



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark scheme January 2004

GCE

English Literature A

Unit LTA3

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The Assessment Objectives

- Assessment in English Literature is unlike that in most other subjects where Assessment Objectives can be assessed discretely.
- Experience of examining in this subject along with research conducted into how candidates approach answering questions show that there is never an occasion where one can assess a single assessment objective discretely.
- Some assessment objectives, such as AO1, 2 and 3 are always present.
- In this specification, the Assessment Objectives do have different weightings in different units.
- In some modules the AOs are more or less equal; in others there is a dominant AO.
- The specification and its units have been constructed and the questions have been framed so that the Assessment Objectives are targeted in the proportions set out in the specification.

How to use the Grids and the marking scheme

- For each question in this unit, there is a dominant Assessment Objective which should be used in the first stage of assessing the answer. For all questions on pre-twentieth century texts this is AO5; for all twentieth century texts, this is AO4.
- Having placed the answer in a band of the grid, move on to verify this mark by considering the other column where AOs 1, 2 and 3 are presented together. These three AOs are of equal weighting.

MARKING GRID

AO1 Candidates should be able to communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate written expression.	AO2i Candidates should be able to respond with knowledge and understanding to literary texts of different types and periods.	AO3 Candidates should be able to show detailed understanding of the ways in which choices of form, structure and language shape meanings.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, punctuation, grammar, sentence construction. • Limited vocabulary hinders expression. • Technical terms often misunderstood. • Unclear lines of argument and/or poor deployment of knowledge/evidence. 	<ul style="list-style-type: none"> • Simple narration, description of plot. • Simple assertion. • Unsupported/unconnected comments. • Frequent irrelevance. • Unassimilated ideas. 	<ul style="list-style-type: none"> • Few (if any) form, structure or language features identified. • Very limited (if any) discussion of how language shapes meaning. 	Band 1 1-6
<ul style="list-style-type: none"> • Some inaccuracies in written expression. • Vocabulary sufficient to express less complicated ideas. • Some basic critical vocabulary. • Points supported by general reference to text. 	<ul style="list-style-type: none"> • General knowledge of text. • Some engagement with text. • Some key issues raised by question identified and understood. • Appropriate but generalised evidence to support points. • Some assimilation of received ideas. • Aware of genre characteristics and differences. 	<ul style="list-style-type: none"> • Some awareness of the importance of form, structure and language to the shaping of meaning. • Awareness of implicit meanings and attitudes. • Some general awareness of a writer's techniques and the impact of these on meaning. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and technically accurate expression. • Varied and appropriate vocabulary used effectively. • Critical vocabulary deployed accurately. • Clear, developing line of argument supported by appropriate detailed reference to the text. 	<ul style="list-style-type: none"> • Competent and increasingly detailed understanding of text. • A clear understanding of the question set. • Increasing ability to evaluate and consider issues critically. • Argument is supported by detailed reference to the text. • Received ideas are satisfactorily assimilated and enhance the response to the text. • Understands genre differences and characteristics. 	<ul style="list-style-type: none"> • Recognition of, and commentary on the features, form, structure and language which shape meaning. • Detailed understanding of a writer's techniques and the impact of these on meaning. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate, mature style. • Fluent use of apt and varied vocabulary. • A cogent, well-structured argument. • Accurate use of an appropriate, extensive critical vocabulary. 	<ul style="list-style-type: none"> • Relevant and well-informed knowledge of text. • Appreciable skills of analysis and synthesis. • Range of ideas supported by close reading. • Crucial aspects of a question clearly identified. • Developed, sustained discussion. • Some conceptual grasp. 	<ul style="list-style-type: none"> • Analysis of the ways in which different kinds of form, structure and language shapes meaning. 	Band 4 16-20

<p style="text-align: center;">AO4</p> <p>Candidates should be able to articulate informed independent opinions and judgements, showing understanding of different interpretations of literary texts by different readers.</p>	<p style="text-align: center;">AO5i</p> <p>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.</p>	
<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. 	Band 1 1-6
<ul style="list-style-type: none"> • Reasonable understanding of appropriate, differing critical positions which may be summarised rather than explored. • Aware that texts may be interpreted in more than one way. • Some evidence of an individual response supported by general reference to the text, but not always balanced or consistent. 	<ul style="list-style-type: none"> • An awareness of the importance of contextual factors in shaping literary works or responses to them. • Some specific and appropriate connections between text and context. • Identifies and comments on points of interest in relation to social and cultural context. 	Band 2 7-10
<ul style="list-style-type: none"> • Clear understanding of differing critical positions. • Prepared to explore other ways of studying a text. • Coherent, informed individual response to text, based on an understanding of appropriate detail. 	<ul style="list-style-type: none"> • Increasingly detailed knowledge of relevant contextual factors or influences. • Detailed connections between text and context. 	Band 3 11-15
<ul style="list-style-type: none"> • Grasp of the significance of differing critical positions. • Confident judgement of text based upon an informed consideration of various possibilities. 	<ul style="list-style-type: none"> • Detailed knowledge of relevant contextual factors with assessment of their importance. • Specific, detailed and illuminating connections between text and context. 	Band 4 16-20

Section A

Doctor Faustus - Christopher Marlowe

Question 1

A recent article about *Doctor Faustus* claimed that “the main character is symbolic of Man’s condition on Earth”.

Consider this view of Marlowe’s presentation of Faustus.

Focus

Whole play / presentation of Faustus

Key Words

Consider, presentation of Faustus, symbolic of Man’s condition on Earth

AOs 1-3	AO5i	
<ul style="list-style-type: none"> • Basic narrative or paraphrase. • Assertion or irrelevance. • Weak expression. • Little or no awareness of genre. 	<ul style="list-style-type: none"> • <u>Limited awareness of, or lack of engagement with “symbolises Man’s condition”.</u> • Muddled. 	Band 1 1-6
<ul style="list-style-type: none"> • Some engagement with the text and some implicit relevance to the question. • Adequate expression. • Some awareness of form and language. 	<ul style="list-style-type: none"> • <u>Basic grasp of ‘symbolic’.</u> • <u>Some specific examples of Man’s condition in support, though may be rather general in their treatment.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • Shaped and coherent response. • Secure knowledge of text and clear expression. • <u>Begins to analyse Marlowe’s technique and consider the presentation of Faustus.</u> 	<ul style="list-style-type: none"> • Relevant exploration of links between context and text. • <u>Uses ‘Man’s condition on Earth’ as a springboard to detailed exploration of the text.</u> 	Band 3 11-15
<ul style="list-style-type: none"> • Sophisticated analysis and sustained, developed discussion. • Fluent and mature expression. • Some conceptual grasp. 	<ul style="list-style-type: none"> • <u>Illuminating and confident exploration of ways Marlowe presents ideas about Man’s condition on Earth.</u> • Insight enables candidate to make illuminating links between text and context. • Originality. 	Band 4 16-20

Doctorr Faustus - Christopher Marlowe

Question 2

Remind yourself of Scene 7 (pages 42-46 in the New Mermaids edition), from “Having now, my good Mephistophilis” to the stage direction “*Beat the Friars, and fling fireworks among them*”. (In some editions, this section is printed as Act 3, Scenes 2 and 3.)

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

In your answer, you should consider:

- the presentation of Faustus
- the dramatic effects Marlowe creates here
- the ways in which a sixteenth century audience might have responded to this scene.

Focus

Scene 7 / whole play

Key Words

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

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

'Tis Pity She's A Whore – John Ford

Question 3

Often in drama of this period, characters who represent the church cannot be trusted.

Explore Ford's purposes in his presentation of the Friar and the Cardinal.

Focus

Presentation of Friar and Cardinal, whole text

Key Words

Explore, Ford's purposes, presentation, Friar, Cardinal

AOs 1-3	AO5i	
<ul style="list-style-type: none"> Simple narrative or general plot description, <u>possibly with slant on Friar and Cardinal.</u> Poor expression. Little grasp of language and style. 	<ul style="list-style-type: none"> <u>Limited engagement with Ford's presentation.</u> Assertion. Very basic, or thin, character sketches. 	Band 1 1-6
<ul style="list-style-type: none"> Basic or accurate knowledge of play, though remains at the surface of the text. Adequate expression. Some simple awareness of language and structure. 	<ul style="list-style-type: none"> Some awareness of characters' importance. Selects some relevant points of interest. <u>May produce methodical character sketches.</u> 	Band 2 7-10
<ul style="list-style-type: none"> Relevant, well-structured answer which addresses all keywords. Clear, well-expressed argument featuring some stylistic analysis. 	<ul style="list-style-type: none"> Explores presentation of characters through well-chosen textual detail. <u>Engages with Ford's attitudes and intentions.</u> 	Band 3 11-15
<ul style="list-style-type: none"> Confident exploration, displaying insight and overview. Impressive critical vocabulary and consistently fluent expression. 	<ul style="list-style-type: none"> Close reading of text enables candidate to <u>analyse Ford's presentation of characters and explore his purposes.</u> Mastery of relevant textual detail. 	Band 4 16-20

'Tis Pity She's A Whore – John Ford

Question 4

Remind yourself of Act III Scenes ii and iii (pages 48 – 53 in the New Mermaids edition), from “My Lord Soranzo, though I must confess...” to “I will, Sir.”

What is the importance of these two short scenes in the context of the whole play?

In your answer, you should pay particular attention to:

- the presentation of Annabella and Soranzo
- the dramatic effects created by Giovanni in Scene ii and Putana in Scene iii.

Focus

Act III Scenes ii and iii / whole text

Key Words

What is the importance of these two scenes, context of the whole play, all bullet points

AOs 1-3	AOSi	
<ul style="list-style-type: none"> • Narrative or paraphrase. • Weak expression. • Pays little or no attention to language or style. 	<ul style="list-style-type: none"> • Very limited awareness of <u>how the scenes relate to the rest of the play.</u> • Difficulty engaging with the question. 	Band 1 1-6
<ul style="list-style-type: none"> • Account-based but some implicit relevance. • Adequate expression. • General response to surface features. 	<ul style="list-style-type: none"> • May establish some obvious <u>features which connect these scenes to the rest of the play</u> • Some simple comments on <u>Ford's themes or ideas.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • Secure grasp of question. • Relevant argument supported by well-chosen detail. • Controlled and accurate expression. 	<ul style="list-style-type: none"> • Detailed knowledge of relevant contextual factors enables candidate to <u>explore links between these scenes and the rest of the play.</u> 	Band 3 11-15
<ul style="list-style-type: none"> • Confident exploration of text. • Sophisticated analysis of language and style. • Cogent, well-structured argument. 	<ul style="list-style-type: none"> • Mastery of detail enables candidate to make illuminating and original <u>connections between these scenes and whole text.</u> • <u>Confident analysis of Ford's drama.</u> 	Band 4 16-20

The Country Wife - William Wycherley

Question 5

A review of a recent production of *The Country Wife* concluded “Nobody comes out of it well – there’s very little genuine friendship or love in this society.”

Consider this view of the play.

Focus

Whole text

Key Words

Nobody comes out well, little genuine friendship or love, this society

AOs 1-3	AO5i	
<ul style="list-style-type: none"> • Simple narrative or paraphrase. • Weak expression. • Little or no engagement with language features. 	<ul style="list-style-type: none"> • Very little awareness. • Struggles to engage with key words. 	Band 1 1-6
<ul style="list-style-type: none"> • Straightforward response. • Some implicit relevance and basic grasp. • Tends to remain at the surface of the text. • Adequate expression. 	<ul style="list-style-type: none"> • <u>Some simple but appropriate comment on love and friendship within the whole play context.</u> • <u>Some basic comment on how Wycherley presents this society.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • Relevant answer based on secure textual knowledge. • Clear expression and coherent argument. • Some analysis of selected details. 	<ul style="list-style-type: none"> • Addresses key words. • Explores a range of ideas from the whole text. • <u>Comments on the ways Wycherley presents 17th century love and friendship in the play.</u> 	Band 3 11-15
<ul style="list-style-type: none"> • <u>Confident exploration of the play.</u> • Fluent, telling vocabulary is a feature of structured and sustained response. • Mastery of appropriate detail. 	<ul style="list-style-type: none"> • <u>Perceptive and original exploration.</u> • <u>Candidate develops a sophisticated and illuminating reading which explores Wycherley’s presentation of love and friendship across the whole text.</u> 	Band 4 16-20

The Country Wife - William Wycherley

Question 6

Remind yourself of the two short scenes in which Margery Pinchwife writes to Horner: Act IV Scene iv and Act V Scene i (pages 117 – 125 in the New Mermaids edition), from “Well, ’tis e’en so” to the stage direction “[MRS PINCHWIFE] is led away by him for his sister Alithea”.

What is the importance of these scenes in the context of the whole play?

In your answer, you should consider:

- the ways that the relationship between Pinchwife and Margery is presented
- the language used in this scene
- the dramatic effects Wycherley creates here.

Focus

Act IV Scene iv and Act V Scene i / whole text

Key Words

What is the importance of these scenes in the context of the whole play, all bullet points

AOs 1-3	AO5i	
<ul style="list-style-type: none"> • <u>Simple narrative of scenes.</u> • Weak expression. • No awareness of stylistic features. 	<ul style="list-style-type: none"> • Very limited awareness. • Difficulty engaging with key words. 	Band 1 1-6
<ul style="list-style-type: none"> • Accurate response with some implicit relevance. • Some <u>basic awareness of Wycherley’s dramatic technique.</u> • Adequate expression. 	<ul style="list-style-type: none"> • <u>Basic grasp of connections between scenes and the rest of the play.</u> • Aware of obvious dramatic features. • Simple examples show a basic awareness. 	Band 2 7-10
<ul style="list-style-type: none"> • Balanced and relevant answer with clear, coherent expression. • Secure textual knowledge enables candidate to analyse the scenes and Wycherley’s language. 	<ul style="list-style-type: none"> • <u>Explores the connections between the scenes and the whole text</u> via a range of relevant, well-chosen examples. • Addresses bullet points in an engaged manner. 	Band 3 11-15
<ul style="list-style-type: none"> • Confident exploration of the scenes, addressing key words with assurance. • Sophisticated expression and analysis. 	<ul style="list-style-type: none"> • Illuminating and original response, displaying insight. • <u>Mastery of the whole text and an ability to explore connections between these scenes and the rest of the play.</u> 	Band 4 16-20

The Glass Menagerie - Tennessee Williams

Question 7

A director has written that “Williams often takes the side of the helpless and the lost”.

To what extent do you think that this claim applies to *The Glass Menagerie*?

Focus

Director’s claim / whole text

Key Words

To what extent do you think this claim applies, Williams takes the side of the helpless and the weak

AOs 1-3	AO4	
<ul style="list-style-type: none"> Simple narrative or thin character sketch. Limited vocabulary. <u>Little or no awareness of Williams as playwright.</u> 	<ul style="list-style-type: none"> <u>Little or no engagement with director’s claim.</u> Assertive personal response. 	Band 1 1-6
<ul style="list-style-type: none"> Accurate account or character sketches with implicit relevance. Adequate expression. <u>Basic awareness of Williams’ technique.</u> 	<ul style="list-style-type: none"> Some <u>simple response to director’s claim.</u> Some personal engagement. <u>Basic response to “to what extent?”</u> 	Band 2 7-10
<ul style="list-style-type: none"> Coherent and relevant answer based on secure understanding of the text. <u>Analyses Williams’ dramatic techniques and characterisation.</u> 	<ul style="list-style-type: none"> Addresses keywords and <u>evaluates director’s claim</u> as part of a well-informed personal response. May suggest alternative viewpoints. 	Band 3 11-15
<ul style="list-style-type: none"> Confident analysis, featuring close reading and well-developed argument. Fluent expression with telling vocabulary. 	<ul style="list-style-type: none"> Sophisticated, conceptual <u>exploration which considers director’s claim</u> and also offers independent, original response. Fully balanced and developed debate. 	Band 4 16-20

The Glass Menagerie - Tennessee Williams

Question 8

Remind yourself of Scene One of *The Glass Menagerie*.

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

Focus

Scene One / whole text, given view

Key Words

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

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative and paraphrase. Weak expression. Little or no awareness of genre. 	<ul style="list-style-type: none"> Confused and limited response. Assertive. 	Band 1 1-6
<ul style="list-style-type: none"> Basic knowledge of text. Answer has implicit relevance and adequate expression. <u>Some awareness of how Williams presents important whole-text ideas in the opening scene.</u> 	<ul style="list-style-type: none"> Simple personal response. <u>Addresses the given opinion</u> in accurate, but probably superficial manner. 	Band 2 7-10
<ul style="list-style-type: none"> Shaped and relevant answer based on secure knowledge of text. <u>Analysis of Williams' dramatic structure.</u> Controlled and coherent expression. 	<ul style="list-style-type: none"> <u>Considers the given view in detail</u> and has own informed personal response. Balanced argument which <u>considers 'effective introduction'</u>. 	Band 3 11-15
<ul style="list-style-type: none"> Close reading with mastery of relevant textual detail. Confident argument; fluent expression; <u>perceptive analysis of Williams' dramatic technique.</u> 	<ul style="list-style-type: none"> A sophisticated personal response which <u>evaluates the given view with insight, exploring connections between Scene One and the rest of the play.</u> 	Band 4 16-20

Light Shining in Buckinghamshire - Caryl Churchill

Question 9

“He is the character the audience admires most: the play’s real hero.”

How far do you agree with this assessment of Churchill’s presentation of Briggs?

Focus

Given opinion / Churchill’s presentation of Briggs

Key Words

How far do you agree, character the audience admires most, play’s real hero

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative approach. Little or no clear line of argument. No attention to stylistic features. 	<ul style="list-style-type: none"> Assertive personal response. <u>Little or no engagement with given viewpoint.</u> 	Band 1 1-6
<ul style="list-style-type: none"> Generalised approach with some implicit relevance. Adequate expression. <u>Basic awareness of Churchill’s dramatic technique and characterisation.</u> 	<ul style="list-style-type: none"> Straightforward response to key words. Simple personal engagement <u>taking some account of given opinion.</u> 	Band 2 7-10
<ul style="list-style-type: none"> Relevant critical evaluation founded on secure textual knowledge. Some <u>analysis of the presentation of Briggs.</u> 	<ul style="list-style-type: none"> <u>Thoughtful consideration of given opinion</u>, addressing key words. Well-informed personal response enhances answer. 	Band 3 11-15
<ul style="list-style-type: none"> Perceptive and well-argued answer featuring <u>sophisticated analysis of Churchill’s characterisation and dramatic technique.</u> Fluent expression with wide vocabulary. 	<ul style="list-style-type: none"> <u>Confident exploration of given idea.</u> Original and illuminating personal response is supported by well-chosen textual detail. 	Band 4 16-20

Light Shining in Buckinghamshire - Caryl Churchill

Question 10

Remind yourself of the play’s opening scenes: the Psalm sung by the whole cast, “Cobbe Prays”, “The Vicar Talks To His Servant”, “Margaret Brotherton is Tried” and “Star Recruits” (pages 1 - 8 in the Nick Hern Books edition).

To what extent do you agree with the view that, in terms of subject matter and style, these scenes are an appropriate introduction to the whole play?

Focus

Opening scenes / whole text, given view

Key Words

To what extent do you agree, subject matter and style, appropriate introduction to the whole play

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative account or paraphrase. Poor expression. Little or no attention to stylistic features. 	<ul style="list-style-type: none"> <u>Little or no discussion of stated opinion.</u> Assertive personal response. 	Band 1 1-6
<ul style="list-style-type: none"> Accurate account of the scenes with some implicit relevance. Adequate expression. <u>Basic grasp of Churchill’s dramatic technique.</u> 	<ul style="list-style-type: none"> Straightforward response to keywords. <u>Acknowledges opinion and constructs a simple debate.</u> 	Band 2 7-10
<ul style="list-style-type: none"> <u>Relevant critical evaluation of the scenes in relation to the whole text, analysing form and language.</u> Clear, well-developed line of argument. 	<ul style="list-style-type: none"> <u>Considers opinion as part of coherent, structured discussion;</u> Well-informed personal response which addresses all keywords. 	Band 3 11-15
<ul style="list-style-type: none"> Confident <u>analysis of the scenes in relation to the whole text.</u> Sophisticated expression with wide critical vocabulary. 	<ul style="list-style-type: none"> <u>Confident exploration of the opinion;</u> a persuasively argued response. Addresses keywords with assurance. 	Band 4 16-20

Making History – Brian Friel

Question 11

“This play shows us that historians just can’t be trusted!”

How far do you agree with this view of *Making History*?

Focus

Whole text / critic’s suggestion

Key Words

How far do you agree with this view, play shows, historians just can’t be trusted

AOs 1-3	AO4	
<ul style="list-style-type: none"> • Simple description of the play. • Limited vocabulary. • <u>Little or no awareness of Friel as playwright.</u> 	<ul style="list-style-type: none"> • <u>Little or no engagement with critic’s opinion.</u> • Personal response is mere assertion. 	Band 1 1-6
<ul style="list-style-type: none"> • Straightforward response with implicit relevance to the question. • Adequate expression. • <u>Basic grasp of Friel’s dramatic technique.</u> 	<ul style="list-style-type: none"> • <u>May consider obvious examples of key words</u> in the text. • Simple, accurate personal response. 	Band 2 7-10
<ul style="list-style-type: none"> • Coherent and relevant answer. • Clear expression. • <u>Analyses the ways Friel presents historians and the effect on the audience.</u> 	<ul style="list-style-type: none"> • <u>Considers critic’s view</u> as part of well-informed personal response. • Balanced discussion with clear line of argument. 	Band 3 11-15
<ul style="list-style-type: none"> • Confident analysis, featuring close reading and well-developed argument. • Sophisticated expression with wide vocabulary. 	<ul style="list-style-type: none"> • <u>Sophisticated exploration of the critic’s interpretation of Friel’s view of those who make history.</u> • Independent and original response. 	Band 4 16-20

Making History – Brian Friel

Question 12

Remind yourself of the play’s opening conversation between Hugh O’Neill and Harry Hoveden, as far as the entry of O’Donnell and Lombard on page 6 of the Faber edition.

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

Focus

Opening conversation / whole text, given opinion

Key Words

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

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative account. Little or no clear line of argument. <u>Cannot engage with the idea of introduction.</u> 	<ul style="list-style-type: none"> Assertive personal response. Muddled; difficulty in engaging with the question. 	Band 1 1-6
<ul style="list-style-type: none"> General account of conversation with some implicit relevance. Adequate expression. <u>Basic grasp of Friel’s dramatic technique.</u> 	<ul style="list-style-type: none"> Straightforward response to keywords. Some simple personal response to <u>the way the opening conversation is presented.</u> 	Band 2 7-10
<ul style="list-style-type: none"> Shaped and relevant response with clear, coherent expression. Secure knowledge of text and <u>analysis of Friel’s presentation of key themes and ideas in the opening scene.</u> 	<ul style="list-style-type: none"> Balanced, well-argued answer which <u>considers the given view.</u> Thoughtful personal response. 	Band 3 11-15
<ul style="list-style-type: none"> <u>Confident exploration of the opening conversation in relation to the whole text.</u> Sophisticated expression. 	<ul style="list-style-type: none"> Original and well-informed personal response which makes persuasive use of textual detail in its <u>consideration of the given view.</u> 	Band 4 16-20

The Rivals - Richard Brinsley Sheridan

Question 13

Remind yourself of the Preface, the Prologues and the Epilogue to *The Rivals* (pages 3 – 11 and 120 – 121 in the New Mermaids edition).

What is the importance of these sections in the context of the whole play?

Focus

The Preface, the Prologues and the Epilogue / whole text

Key Words

What is the importance of these sections, context of the whole play

AOs 1-3	AO5i	
<ul style="list-style-type: none"> • Simple narrative or paraphrase. • Weak expression. • Little or no engagement with language features. 	<ul style="list-style-type: none"> • Very little awareness. • Struggles to engage with key words. 	Band 1 1-6
<ul style="list-style-type: none"> • Straightforward response. • Some implicit relevance and basic grasp. • Tends to remain at the surface of the text. • Adequate expression. 	<ul style="list-style-type: none"> • Some simple but appropriate <u>connections between the sections and the whole play context.</u> • Some basic comment on how <u>Sheridan uses these devices in the play.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • Relevant answer based on secure textual knowledge. • Clear expression and coherent argument. • Some analysis of selected details. 	<ul style="list-style-type: none"> • Addresses keywords. • Explores a range of ideas, linking sections to whole text. • <u>Comments on the ways Sheridan uses these theatrical devices within the play.</u> 	Band 3 11-15
<ul style="list-style-type: none"> • <u>Confident exploration of these sections.</u> • Fluent, telling vocabulary is a feature of structured and sustained response. • Mastery of appropriate detail. 	<ul style="list-style-type: none"> • <u>Perceptive and original exploration.</u> • Candidate develops a sophisticated and illuminating reading which <u>explores links between these sections and whole text.</u> 	Band 4 16-20

The Rivals - Richard Brinsley Sheridan

Question 14

Since *The Rivals* was first performed, Mrs Malaprop has been one of Sheridan's most popular creations.

Explore Sheridan's purposes in his presentation of Mrs Malaprop.

Focus

Mrs Malaprop / whole text

Key Words

Explore, Sheridan's purposes, presentation of Mrs Malaprop

AOs 1-3	AO5i	
<ul style="list-style-type: none"> • <u>Simple character description</u> or narrative. • Weak expression. • No awareness of stylistic features. 	<ul style="list-style-type: none"> • Very limited awareness. • Cannot engage with key words. 	Band 1 1-6
<ul style="list-style-type: none"> • Accurate response with some implicit relevance. • Some <u>basic awareness of Sheridan's technique</u>. • Character sketch with adequate expression. 	<ul style="list-style-type: none"> • <u>Basic grasp of Sheridan's purposes</u>. • Aware of obvious and appropriate features. • Simple examples show a basic awareness. 	Band 2 7-10
<ul style="list-style-type: none"> • Balanced and relevant answer with clear, coherent expression. • Secure textual knowledge enables candidate to analyse Mrs Malaprop and her language. 	<ul style="list-style-type: none"> • <u>Explores Sheridan's presentation of the character and the effects he achieves</u>, via a range of relevant, well-chosen examples. 	Band 3 11-15
<ul style="list-style-type: none"> • Confident exploration of the question, addressing keywords with assurance. • Sophisticated expression and analysis. 	<ul style="list-style-type: none"> • Illuminating and original response, displaying insight; <u>mastery of Sheridan's technique in presenting Mrs Malaprop</u>. 	Band 4 16-20

Arcadia - Tom Stoppard

Question 15

A recent newspaper article stated “Stoppard has been branded as a formidable brainbox with a capacity for jokes.”

From your study of *Arcadia*, to what extent do you agree with this view?

Focus

Whole text / newspaper’s suggestion

Key Words

To what extent do you agree with this view, a formidable brainbox with a capacity for jokes

AOs 1-3	AO4	
<ul style="list-style-type: none"> • Simple description of the play. • Limited vocabulary. • <u>Little or no awareness of Stoppard as playwright.</u> 	<ul style="list-style-type: none"> • <u>Little or no engagement with given opinion.</u> • Personal response is mere assertion. 	Band 1 1-6
<ul style="list-style-type: none"> • Simple sketch with implicit relevance to the question. • Adequate expression. • <u>Basic grasp of Stoppard’s dramatic technique.</u> 	<ul style="list-style-type: none"> • <u>May consider obvious examples of key words</u> from study of the text. • Simple, accurate personal response. 	Band 2 7-10
<ul style="list-style-type: none"> • Coherent and relevant answer. • Clear expression. • <u>Analyses Stoppard’s presentation of ideas and humour.</u> 	<ul style="list-style-type: none"> • <u>Considers newspaper’s view</u> as part of well-informed personal response. • Balanced discussion with clear line of argument. 	Band 3 11-15
<ul style="list-style-type: none"> • Confident analysis, featuring close reading and well-developed argument. • Sophisticated expression with wide vocabulary. 	<ul style="list-style-type: none"> • <u>Sophisticated exploration of the newspaper’s interpretation of Stoppard.</u> • Independent and original response. 	Band 4 16-20

Arcadia - Tom Stoppard

Question 16

“Although he is a minor character, Noakes embodies some of the play’s most important ideas.”

How far do you agree with this view of Stoppard’s presentation of Richard Noakes?

Focus

The presentation of Noakes

Key Words

Minor character, embodies some of play’s most important ideas, how far do you agree with this view

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative account. Little or no clear line of argument. <u>Cannot engage with the idea of presentation.</u> 	<ul style="list-style-type: none"> Assertive personal response. Muddled; difficulty in engaging with the question. 	Band 1 1-6
<ul style="list-style-type: none"> General account of character with some implicit relevance. Adequate expression. <u>Basic grasp of Stoppard’s dramatic technique.</u> 	<ul style="list-style-type: none"> Straightforward response to key words. Some simple personal response to <u>the way Noakes is presented.</u> 	Band 2 7-10
<ul style="list-style-type: none"> Shaped and relevant response with clear, coherent expression. Secure knowledge of text and <u>analysis of Stoppard’s presentation of Noakes.</u> 	<ul style="list-style-type: none"> Balanced, well-argued answer which <u>considers the given assessment of the character.</u> Thoughtful personal response. 	Band 3 11-15
<ul style="list-style-type: none"> <u>Confident exploration of the presentation of Noakes.</u> Sophisticated expression. 	<ul style="list-style-type: none"> Original and well-informed personal response which makes persuasive use of textual detail in its <u>consideration of the given assessment.</u> 	Band 4 16-20

Section B

The Miller's Prologue and Tale - Geoffrey Chaucer

Question 17

In *The Miller's Prologue*, Chaucer informs us that the Miller "tolde his cherles tale in his manere".

Explore the ways that the Miller's character is reflected in *The Miller's Tale*.

Focus

Whole text / Miller's character

Key Words

"Tolde his cherles tale in his manere", explore the ways, Miller's character is reflected in *Tale*

AOs 1-3	AO5i	
<ul style="list-style-type: none"> Paraphrase or narrative. Little or no obvious line of argument. <u>Little or no awareness of Chaucer as author.</u> 	<ul style="list-style-type: none"> Difficulty engaging with keywords. Much assertion. 	Band 1 1-6
<ul style="list-style-type: none"> Accurate, though generalised, account but no real analysis. Adequate expression. <u>Basic grasp of Chaucer's poetic technique.</u> 	<ul style="list-style-type: none"> <u>Some basic ideas about aspects of the Miller's character;</u> Simple points with the context of his Tale. 	Band 2 7-10
<ul style="list-style-type: none"> Relevant answer displaying secure understanding of the text. Clear <u>expression.</u> <u>Analyses Chaucer's poetic technique.</u> 	<ul style="list-style-type: none"> <u>Focused on 'cherles tale in his manere'</u> Addresses keywords in a well-informed manner. <u>The Tale's context used to good effect.</u> 	Band 3 11-15
<ul style="list-style-type: none"> Sophisticated analysis founded on mastery of text. Cogent argument with mature expression. 	<ul style="list-style-type: none"> A confident exploration of the <u>presentation of the Miller and its reflection within the context of the Tale.</u> 	Band 4 16-20

The Miller’s Prologue and Tale - Geoffrey Chaucer

Question 18

Remind yourself of lines 493 – 548, (from “This sely carpenter goth forth his wey” to “And freres in the chauncel gonne singe”) in which John carries out the instructions given by Nicholas.

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

Focus

Lines 493 – 548 / whole text

Key Words

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

AOs 1-3	AO5i	
<ul style="list-style-type: none"> Paraphrase of passage, mere description. Unassimilated notes. Poor expression. 	<ul style="list-style-type: none"> Struggles to engage. Assertion. 	Band 1 1-6
<ul style="list-style-type: none"> General but accurate response with implicit relevance. Adequate expression. <u>Some awareness of Chaucer’s technique.</u> 	<ul style="list-style-type: none"> Basic grasp of section’s importance. May make <u>simple connections with other parts of the Prologue and Tale.</u> 	Band 2 7-10
<ul style="list-style-type: none"> Clear understanding of text and question. Controlled expression and coherent argument. <u>Analyses important detail from the passage.</u> 	<ul style="list-style-type: none"> Secure knowledge enables candidate firmly to <u>place this section in context of whole Prologue and Tale.</u> Relevant connections made. 	Band 3 11-15
<ul style="list-style-type: none"> Conceptual exploration using relevant critical vocabulary. <u>Sophisticated analysis of Chaucer’s techniques.</u> 	<ul style="list-style-type: none"> Confident analysis of <u>this section’s importance within an overview of the whole Prologue and Tale.</u> 	Band 4 16-20

Three Victorian Poets - ed. Ogborn

Question 19

Explore the ways that nineteenth century attitudes to death are presented in this selection.

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

Focus

Nineteenth century attitudes to death, two or three poems / range more widely

Key Words

Explore the ways, nineteenth century attitudes to death, presented

AOs 1-3	AOSi	
<ul style="list-style-type: none"> Narrative approach or paraphrase. Inappropriate choice of poems Poor expression. <u>Little or no awareness of poetic technique.</u> 	<ul style="list-style-type: none"> Assertion. Struggles to engage with the question. Little understanding of context. 	Band 1 1-6
<ul style="list-style-type: none"> Basic grasp of <u>the chosen poems.</u> General approach but mainly accurate. Adequate expression. 	<ul style="list-style-type: none"> Simple engagement with <u>the ideas presented in the poems.</u> Basic grasp of <u>the way the 19th century context is reflected.</u> 	Band 2 7-10
<ul style="list-style-type: none"> Relevant answer displaying <u>secure understanding of the chosen poems.</u> Clear expression. Analyses poetic technique. 	<ul style="list-style-type: none"> <u>Explores the connections between the poems and the context of 19th century attitudes.</u> 	Band 3 11-15
<ul style="list-style-type: none"> Sophisticated, well-written analysis of relevant poems. Mastery of form, structure and language. 	<ul style="list-style-type: none"> Confident and perceptive exploration of <u>the ways the poems present 19th century attitudes.</u> 	Band 4 16-20

Three Victorian Poets - ed. Ogborn

Question 20

The dramatic monologue was a very popular poetic form during the nineteenth century.

Write a detailed commentary on **one** of the dramatic monologues from this selection.

In your answer, you should consider:

- the presentation of the speaker’s character and situation
- the poet’s use of language and its effect on the reader
- the ways the poem reflects the nineteenth century context.

Focus

One dramatic monologue

Key Words

Write a detailed commentary, all bullet points

AOs 1-3	AO5i	
<ul style="list-style-type: none"> • Narrative or paraphrase of poem. • Poor expression. • <u>Little or no awareness of poetic techniques.</u> 	<ul style="list-style-type: none"> • <u>Possibly inappropriate choice of poem.</u> • Assertion and irrelevance. 	Band 1 1-6
<ul style="list-style-type: none"> • <u>Basic grasp of chosen poem.</u> • Straightforward accounts with some awareness of stylistic features. 	<ul style="list-style-type: none"> • Makes some use of keywords. • <u>Poem chosen is appropriate.</u> • <u>Simple comments on “reflects 19th century context”.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • Coherent and organised response which <u>analyses the style of the selected poem.</u> • Controlled expression with appropriate use of technical terms. 	<ul style="list-style-type: none"> • Addresses keywords and is <u>able to explore the Victorian attitudes which the poem presents.</u> 	Band 3 11-15
<ul style="list-style-type: none"> • <u>Confident and perceptive analysis of the chosen poem.</u> • Well-structured response with sophisticated expression. 	<ul style="list-style-type: none"> • Conceptual exploration which offers <u>illuminating and original views of Victorian attitudes and ideas.</u> 	Band 4 16-20

A Choice of Christina Rossetti's Verse - ed. Jennings

Question 21

In the later stages of her life Rossetti became a recluse, more concerned with memories of her past than with the present.

Explore the ways Rossetti uses memories in her poetry.

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

Focus

Rossetti's use of memories, two or three poems / range more widely

Key Words

Explore the ways, Rossetti uses memories

AOs 1-3	AO5i	
<ul style="list-style-type: none"> • <u>Simple paraphrase of the poems.</u> • Limited vocabulary. • Struggles to identify stylistic features. 	<ul style="list-style-type: none"> • Struggling to place the poems in context. • Assertive. • Inappropriate selections. 	Band 1 1-6
<ul style="list-style-type: none"> • Treatment of the poems may be general but usually accurate. • Adequate expression. • <u>Some awareness of Rossetti's technique.</u> 	<ul style="list-style-type: none"> • Makes <u>some basic connections between the chosen poems and Rossetti's biography.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • Chosen poems analysed within shaped and coherent response. • <u>Secure knowledge and understanding of Rossetti's poetry.</u> 	<ul style="list-style-type: none"> • Purposeful exploration of <u>poems in biographical context.</u> • <u>Thoughtfully reasoned argument</u> and well-informed personal response. 	Band 3 11-15
<ul style="list-style-type: none"> • <u>Confident exploration of Rossetti's poetic technique.</u> • Sophisticated expression and cogent argument. 	<ul style="list-style-type: none"> • Overview and insight enable candidate to offer illuminating and original suggestions concerning the importance of chosen poems within <u>the biographical context.</u> • Detailed knowledge. 	Band 4 16-20

A Choice of Christina Rossetti’s Verse - ed. Jennings

Question 22

Rossetti’s poetry has been criticised for its “narrow emotional range”.

Consider this view of Rossetti’s poetry.

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

Focus

Rossetti’s emotional range, **two** or **three** poems / range more widely

Key Words

Limited by its narrow emotional range, consider this view

AOs 1-3	AO5i	
<ul style="list-style-type: none"> Narrative or paraphrase. Weak expression. <u>Struggles to engage.</u> 	<ul style="list-style-type: none"> Little awareness of the connections between the poems and their given critical context. Assertions. 	Band 1 1-6
<ul style="list-style-type: none"> Basic grasp of poems. Answer has at least implicit relevance. <u>Some awareness of how Rossetti’s language shapes meaning.</u> 	<ul style="list-style-type: none"> Simple, accurate personal response to the poems; Makes basic comments <u>on the emotional range presented in the poems.</u> 	Band 2 7-10
<ul style="list-style-type: none"> Well-structured and engaged response with clear expression. <u>Analyses Rossetti’s poetic technique.</u> 	<ul style="list-style-type: none"> Secure understanding of <u>how the emotions are presented</u> through the poems. Considers ‘narrow range’ through <u>a variety of Rossetti’s approaches.</u> 	Band 3 11-15
<ul style="list-style-type: none"> Original and sophisticated response based <u>on close reading of Rossetti’s poetry.</u> Wide critical vocabulary and cogent argument. 	<ul style="list-style-type: none"> Confident exploration of <u>the ways Rossetti presents emotions within the given critical context.</u> Insight. A carefully <u>considered</u> answer. 	Band 4 16-20

The Whitsun Weddings - Philip Larkin

Question 23

Larkin has been described as “a woman-hater gripped by class hatred”.

How far do you agree with this view?

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

Focus

Given view / whole text

Key Words

How far do you agree, woman-hater, gripped by class hatred

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative or paraphrase of the poems. Weak expression. <u>Little or no grasp of Larkin’s style.</u> 	<ul style="list-style-type: none"> Struggles to engage with key words. Assertions. <u>Inappropriate selections.</u> 	Band 1 1-6
<ul style="list-style-type: none"> Straightforward, accurate response at the surface of the poems. Adequate expression. <u>Basic awareness of Larkin’s style.</u> 	<ul style="list-style-type: none"> Simple response to key words. <u>Obvious choice of poems, debate not fully developed.</u> May be unbalanced or one-sided. 	Band 2 7-10
<ul style="list-style-type: none"> Shaped and relevant answer founded on secure knowledge of the poetry. Clear expression, <u>analyses Larkin’s style.</u> 	<ul style="list-style-type: none"> Well-informed personal response. <u>Balanced consideration of given view.</u> <u>Addresses “How far?”</u>; may suggest alternatives. 	Band 3 11-15
<ul style="list-style-type: none"> <u>Sophisticated analysis of Larkin’s style and presentation of his views.</u> Mastery of text; fluent expression with wide vocabulary. 	<ul style="list-style-type: none"> Overview of <i>The Whitsun Weddings</i> enables candidate to <u>debate given view with confidence</u> and insight 	Band 4 16-20

The Whitsun Weddings - Philip Larkin

Question 24

Remind yourself of the poem ‘Reference Back’ (page 40).

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

Focus

‘Reference Back’ / whole text

Key Words

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

AOs 1-3	AO4	
<ul style="list-style-type: none"> • <u>Paraphrase of ‘Reference Back’.</u> • Weak expression. • Little or no reference to language and style. 	<ul style="list-style-type: none"> • <u>Struggling to engage with how this poem relates to the rest of the book.</u> • <u>Assertion.</u> 	Band 1 1-6
<ul style="list-style-type: none"> • Basic textual knowledge. • Adequate expression. • <u>Some superficial awareness of Larkin’s style.</u> 	<ul style="list-style-type: none"> • Simple response to “To what extent?”. • <u>Some obvious links to other poems.</u> • <u>Basic, accurate.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • Shaped argument; <u>analysis of focal poem.</u> • Secure understanding. • Clear and coherent answer. 	<ul style="list-style-type: none"> • Well-informed personal response. • <u>Establishes connections to a range of relevant poems.</u> • Addresses “to what extent?”. • <u>Balanced argument.</u> 	Band 3 11-15
<ul style="list-style-type: none"> • <u>Confident analysis of ‘Reference Back’.</u> • Cogent argument featuring wide vocabulary. • Sophisticated and mature. 	<ul style="list-style-type: none"> • <u>Thoughtful debate of given view, founded on overview of whole collection</u> • Insight and originality. 	Band 4 16-20

Safe As Houses - U.A.Fanthorpe

Question 25

“The houses presented in this collection have one thing in common: none of them is really safe!”

How far do you agree with this view of *Safe As Houses*?

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

Focus

Whole text / given view

Key Words

Houses presented, none really safe, how far do you agree

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative or paraphrase of the poems. Weak expression. Few or no stylistic features identified. 	<ul style="list-style-type: none"> <u>Struggles to engage with “none really safe”.</u> Assertion. 	Band 1 1-6
<ul style="list-style-type: none"> Accounts of poems with some implicit relevance. Adequate expression. <u>Basic grasp of Fanthorpe’s poetic technique.</u> 	<ul style="list-style-type: none"> Simple evaluation of <u>“none really safe”.</u> Aware of obvious contrasts. Begins to develop a debate, but may be unbalanced or rather one-sided. 	Band 2 7-10
<ul style="list-style-type: none"> Shaped and relevant exploration, founded on secure understanding of Fanthorpe’s poems. Analyses language and style. 	<ul style="list-style-type: none"> Detailed, balanced consideration of <u>“none really safe”.</u> Argument is supported by <u>a range of relevant examples.</u> 	Band 3 11-15
<ul style="list-style-type: none"> Confident exploration featuring perceptive analysis and well-structured argument. Sophisticated expression. 	<ul style="list-style-type: none"> Masterly consideration of <u>“none really safe”</u> featuring original response and <u>overview of <i>Safe As Houses</i>.</u> 	Band 4 16-20

Safe As Houses - U.A Fanthorpe

Question 26

Remind yourself of the poem ‘The Silence’ (page 10).

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

Focus

‘The Silence’/ whole text

Key Words

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

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative or paraphrase of focal poem. Weak expression. <u>Little or no awareness of Fanthorpe’s style.</u> 	<ul style="list-style-type: none"> <u>Struggles to engage with opinion</u> expressed in key words. Mere assertion. 	Band 1 1-6
<ul style="list-style-type: none"> Account of focal poem with some implicit relevance. Adequate expression. <u>Some awareness of Fanthorpe’s style.</u> 	<ul style="list-style-type: none"> Superficial response to key words. Aware of basic contrasts and comparisons: makes simple comments on links to other poems. 	Band 2 7-10
<ul style="list-style-type: none"> Well organised exploration of the poetry. Relevant response featuring secure textual understanding and clear expression. 	<ul style="list-style-type: none"> Balanced consideration of the opinion. <u>Explores relevant connections to other poems</u> and suggests alternatives as part of balanced argument. 	Band 3 11-15
<ul style="list-style-type: none"> Confident and original exploration of the poem. Sophisticated analysis of style. Cogent argument and mature expression. 	<ul style="list-style-type: none"> Insight and overview enable candidate to make <u>illuminating connections between ‘The Silence’ and other poems.</u> Originality. 	Band 4 16-20

The World's Wife - Carol Ann Duffy

Question 27

Duffy has said of this collection: "It's meant to be funny, but there's also a darker side."

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

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

Focus

Two or **three** poems / range more widely, opinion expressed

Key Words

Meant to be funny, also a darker side, how far do you agree with this assessment

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative or paraphrase. Poor expression. <u>Little or no awareness of Duffy's poetic technique.</u> 	<ul style="list-style-type: none"> Struggles to engage with key words. Assertion. 	Band 1 1-6
<ul style="list-style-type: none"> <u>Sensible choice of poems</u>, displaying basic engagement with the question. Adequate expression. <u>Some awareness of Duffy's style.</u> 	<ul style="list-style-type: none"> <u>Understands opinion and states a simple personal response.</u> May offer some obviously contrasting examples. 	Band 2 7-10
<ul style="list-style-type: none"> Shaped and coherent response. <u>Secure knowledge <i>The World's Wife</i>;</u> <u>Thoughtful analysis of Duffy's technique.</u> 	<ul style="list-style-type: none"> <u>Balanced consideration of opinion</u>, offering both support and alternatives. Well-informed, personal response. 	Band 3 11-15
<ul style="list-style-type: none"> <u>Confident, sophisticated analysis of the poetry.</u> Well-structured argument displaying insight and overview. 	<ul style="list-style-type: none"> Mature and perceptive response to opinion. <u>Overview of <i>The World's Wife</i></u> enables candidate to reach well-informed, independent conclusion. 	Band 4 16-20

The World’s Wife – Carol Ann Duffy

Question 28

Remind yourself of the first poem in the collection: ‘Little Red-Cap’.

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

Focus

‘Little Red-Cap’ / whole text

Key Words

To what extent do you agree, subject matter and style, appropriate introduction to whole collection

AOs 1-3	AO4	
<ul style="list-style-type: none"> • Simple narrative of the poem. • Weak expression. • <u>Little or no awareness of Duffy as poet.</u> 	<ul style="list-style-type: none"> • Assertive response • <u>Gives little consideration to “appropriate”.</u> 	Band 1 1-6
<ul style="list-style-type: none"> • <u>Accurate account at the surface of the poem.</u> • Implicit relevance. • Adequate expression and basic awareness of style. 	<ul style="list-style-type: none"> • Simple personal response. • May make <u>simple or obvious connections with the rest of <i>The World’s Wife</i>.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • <u>Well-organised exploration of this poem.</u> • Secure textual knowledge; clear expression and line of argument. 	<ul style="list-style-type: none"> • Well-informed response which <u>considers the opinion</u> and offers own ideas. • <u>Thoughtful links to the rest of <i>The World’s Wife</i>.</u> 	Band 3 11-15
<ul style="list-style-type: none"> • <u>Confident, sophisticated analysis of this poem.</u> • Well-structured argument displaying insight and overview. 	<ul style="list-style-type: none"> • <u>Illuminating consideration of the opinion, making perceptive connections with the rest of <i>The World’s Wife</i>.</u> • Insight and originality. 	Band 4 16-20

The Wife of Bath's Prologue - Geoffrey Chaucer

Question 29

In her *Prologue*, the Wife of Bath uses a wide range of language, from the religious to the bawdy.

Explore Chaucer's purposes in his use of the different kinds of language in *The Wife of Bath's Prologue*.

Focus

Whole text, Chaucer's language

Key Words

Explore Chaucer's purposes, different kinds of language, religious, bawdy

AOs 1-3	AO5i	
<ul style="list-style-type: none"> Paraphrase or narrative. Little or no obvious line of argument. <u>Little or no awareness of Chaucer as author.</u> 	<ul style="list-style-type: none"> Difficulty engaging with keywords. Much assertion. 	Band 1 1-6
<ul style="list-style-type: none"> Accurate, though generalised, account but no real analysis. Adequate expression. <u>Basic grasp of Chaucer's poetic technique.</u> 	<ul style="list-style-type: none"> <u>Some basic ideas about this aspect of the Wife's Prologue;</u> Simple points with given linguistic context. 	Band 2 7-10
<ul style="list-style-type: none"> Relevant answer displaying secure understanding of the text. Clear <u>expression.</u> <u>Analyses Chaucer's poetic technique.</u> 	<ul style="list-style-type: none"> <u>Focused on different kinds of language.</u> Addresses key words in a well-informed manner. <u>The linguistic context used to good effect.</u> 	Band 3 11-15
<ul style="list-style-type: none"> Sophisticated analysis founded on mastery of text. Cogent argument with mature expression. 	<ul style="list-style-type: none"> A confident exploration of the <u>Prologue's linguistic context.</u> Mastery of relevant language detail. 	Band 4 16-20

The Wife of Bath’s Prologue - Geoffrey Chaucer

Question 30

Remind yourself of lines 224 – 378 (from “Now herkneth hou I baar me proprely” to “This knowe they that been to wives bonde”) in which the Wife of Bath discusses fourteenth century ideas about marriage.

What is the importance of this section in the context of the whole of *The Wife of Bath’s Prologue*?

Focus

Lines 224 – 378 / whole text

Key Words

What is the importance of this section, context of whole Prologue

AOs 1-3	AO5i	
<ul style="list-style-type: none"> Paraphrase of passage, description of marriages. Unassimilated notes. Poor expression. 	<ul style="list-style-type: none"> Struggles to engage. Assertion. 	Band 1 1-6
<ul style="list-style-type: none"> General but accurate response with implicit relevance. Adequate expression. <u>Some awareness of Chaucer’s technique.</u> 	<ul style="list-style-type: none"> Basic grasp of section’s importance. May make <u>simple connections with other parts of the Prologue.</u> 	Band 2 7-10
<ul style="list-style-type: none"> Clear understanding of text and question. Controlled expression and coherent argument. <u>Analyses details of presentation from the passage.</u> 	<ul style="list-style-type: none"> Secure knowledge enables candidate firmly to <u>place this section’s ideas about marriage in context of whole prologue.</u> Relevant connections made. 	Band 3 11-15
<ul style="list-style-type: none"> Conceptual exploration using relevant critical vocabulary. <u>Sophisticated analysis of Chaucer’s techniques.</u> 	<ul style="list-style-type: none"> Confident analysis of <u>this section’s importance within an overview of the whole Prologue.</u> 	Band 4 16-20

Mean Time - Carol Ann Duffy

Question 31

“There’s only pain and hatred and misery.”

How far do you agree with this assessment of *Mean Time*?

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

Focus

Two or **three** poems / range more widely, opinion expressed

Key Words

There’s only pain and hatred and misery, how far do you agree

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative or paraphrase. Poor expression. <u>Little or no awareness of Duffy’s poetic technique.</u> 	<ul style="list-style-type: none"> Struggles to engage with key words. Assertion. 	Band 1 1-6
<ul style="list-style-type: none"> <u>Sensible choice of poems</u>, displaying basic engagement with the question. Adequate expression. <u>Some awareness of Duffy’s style.</u> 	<ul style="list-style-type: none"> <u>Understands opinion and states a simple personal response.</u> May offer some obviously contrasting examples. 	Band 2 7-10
<ul style="list-style-type: none"> Shaped and coherent response. <u>Secure knowledge of <i>Mean Time</i>;</u> <u>Thoughtful analysis of Duffy’s technique.</u> 	<ul style="list-style-type: none"> <u>Balanced consideration of opinion</u>, offering both support and alternatives. Well-informed, personal response. 	Band 3 11-15
<ul style="list-style-type: none"> <u>Confident, sophisticated analysis of the poetry.</u> Well-structured argument displaying insight and overview. 	<ul style="list-style-type: none"> Mature and perceptive response to opinion. <u>Overview of <i>Mean Time</i></u> enables candidate to reach well-informed, independent conclusion. 	Band 4 16-20

Mean Time – Carol Ann Duffy

Question 32

Remind yourself of the poem ‘Never Go Back’ (page 30).

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

Focus

‘Never Go Back’ / whole text

Key Words

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

AOs 1-3	AO4	
<ul style="list-style-type: none"> • Simple narrative of the poem. • Weak expression. • <u>Little or no awareness of Duffy as poet.</u> 	<ul style="list-style-type: none"> • Assertive response <u>gives little consideration to “key to whole”.</u> 	Band 1 1-6
<ul style="list-style-type: none"> • <u>Accurate account at the surface of the poem.</u> • Implicit relevance. • Adequate expression and basic awareness of style. 	<ul style="list-style-type: none"> • Simple personal response. • May make <u>simple or obvious connections with the rest of <i>Mean Time</i>.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • <u>Well-organised exploration of this poem.</u> • Secure textual knowledge; • Clear expression and line of argument. 	<ul style="list-style-type: none"> • Well-informed response which <u>considers the opinion</u> and offers own ideas. • <u>Thoughtful links to the rest of <i>Mean Time</i>.</u> 	Band 3 11-15
<ul style="list-style-type: none"> • <u>Confident, sophisticated analysis of this poem.</u> • Well-structured argument displaying insight and overview. 	<ul style="list-style-type: none"> • <u>Illuminating consideration of the opinion, making perceptive connections with the rest of <i>Mean Time</i>.</u> • Insight and originality. 	Band 4 16-20