and 10 – William Wordsworth

Question 13

“I loiter’d...”

Using this extract from *Book 9* as a starting point, consider the ways Wordsworth describes his development as a patriot in *Books 9 and 10*.

Context: Wordsworth’s patriotic development

AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary text and study.	Marks and Bands
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and vocabulary. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • <u>Limited understanding</u> of the <u>context in the question</u>. • <u>Irrelevant context/notes</u>. 	Band 1 0–6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> • <u>Begins to understand the significance</u> of the <u>context in the question</u>. • <u>Books/evidence generally appropriate</u> for context in question. 	Band 2 7–10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • <u>Understands the significance</u> of the <u>context in the question</u>. • <u>Books/evidence well chosen</u> for context in question. 	Band 3 11–15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Confident evaluation</u> of the <u>significance</u> of the context in question. • <u>Books/evidence confidently chosen</u> for context in question with <u>frequent quotations embedded in answer</u>. 	Band 4 16–20

The Prelude, Books 9 and 10 – William Wordsworth**Question 14**

How effectively does Wordsworth express his disgust at what is happening in France?

Context: Wordsworth's disgust at events in France

AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary text and study.	Marks and Bands
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and vocabulary. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • <u>Limited understanding</u> of the <u>context in the question</u>. • <u>Irrelevant context/notes</u>. 	Band 1 0–6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> • <u>Begins to understand the significance of the context in the question</u>. • <u>Books/evidence generally appropriate</u> for context in question. 	Band 2 7–10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • <u>Understands the significance of the context in the question</u>. • <u>Books/evidence well chosen</u> for context in question. 	Band 3 11–15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Confident evaluation</u> of the <u>significance of the context in question</u>. • <u>Books/evidence confidently chosen</u> for context in question with <u>frequent quotations embedded in answer</u>. 	Band 4 16–20

Songs of Innocence and of Experience* – William Blake*Question 15**

How does Blake portray his ideal world in *Songs of Innocence and of Experience*?

Context: Blake's ideal world

AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary text and study.	Marks and Bands
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and vocabulary. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • <u>Limited understanding</u> of the context in the question. • <u>Irrelevant context/notes.</u> 	Band 1 0–6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> • <u>Begins to understand the significance</u> of the context in the question. • <u>Songs/evidence generally appropriate</u> for context in question. 	Band 2 7–10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • <u>Understands the significance</u> of the context in the question. • <u>Songs/evidence well chosen</u> for context in question. 	Band 3 11–15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Confident evaluation</u> of the significance of the context in question. • <u>Songs/evidence confidently chosen</u> for context in question with <u>frequent quotations embedded in answer.</u> 	Band 4 16–20

Songs of Innocence and of Experience* – William Blake*Question 16**

How does Blake expose corruption at the end of the eighteenth century in his *Songs of Innocence and of Experience*?

Context: Blake's view of late 18th Century corruption

AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary text and study.	Marks and Bands
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and vocabulary. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • <u>Limited understanding of the context in the question.</u> • <u>Irrelevant context/notes.</u> 	Band 1 0–6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> • <u>Begins to understand the significance of the context in the question.</u> • <u>Songs/evidence generally appropriate</u> for context in question. 	Band 2 7–10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • <u>Understands the significance of the context in the question.</u> • <u>Songs/evidence well chosen</u> for context in question. 	Band 3 11–15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Confident evaluation of the significance of the context in question.</u> • <u>Songs/evidence confidently chosen</u> for context in question with <u>frequent quotations embedded in answer.</u> 	Band 4 16–20

Don Juan (Cantos 1–4) – Lord Byron**Question 17**

“And the sad truth which hovers o’er my desk
Turns what was once romantic to burlesque.”

How far do you think it is appropriate to call *Don Juan (Cantos 1–4)* a burlesque?

Context: definitions of ‘Romantic’ and ‘burlesque’

AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary text and study.	Marks and Bands
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and vocabulary. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • <u>Limited understanding of the context in the question.</u> • <u>Irrelevant context/notes.</u> 	Band 1 0–6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> • <u>Begins to understand the significance of the context in the question.</u> • <u>Cantos/evidence generally appropriate</u> for context in question. 	Band 2 7–10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • <u>Understands the significance of the context in the question.</u> • <u>Cantos/evidence well chosen</u> for context in question. 	Band 3 11–15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Confident evaluation of the significance of the context in question.</u> • <u>Cantos/evidence confidently chosen</u> for context in question with <u>frequent quotations embedded in answer.</u> 	Band 4 16–20

Don Juan (Cantos 1–4) – Lord Byron**Question 18**

What have you learned of Byron’s attitude towards life and love in his time from his treatment of Donna Inez and Donna Julia?

Context: Byron’s attitude towards life and love

AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary text and study.	Marks and Bands
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and vocabulary. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • <u>Limited understanding</u> of the <u>context in the question.</u> • <u>Irrelevant context/notes.</u> 	Band 1 0–6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> • <u>Begins to understand the significance of the context in the question.</u> • <u>Cantos/evidence generally appropriate</u> for context in question. 	Band 2 7–10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • <u>Understands the significance of the context in the question.</u> • <u>Cantos/evidence well chosen</u> for context in question. 	Band 3 11–15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Confident evaluation</u> of the <u>significance</u> of the context in question. • <u>Cantos/evidence confidently chosen</u> for context in question with <u>frequent quotations embedded in answer.</u> 	Band 4 16–20