



General Certificate of Education

English Literature 6741

Specification A

LTA4 Texts in Time

Mark Scheme

2007 examination - January 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.

Further copies of this Mark Scheme are available to download from the AQA Website: www.aqa.org.uk

Copyright © 2007 AQA and its licensors. All rights reserved.

COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

- In this unit, the weightings of the AOs are:
AO1 6%
AO2ii 5%
AO3 6%
AO4 7%
AO5ii 6%

How to use the grids and the marking scheme

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

MARKING GRID FOR A LEVEL ENGLISH LITERATURE 6741

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

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

Hamlet – William Shakespeare**Question 1**

“Claudius makes a good king. He is a careful ruler and a loving husband, providing stability for both his country and wife.”

“Murderer of the rightful king, Claudius is the play’s hateful, lying villain.”

What justification is there in the text to support these two views?

What is **your** opinion of the way Shakespeare presents Claudius?

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.	
<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"> • Limited understanding or attention to critical views in question. • Own view is simple or/and irrelevant to 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"> • Begins to understand and support one or part of the two views in the question on Claudius. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	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"> • Understands and responds to the two views in the question on Claudius. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	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"> • Mature understanding of the differences in the two views in the question on Claudius. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

Hamlet – William Shakespeare**Question 2**

“Laertes is the rash and foolish revenger, intent on violence at any price.”

“In Laertes, Shakespeare provides the noble, courageous revenger that Hamlet cannot be.”

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

What is **your** response to the presentation of Laertes?

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.	
<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"> • Limited understanding or attention to the critical views in the question on the ending. • Own view is simple or/and irrelevant to 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"> • Begins to understand and support one or part of the two views in the question on Laertes. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	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"> • Understands and responds to the two views in the question on Laertes. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	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"> • Mature understanding of the differences in the two views in the question on Laertes. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

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

“The bed-trick is offensive and deceitful.”

“The bed-trick is funny and just.”

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

What is **your** response to Shakespeare’s presentation of the bed-trick?

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.	
<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"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to 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"> • Begins to understand and support one or part of the two views in the question on the bed-trick. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	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"> • Understands and responds to the two views in the question on the bed-trick. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	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"> • Mature understanding of the differences in the two views in the question on the bed-trick. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

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

“An audience may feel that nothing happens in *Measure for Measure*. The rape, murder and marriages are never actually performed.”

“The play is a dramatic forum for ideas and relies on tension to engage an audience.”

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

What is **your** opinion of the effect of the play 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.	
<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"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to 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"> • Begins to understand and support one or part of the two views in the question on play’s effect. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	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"> • Understands and responds to the two views in the question on play’s effect. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	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"> • Mature understanding of the differences in the two views in the question on play’s effect. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

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

“The play is above all concerned with the spiritual journey of Leontes in a hell he builds himself.”

“In fact Leontes is not central to this play.”

How can these critical views be supported in the text?

What do **you** think Shakespeare presents as central to 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.	
<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"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to 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"> • Begins to understand and support one or part of the two views in the question on centrality. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	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"> • Understands and responds to the two views in the question on centrality. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	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"> • Mature understanding of the differences in the two views in the question on centrality. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

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

“The Bohemian scenes are a distraction from the key elements of the drama.”

“The Bohemian scenes provide a welcome contrast to the wintry gloom established before them.”

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

What is **your** view of the significance of the Bohemian scenes?

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 judgments.	
<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"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to 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"> • Begins to understand and support one or part of the two views in the question on Bohemian scenes. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	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"> • Understands and responds to the two views in the question on Bohemian scenes. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	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"> • Mature understanding of the differences in the two views in the question on Bohemian scenes. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

Edward II – Christopher Marlowe**Question 7**

“After the death of Gaveston, there is nothing to involve the audience until the ending of the play.”

“From start to finish, the play presents a fascinating journey through intrigues of court and bedroom.”

How does the text of the play justify both arguments?

What is **your** opinion of the effect of the play 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.	
<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"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to 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"> • Begins to understand and support one or part of the two views in the question on the play’s effect. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	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"> • Understands and responds to the two views in the question on the play’s effect. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	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"> • Mature understanding of the differences in the two views in the question on the play’s effect. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

Edward II – Christopher Marlowe**Question 8**

In the play, Mortimer Junior states his motive for Gaveston's death:

“This which I urge is of a burning zeal
To mend the King and do our country good.”

In the final scene after Edward's death, the new King Edward III calls Mortimer Junior, “the traitor”, “the murderer”.

How do **you** respond to these different views of Mortimer Junior?

What is **your** opinion of the way Marlowe presents Mortimer Junior in 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.	
<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"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to 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"> • Begins to understand and support one or part of the two views in the question on Mortimer Junior. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	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"> • Understands and responds to the two views in the question on Mortimer Junior. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	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"> • Mature understanding of the differences in the two views in the question on Mortimer Junior. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

The White Devil – John Webster**Question 9**

“By the end of the play, Flamineo appears to be cast in the role of tragic hero.”

“Flamineo seems suited to a role of cynical and comic manipulator.”

How can each of these opinions be supported from the text?

What do **you** think is Flamineo’s role in 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.	
<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"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to 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"> • Begins to understand and support one or part of the two views in the question on Flamineo. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	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"> • Understands and responds to the two views in the question on Flamineo. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	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"> • Mature understanding of the differences in the two views in the question on Flamineo. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

The White Devil – John Webster**Question 10**

“*The White Devil* has all the ingredients of a revenge tragedy, pitting justified revengers against their villainous enemies.”

“*The White Devil* is a medieval tragedy, concerned only with a fall from greatness caused by fate.”

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

How do **you** see the tragedy of this 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.	
<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"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to 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"> • Begins to understand and support one or part of the two views in the question on tragedy. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	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"> • Understands and responds to the two views in the question on tragedy. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	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"> • Mature understanding of the differences in the two views in the question on tragedy. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

The Alchemist – Ben Jonson**Question 11**

“The audience takes pleasure in the conspirators’ control, watching them orchestrate then improvise events.”

“As the play advances, an audience can see the lack of control the conspirators have over situations and people.”

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

How do **you** respond to the presentation of control in 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.	
<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"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to 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"> • Begins to understand and support one or part of the two views in the question on control. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	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"> • Understands and responds to the two views in the question on control. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	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"> • Mature understanding of the differences in the two views in the question on control. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

The Alchemist – Ben Jonson**Question 12**

“Alchemy is the central metaphor for all the transformations in the play.”

“Alchemy is simply the source of the comedy in the play.”

What support is there in the text for these different views?

What do **you** think is the function of alchemy in 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.	
<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"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to 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"> • Begins to understand and support one or part of the two views in the question on alchemy. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	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"> • Understands and responds to the two views in the question on alchemy. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	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"> • Mature understanding of the differences in the two views in the question on alchemy. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

Othello – William Shakespeare**Question 13**

“Othello’s naivety causes his unnecessary downfall.”

“It is Othello’s violent jealousy that leads to his inevitable downfall.”

How can each of these views be supported by the text?

How do **you** see the presentation of Othello’s downfall in 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.	
<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"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to 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"> • Begins to understand and support one or part of the two views in the question on Othello’s downfall. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	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"> • Understands and responds to the two views in the question on Othello’s downfall. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	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"> • Mature understanding of the differences in the two views in the question on Othello’s downfall. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

Othello – William Shakespeare**Question 14**

“The play revolves around quests of love and courtship.”

“At the heart of the play is war and conflict.”

What is **your** opinion of each of these assertions?

What do **you** think Shakespeare presents as central to 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.	
<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"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to 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"> • Begins to understand and support one or part of the two views in the question on centrality of play. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	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"> • Understands and responds to the two views in the question on centrality of play. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	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"> • Mature understanding of the differences in the two views in the question on centrality of play. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

The Duchess of Malfi – John Webster**Question 15**

“The character of Bosola is merely a pawn of the scheming brothers.”

“Bosola is a character who plans and enjoys his cruel deeds too much to be forgiven.”

What evidence is there in the text for these opinions?

How do **you** see the presentation of Bosola in 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.	
<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"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to 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"> • Begins to understand and support one or part of the two views in the question on presentation of Bosola. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	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"> • Understands and responds to the two views in the question on presentation of Bosola. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	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"> • Mature understanding of the differences in the two views in the question on presentation of Bosola. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

The Duchess of Malfi – John Webster**Question 16**

“In this play, Webster clearly shows us the actions of heroes and villains.”

“Webster presents to the audience characters with morally unclear status who are neither wholly good nor completely bad.”

How can these critical views be supported by the text?

How do **you** see Webster’s presentation of character morality in 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.	
<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"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to 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"> • Begins to understand and support one or part of the two views in the question on character morality. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	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"> • Understands and responds to the two views in the question on character morality. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	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"> • Mature understanding of the differences in the two views in the question on character morality. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

The Prelude, Books 9 and 10 – William Wordsworth**Question 17**

With reference to **either** or **both** of *Books 9 and 10*, how does Wordsworth communicate his faith in the innate goodness of humankind?

Context: Wordsworth's faith in human innate goodness.

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 texts and study.	
<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"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	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"> • Begins to understand the significance of the context in the question. • Book(s)/evidence generally appropriate 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"> • Understands the significance of the context in the question. • Book(s)/evidence well chosen 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"> • Confident evaluation of the significance of the context in question. • Book(s)/evidence confidently chosen for context in question with frequent quotations embedded in the answer. 	Band 4 16-20

The Prelude, Books 9 and 10 – William Wordsworth**Question 18**

Using the episode between Julia and Vaudracour in *Book 9* as a starting point, explore how Wordsworth expresses his feelings on inequality and injustice during his time.

Refer **either** to *Book 9* or to **both** *Books 9 and 10* in your answer.

Context: Wordsworth's feelings on inequality and injustice.

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 texts and study.	
<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"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	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"> • Begins to understand the significance of the context in the question. • Book(s)/evidence generally appropriate for the context in the 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"> • Understands the significance of the context in the question. • Book(s)/evidence well chosen for the context in the 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"> • Confident evaluation of the significance of the context in the question. • Book(s)/evidence confidently chosen for the context in the question with frequent quotations embedded in the answer. 	Band 4 16-20

Songs of Innocence and of Experience – William Blake**Question 19**

How does Blake express in the *Songs* his thoughts and feelings about the loss of a happy rural life?

Context: Blake's expression of the loss of a happy rural life.

AO1, AO2ii, 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 texts and study.	
<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"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	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"> • Begins to understand the significance of the context in the question. • Songs/evidence generally appropriate for the context in the 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"> • Understands the significance of the context in the question. • Songs/evidence well chosen for the context in the 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"> • Confident evaluation of the significance of the context in the question. • Songs/evidence confidently chosen for context in the question with frequent quotations embedded in the answer. 	Band 4 16-20

Songs of Innocence and of Experience – William Blake**Question 20**

How do the *Songs* reflect Blake's criticisms of the church in his time?

Context: Blake's criticism of the church.

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 texts and study.	
<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"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	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"> • Begins to understand the significance of the context in the question. • Songs/evidence generally appropriate for the context in the 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"> • Understands the significance of the context in the question. • Songs/evidence well chosen for the context in the 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"> • Confident evaluation of the significance of the context in the question. • Songs/evidence confidently chosen for the context in the question with frequent quotations embedded in the answer. 	Band 4 16-20

Don Juan (Cantos 1-4) – Lord Byron**Question 21**

Consider how Byron's view of the sea is presented throughout these *Cantos*.

Context: Byron's view of the sea.

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 texts and study.	
<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"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	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"> • Begins to understand the significance of the context in the question. • Cantos/evidence generally appropriate for the context in the 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"> • Understands the significance of the context in the question. • Cantos/evidence well chosen for the context in the 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"> • Confident evaluation of the significance of the context in the question. • Cantos/evidence confidently chosen for the context in the question with frequent quotations embedded in the answer. 	Band 4 16-20

Don Juan (Cantos 1-4) – Lord Byron**Question 22**

How do these Cantos express Byron's cynical approach to human behaviour and to the value of human life?

Context: Byron's approach to human behaviour and the value of human life.

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 texts and study.	
<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"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	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"> • Begins to understand the significance of the context in the question. • Cantos/evidence generally appropriate for the context in the 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"> • Understands the significance of the context in the question. • Cantos/evidence well chosen for the context in the 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"> • Confident evaluation of the significance of the context in the question. • Cantos/evidence confidently chosen for the context in the question with frequent quotations embedded in the answer. 	Band 4 16-20