



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark scheme January 2003

GCE

English Literature A

Unit LTA4

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Unit 4: Texts in Time

- 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.

Othello

Question 1

“Shakespeare has presented the three female characters merely as stereotypes: Desdemona the goddess, Emilia the wife and Bianca the whore.”

“Desdemona, Emilia and Bianca are complex characterisations.”

Discuss these two views in relation to the text.

What do **you** think about the ways Shakespeare presents these characters?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different interpretations. Informed independent opinions and judgements.	
<ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> A vague idea of <u>stereotype</u>, Desdemona as <u>goddess</u> and the thrust of this criticism. Finds it <u>difficult</u> to cope with <i>complex characterisations</i>. <u>Struggles</u> to find the text to <u>support</u> either point of view. Own view is <u>simple, assertive and unsupported by the text</u>. 	Band 1 1-6
<ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key issues raised by critics identified and generally understood. A general rather than a competent knowledge of the play. Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> A fair understanding of <u>stereotype</u>, Desdemona as <u>goddess</u>. <u>Moving towards</u> an understanding of the thrust of this criticism. Copes to <u>some extent</u> with <i>complex characterisations</i>. Has <u>sufficient knowledge and understanding</u> of the text to support satisfactorily <u>one</u> of the points of view. Though own view may <u>be assertive from time to time</u>, it is <u>often supported</u> with <u>general reference</u> to the text. 	Band 2 7-10
<ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if appropriate. Clear lines of argument. Increasingly competent knowledge and understanding of the play. Competent understanding of critical views. Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> Shows <u>understanding of both</u> the criticisms offered. Able to <u>set up arguments</u> in response to both critics. Has a <u>competent</u> knowledge and understanding of <u>appropriate areas of text to support arguments</u>. Own view is tempered by an appreciation of <u>alternative ways</u> of looking at the play. 	Band 3 11-15
<ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and appropriate vocabulary, technical if needed. Cogent, well-structured argument. Sound knowledge of play. Grasp of critical views. Mature skills of analysis and synthesis. Secure conceptual grasp. 	<ul style="list-style-type: none"> Has a <u>grasp</u> of both the criticisms offered. Has a <u>detailed</u> knowledge and understanding of appropriate areas of the text to support arguments. 	Band 4 16-20

Question 2

“The ending of the play is no more than mere melodrama.”

“At the end of the play Shakespeare stirs in his audience a profound sense of grief for his tragic hero.”

How far can each of these opinions be supported from a study of the end of the play?

What do **you** think of the ending of the play?

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

Henry the Fourth Part 2

Question 3

“Pistol is a repulsive lout, an unwelcome addition to the so-called low-life characters who surround Falstaff.”
 “Pistol brings freshness as well as comedy into an area of the play dominated by a Falstaff whose humour is stale and predictable.”

What case could you argue for each of these opinions?

How far does the character of Pistol appeal to **you**?

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

Question 4

“Shakespeare’s purpose in creating the Lord Chief Justice was probably to provide a Virtue to contrast with Falstaff’s Vice.”

“Shakespeare has created in the Lord Chief Justice a well-rounded character who dispenses fair justice to all.”

How far does the text support each of these views on the role of the Lord Chief Justice?

How do **you** see his role in the play?

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

The Merchant of Venice

Question 5

“The obtaining and retention of wealth by whatever means is the only activity that has any meaning for the characters who reside in Venice.”

“Racial hatred is the chief motivation of the wealthy in Venice.”

What evidence does the text provide to support both of these opinions?

What do **you** think makes the wealthy Venetians behave and speak as they do in the play?

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

Question 6

“Act 5 is an anticlimax to the play: the drama ended with Shylock’s humiliation, but Shakespeare drags out the play for twenty to twenty-five more minutes of gratuitous music and chit-chat.”

“Act 5 is a delightful conclusion in which the audience can see the fun and joys of Belmont overcoming the grim realities of Venice.”

How far does your study of Act 5 lead you to agree with both these opinions?

What is **your** opinion of the purpose, if any, of Act 5?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different interpretations. Informed independent opinions and judgements.	
<ul style="list-style-type: none"> • Difficulties with spelling, grammar, punctuation and expression. • Attention needs to be paid to the setting out of logical argument. • Answers in narrative form. • Simple assertions made on flimsy evidence or on a misreading of the text. • May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> • Has <u>difficulty</u> with most of the <u>key</u> words: <i>anticlimax, gratuitous music and chit-chat, fun and joys of Belmont, grim realities of Venice.</i> • Tends, therefore, to a <u>narration</u> of what takes place in Act 5. • Finds it <u>difficult</u> to write <u>relevantly</u>. • Own view is <u>simple, assertive and unsupported</u> by reference to Act 5. 	Band 1 1-6
<ul style="list-style-type: none"> • Tolerable accuracy of spelling, grammar and punctuation. • Expression adequate for the ideas expressed. • Some logical development of argument. • Key issues raised by critics identified and generally understood. • A general rather than a competent knowledge of the play. • Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> • Understands <u>most</u> of the <u>key</u> words in the two opinions. • Has <u>sufficient knowledge and understanding</u> of Act 5 to support satisfactorily each point of view. • Though own view is <u>assertive from time to time</u> it is often supported by <u>general reference</u> to Act 5. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary if appropriate. • Clear lines of argument. • Increasingly competent knowledge and understanding of the play. • Competent understanding of critical views. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • <u>Understands all the key</u> words. • Able to <u>set up arguments</u> in response to both critics. • Has a <u>competent knowledge and understanding</u> of Act 5 to support arguments. • Own views are put forward tentatively. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style. • Fluent and telling use of apt and appropriate vocabulary, technical if needed. • Cogent, well-structured argument. • Sound knowledge of play. • Grasp of critical views. • Mature skills of analysis and synthesis. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Has a <u>grasp</u> of the key words in the critical opinions. • Sets up a <u>cogent</u> essay. • Has a <u>detailed knowledge</u> of Act 5. • Approach is <u>exploratory and thoughtful</u>. 	Band 4 16-20

Noah and his Sons, The Second Shepherds' Play and Herod the Great from The Complete Plays of the Wakefield Master

Question 7

An editor of *Noah and his Sons* has suggested the following staging for the play: “An upper level is required for God’s first appearance, and a small hill on which Noah’s WIFE can sit and spin. The Ark is probably carried into the acting area and quickly assembled (as by divine help and, possibly, to music); it can then be loaded with cattle and possessions by the three SONS and their WIVES. It may be wheeled off before the end of the play.”

Basing your answer on the text, what do you think might be the advantages of these suggestions? What modifications might you make to the staging if **you** were directing the play?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different interpretations. Informed independent opinions and judgements.	
<ul style="list-style-type: none"> • Difficulties with spelling, grammar, punctuation and expression. • Attention needs to be paid to the setting out of logical argument. • Answers in narrative form. • Simple assertions made on flimsy evidence or on a misreading of the text. • May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> • Tends to build a <u>story</u> instead of addressing the problem of staging. • Probably <u>accepts</u> the given staging with <u>few, if any, reasons</u>. • Finds it <u>difficult to sustain</u> relevance. • <u>Assertive with little or no support</u> from the play. 	Band 1 1-6
<ul style="list-style-type: none"> • Tolerable accuracy of spelling, grammar and punctuation. • Expression adequate for the ideas expressed. • Some logical development of argument. • Key issues raised by critics identified and generally understood. • A general rather than a competent knowledge of the play. • Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> • Uses a <u>general</u> knowledge of events to fit the staging suggested. • There will be <u>assertion from time to time</u>. • Will succeed more on <i>advantages</i> than on <i>modifications</i>. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary if appropriate. • Clear lines of argument. • Increasingly competent knowledge and understanding of the play. • Competent understanding of critical views. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • <u>Understands the implications</u> of the suggested staging. • Able to <u>set up arguments</u> to account for the appropriateness of the staging. • Shows a <u>competent knowledge</u> of the play to <u>support</u> these arguments. • Has at least one suggested modification. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style. • Fluent and telling use of apt and appropriate vocabulary, technical if needed. • Cogent, well-structured argument. • Sound knowledge of play. • Grasp of critical views. • Mature skills of analysis and synthesis. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Grasps</u> the implications of the suggested staging. • Sets up a <u>cogently argued</u> essay. • <u>Supports</u> with a <u>detailed knowledge</u> of the text. • Approach is <u>thoughtful and exploratory</u>. 	Band 4 16-20

Question 8

Two critics have different opinions about the verse form in *The Second Shepherds' Play*.

One claims that the verse form is so artificial that it distracts an audience from the enjoyment of an otherwise excellent play.

The other enthuses about the verse form: “it adds an extra dimension of enjoyment to the play.”

Judge each of these claims with reference to the play.

What is **your** opinion of the effectiveness of the verse form?

<p>AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p>	<p>AO4 Understanding of different interpretations. Informed independent opinions and judgements.</p>	
<ul style="list-style-type: none"> • Difficulties with spelling, grammar, punctuation and expression. • Attention needs to be paid to the setting out of logical argument. • Answers in narrative form. • Simple assertions made on flimsy evidence or on a misreading of the text. • May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> • Has <u>difficulty</u> in accessing words like <i>verse form</i>, <i>artificial</i>, <i>extra dimension</i>. • Has <u>limited success</u> in describing the verse form. • Has great <u>difficulty in assessing its effects</u>. • Will <u>narrate</u> when writing about the enjoyment of the play. • Own view is <u>simple, assertive</u> with <u>little, if any, textual support</u>. 	<p>Band 1 1-6</p>
<ul style="list-style-type: none"> • Tolerable accuracy of spelling, grammar and punctuation. • Expression adequate for the ideas expressed. • Some logical development of argument. • Key issues raised by critics identified and generally understood. • A general rather than a competent knowledge of the play. • Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> • <u>Begins to understand</u> words like <i>artificial</i>, <i>extra dimension</i>. • Has <u>sufficient knowledge and understanding</u> to support in a <u>general</u> way the opinions of the two critics. • Will at least be able to <u>identify</u> some of the features of the verse form and of the features of the play which make it enjoyable. 	<p>Band 2 7-10</p>
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary if appropriate. • Clear lines of argument. • Increasingly competent knowledge and understanding of the play. • Competent understanding of critical views. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands <u>the differences</u> between the two critical opinions. • Able to <u>set up arguments</u> in response to both critics. • Has a <u>competent</u> knowledge of the play to <u>support</u> arguments. • Will move from identification to <u>appreciation</u> of the effects of the verse form and to an <u>appreciation of the play</u> as a whole. 	<p>Band 3 11-15</p>
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style. • Fluent and telling use of apt and appropriate vocabulary, technical if needed. • Cogent, well-structured argument. • Sound knowledge of play. • Grasp of critical views. • Mature skills of analysis and synthesis. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Grasps</u> the differences between the two critics. • Sets up a <u>cogent</u> essay. • Has a <u>detailed</u> knowledge of the play and the verse form which supports arguments. • Approach is <u>thoughtful and appreciative</u>. 	<p>Band 4 16-20</p>

The Duchess of Malfi

Question 9

“Surely Webster did not need two wicked brothers in his play? It would have been sufficient to present one – preferably the Duchess’ twin, Ferdinand.”

“The psychological differences between the Cardinal and Ferdinand enhance the drama of the play.”

What justification is there in the play for each of these views?

Why do **you** think Webster included both of these brothers in his play?

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

Question 10

“In the death scene of the Duchess, Bosola is used by Webster to arouse the spirit of greatness in her. Through him she is able to assert the dignity of human life.”

“The death scene of the Duchess is one of ghastly horrors perpetrated by the sadistic Bosola.”

How far does your experience of the play support each of these opinions?

What is **your** response to the scene in which the Duchess dies?

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

Volpone

Question 11

“The sordid wickedness revealed in the play evokes in the audience a lasting disgust.”

“The situations in the play are so cleverly contrived, the dialogue so amusing that the mind is a-buzz with pleasure long after the performance has finished.”

How can the play provoke such differing responses?

What is **your** overall response to this play?

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

Question 12

“What motivates Jonson’s Volpone is greed.”

“The artist in Volpone is greater than the money-spinner. He takes active pleasure in his contrivances for their own sake, embroidering on them for his private satisfaction.”

How far would you agree with each of these views in relation to your study of the play?

How do **you** think Jonson intended his audience to see Volpone?

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

Section B

How to determine the band, then the mark.

1. The marking grid will determine the band and the mark you give.
2. Judge first the candidate by the criteria in the column AO5ii. In this section of the paper, this column is emphasised.

So what mark would you give your candidate judged on these criteria alone?

3. Look then at the criteria in the AO1, AO2ii and AO3 columns. Judgment by these columns will generally either confirm the mark or raise/ lower it.

The weightings for all Section B questions are:

AO1	3%
AO2ii	2.5%
AO3	3%
AO5ii	6%

Women Romantic Poets 1785-1832, An Anthology – ed. Breen

Question 13

How does the social class of the poets affect their concerns with and attitudes to the society to which they belong? How do they present these concerns and attitudes?

In your answer, **either** make detailed reference to two poets **or** range more widely through the *Anthology*.

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

Question 14

How do the women poets show their indignation at the injustices and evils in their world?

You may, if you wish, concentrate on **two** of the poets **or** range more widely through the *Anthology*.

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

The Prelude, Books 1 and 2 – William Wordsworth

Question 15

The Oxford Companion to English Literature writes of the Romantic movement:

“It expressed an extreme assertion of self and value of human experience.”

Consider these characteristics in Wordsworth’s *Prelude*, paying particular attention to the way Wordsworth expresses his thoughts and feelings in your choice of passages from **one** or **both** of the *Books*.

<p style="text-align: center;">AO1, AO2ii, AO3</p> <p>Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p>	<p style="text-align: center;">AO5ii</p> <p>Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.</p>	
<ul style="list-style-type: none"> • Difficulties with spelling, grammar, punctuation and expression. • Attention needs to be paid to the setting out of logical argument. • Answers in narrative form. • Simple assertions made on flimsy evidence or on a misreading of the text. • May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> • Will have <u>problems</u> with ‘extreme assertion of self.’ • Will have <u>problems choosing appropriate passages.</u> • Will tend to <u>go through</u> passages dealing with <u>limited success</u> with their themes. • ‘Ways will usually go <u>by default.</u> 	<p>Band 1 1-6</p>
<ul style="list-style-type: none"> • Tolerable accuracy of spelling, grammar and punctuation. • Expression adequate for the ideas expressed. • Some logical development of argument. • Key areas of context identified and understood. • A general rather than a competent knowledge of the poems chosen. • Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> • Will have <u>some idea</u> of the meaning of ‘extreme assertion of self.’ • Will <u>usually</u> choose <u>relevant</u> passages to illustrate in a <u>general</u> way the characteristics required. • Attempts at ‘ways’ will usually be confined to <u>identification of technique.</u> 	<p>Band 2 7-10</p>
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary if needed. • Clear lines of argument. • Increasingly detailed understanding of the poems and their contexts. • Recognition of form, structure and language and commentary on their effects. 	<ul style="list-style-type: none"> • <u>Understands</u> the characteristics described. • Writes <u>relevantly</u> on the <u>suitable</u> passages chosen. • Discusses the chosen passages in a <u>competent</u> way. • Attempts at ‘ways’ will now include the <u>effects</u> of some of the techniques used. 	<p>Band 3 11-15</p>
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style. • Fluent and telling use of apt and varied vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of the poems and their contexts. • Mature skills of analysis and synthesis. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Has a <u>thorough grasp</u> of the characteristics described. • <u>Intersperses themes and characteristics in a cogent manner.</u> • Has a <u>detailed knowledge</u> of the passages appropriately chosen. 	<p>Band 4 16-20</p>

Question 16

From the evidence you find in **one** or **both** of the *Books*, show how Wordsworth presents the importance of his ideas of childhood.

<p style="text-align: center;">AO1, AO2ii, AO3</p> <p>Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p>	<p style="text-align: center;">AO5ii</p> <p>Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.</p>	
<ul style="list-style-type: none"> • Difficulties with spelling, grammar, punctuation and expression. • Attention needs to be paid to the setting out of logical argument. • Answers in narrative form. • Simple assertions made on flimsy evidence or on a misreading of the text. • May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> • Will have a <u>hazy</u> knowledge of Wordsworth's ideas of childhood. • Will have <u>trouble</u> finding appropriate passages for discussion. • Will tend to <u>go through</u> passages dealing with themes with limited success. • Attempts at '<u>how</u>' will be confined to identification of <u>obvious tropes</u>. 	<p>Band 1 1-6</p>
<ul style="list-style-type: none"> • Tolerable accuracy of spelling, grammar and punctuation. • Expression adequate for the ideas expressed. • Some logical development of argument. • Key areas of context identified and understood. • A general rather than a competent knowledge of the poems chosen. • Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> • Will have <u>some knowledge</u> of Wordsworth's ideas of childhood. • Will <u>usually</u> write <u>relevantly on appropriately chosen</u> passages. • Will support ideas by a <u>general</u> reference to the text. • Attempts at '<u>how</u>' will be confined to identification of technique. 	<p>Band 2 7-10</p>
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary if needed. • Clear lines of argument. • Increasingly detailed understanding of the poems and their contexts. • Recognition of form, structure and language and commentary on their effects. 	<ul style="list-style-type: none"> • <u>Understands</u> Wordsworth's ideas of childhood. • Writes <u>relevantly throughout</u>. • Shows a <u>competent knowledge</u> of the passages chosen. • Attempts at '<u>how</u>' will now include the <u>effects</u> of <u>some</u> of the techniques used. 	<p>Band 3 11-15</p>
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style. • Fluent and telling use of apt and varied vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of the poems and their contexts. • Mature skills of analysis and synthesis. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Has a <u>thorough grasp</u> of Wordsworth's ideas of childhood. • <u>Intersperses</u> themes and ideas in a <u>cogent</u> manner. • Has a <u>detailed knowledge</u> of the passages chosen. 	<p>Band 4 16-20</p>

Songs of Innocence and of Experience – William Blake

Question 17

How do Blake's *Songs* reflect the period of political and social change through which he lived?
How effectively does he use language and form to convey his views about these changes?

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

Question 18

What influence did Blake's interest in the Old and New Testaments of the Bible have on his *Songs*?

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"> • Difficulties with spelling, grammar, punctuation and expression. • Attention needs to be paid to the setting out of logical argument. • Answers in narrative form. • Simple assertions made on flimsy evidence or on a misreading of the text. • May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> • Will have at best a <u>hazy knowledge</u> of the Bible as context. • Will have trouble finding appropriate poems for relevant discussion. • Will take a jog-trot through the themes of some of the poems. 	Band 1 1-6
<ul style="list-style-type: none"> • Tolerable accuracy of spelling, grammar and punctuation. • Expression adequate for the ideas expressed. • Some logical development of argument. • Key areas of context identified and understood. • A general rather than a competent knowledge of the poems chosen. • Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> • Will have <u>some knowledge</u> of the influence of the Bible on the <i>Songs</i>. • <u>Some</u> of the poems chosen to illustrate this influence will be relevant. • Ideas will be supported with <u>general</u> reference to the <i>Songs</i>. • Biblical influences will be seen to influence themes rather than language. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary if needed. • Clear lines of argument. • Increasingly detailed understanding of the poems and their contexts. • Recognition of form, structure and language and commentary on their effects. 	<ul style="list-style-type: none"> • <u>Knows</u> about the influence of the Bible on the <i>Songs</i>. • Writes relevantly <u>most of the time</u>. • Shows a <u>competent</u> knowledge of the <i>Songs</i> chosen. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style. • Fluent and telling use of apt and varied vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of the poems and their contexts. • Mature skills of analysis and synthesis. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Understands</u> the influence of the Bible on the <i>Songs</i>. • <u>Explores</u> the <i>Songs</i> for evidence of the influence of the Bible. • Has a <u>detailed</u> knowledge of the <i>Songs</i> chosen. <ul style="list-style-type: none"> • Candidates may refer to the biblical influences on Blake's style. 	Band 4 16-20 19-20

Selected Poems – John Keats

Question 19

“Romanticism consists of the strange, the exotic and the grotesque.”

Illustrate the truth of this statement by exploring the themes and techniques of Keats’ poetry.

You may select **two** or **three** key passages **or** range more widely throughout the selection.

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"> • Difficulties with spelling, grammar, punctuation and expression. • Attention needs to be paid to the setting out of logical argument. • Answers in narrative form. • Simple assertions made on flimsy evidence or on a misreading of the text. • May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> • Will find terms like ‘strange’, ‘exotic’, ‘grotesque’ <u>difficult to access.</u> • Finding appropriate poems will be a problem. • Will be tempted to take a <u>jog-trot</u> through a number of poems in the selection hoping for the best. 	Band 1 1-6
<ul style="list-style-type: none"> • Tolerable accuracy of spelling, grammar and punctuation. • Expression adequate for the ideas expressed. • Some logical development of argument. • Key areas of context identified and understood. • A general rather than a competent knowledge of the poems chosen. • Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> • Will be able to access <u>one</u> of the key-words in the characteristics of Romanticism. • <u>Some</u> of the poems chosen to illustrate the key-words will be well-chosen. • Ideas will be supported by <u>general</u> reference to the poetry. • Techniques will <u>be identified.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary if needed. • Clear lines of argument. • Increasingly detailed understanding of the poems and their contexts. • Recognition of form, structure and language and commentary on their effects. 	<ul style="list-style-type: none"> • Will be able to apply <u>two</u> of the words characteristic of Romanticism to examples from the selection. • Shows a <u>competent</u> knowledge of the poems used for illustration. • <u>Techniques will now be explored.</u> 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style. • Fluent and telling use of apt and varied vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of the poems and their contexts. • Mature skills of analysis and synthesis. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • <u>Understands the characteristics</u> specified in the question. • <u>Intersperses</u> the characteristics and the poems chosen in a skilful way. • <u>Analyses</u> the techniques. 	Band 4 16-20

Question 20

Discuss the importance of Keats' fascination with classical myths and explore the ways he presents them in his poetry.

<p style="text-align: center;">AO1, AO2ii, AO3</p> <p>Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p>	<p style="text-align: center;">AO5ii</p> <p>Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.</p>	
<ul style="list-style-type: none"> • Difficulties with spelling, grammar, punctuation and expression. • Attention needs to be paid to the setting out of logical argument. • Answers in narrative form. • Simple assertions made on flimsy evidence or on a misreading of the text. • May identify features of language, form and structure without comment. 	<ul style="list-style-type: none"> • Will have a <u>hazy</u> idea of the classical myth context. • Will tend to <u>narrate</u> poems without pointing up the context. • Presentation will be <u>neglected</u>. 	<p>Band 1 1-6</p>
<ul style="list-style-type: none"> • Tolerable accuracy of spelling, grammar and punctuation. • Expression adequate for the ideas expressed. • Some logical development of argument. • Key areas of context identified and understood. • A general rather than a competent knowledge of the poems chosen. • Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> • Will have <u>some idea</u> of the classical myth context. • Will make <u>a reasonable choice</u> of poetry to illustrate. • The classical myth context will be illustrated by a <u>general knowledge</u> of the poems chosen. • <u>Some</u> features of presentation will be identified. 	<p>Band 2 7-10</p>
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary if needed. • Clear lines of argument. • Increasingly detailed understanding of the poems and their contexts. • Recognition of form, structure and language and commentary on their effects. 	<ul style="list-style-type: none"> • Will have an <u>understanding</u> of the classical myth context. • Shows a <u>competent</u> knowledge of the poems used to illustrate. • '<u>Ways</u>' will be discussed. 	<p>Band 3 11-15</p>
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style. • Fluent and telling use of apt and varied vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of the poems and their contexts. • Mature skills of analysis and synthesis. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Has a <u>grasp</u> of the classical myth context. • Shows a <u>detailed</u> knowledge of the poems used to illustrate. • Will explore what is <u>special</u> in the ways Keats presents the poems. 	<p>Band 4 16-20</p>