



General Certificate of Education

English Literature 6741 *Specification A*

LTA4 Texts in Time

Mark Scheme

2006 examination – January series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

LTA4: 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.

MARKING GRID FOR A LEVEL ENGLISH LITERATURE 6741

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

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

Section A

Othello – William Shakespeare

Question 1

“It is not surprising to an audience that Cassio can be presented by Iago as a sexual threat to Desdemona.”

“Shakespeare consistently presents Cassio as a loyal follower of Othello and a chaste admirer of Desdemona.”

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

How do **you** think Shakespeare presents Cassio in the play?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on presentation of Cassio. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands and responds to the two views in question on presentation of Cassio. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views in question on presentation of Cassio. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

Othello* – William Shakespeare*Question 2**

“The tragedy *Othello* is played out on a domestic level.”

“The tragedy of *Othello* is public and wide-ranging.”

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

How do **you** respond?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on tragedy in <i>Othello</i>. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands and responds to the two views in the question on tragedy in <i>Othello</i>. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views in question on tragedy in <i>Othello</i>. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

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

“Shakespeare does not pronounce judgement on the creatures he has created in the play.”

“Throughout the play Shakespeare invites us to make moral judgements about the characters.”

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

What is **your** opinion of the effect of the play on an audience?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on judgement of characters in the play. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands and responds to the two views in question on judgement of characters. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views in question on judgement of characters in the play. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

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

“It is authority which is tried in *Measure for Measure*.”

“It is sexuality itself which is on trial in *Measure for Measure*.”

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

What do **you** think might be on trial in the play?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on what is tried in the play. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands and responds to the two views in question on what is tried in the play. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views in question on what is tried in the play. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

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

“Shakespeare presents Perdita as a mirror-image of Hermione.”

“Hermione and Perdita are presented as two distinct characters in the play.”

How do **you** respond to these different views of Hermione and Perdita?

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

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on presentation of Hermione and Perdita in the play. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands and responds to the two views in question on presentation of Hermione and Perdita in the play. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views in question on presentation of Hermione and Perdita in the play. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

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

“The statue scene is the climax of every production. Here, as life is renewed through faith and hope, the audience is convinced of the true greatness of the play.”

“The statue scene is too incredible for an audience.”

How does the text of the play justify both arguments?

What do **you** think were Shakespeare’s intentions in this scene?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgments.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on the statue scene. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands and responds to the two views in question on the statue scene. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views in question on the statue scene. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

Edward II – Christopher Marlowe**Question 7**

“The most important character in *Edward II* is Gaveston.”

“The King is the dominant character in the play.”

What truth is there in each of these opinions?

What is **your** opinion of the importance of each of these characters?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on important characters. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands and responds to the two views in the question on important characters. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views in question on important characters. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

Edward II – Christopher Marlowe**Question 8**

“The play is primarily concerned with the public political arena.”

“Above all, Marlowe’s intention is to convey the personal dimension of kingship.”

What evidence is there to support each of these views?

What do **you** think is the key interest of the play?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on key interest/concerns in the play. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands and responds to the two views in question on key interest/concerns in the play. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views in question on key interest/concerns in the play. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

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

“The Duchess is clearly responsible for her own downfall.”

“The tragic end of the Duchess is orchestrated by her evil brothers.”

What evidence is there to support each of these criticisms?

What do **you** think of the ways Webster presents the Duchess’ downfall?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on downfall of the Duchess. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands and responds to the two views in question on downfall of the Duchess. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views in question on downfall of Duchess. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

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

“Act One of the play appears chaotic and pointless to an audience.”

“Act One is an appropriate beginning to this play.”

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

How successful, in **your** opinion, is Act One of the play?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on success of Act One. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands and responds to the two views in the question on success of Act One. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views in question on success of Act One. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

The Alchemist – Ben Jonson**Question 11**

“Jonson’s purpose in writing the play is obviously to expose wickedness and to preach morality.”

“Above all, Jonson seeks to entertain his audience in this play.”

How do **you** respond to these different opinions of Jonson’s intentions?

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

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on Jonson’s intentions. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands and responds to the two views in question on Jonson’s intentions. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views in question on Jonson’s intentions. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

*The Alchemist – Ben Jonson***Question 12**

“Even the main characters in the play are two-dimensional stereotypes.”

“The main characters are complex individuals who speak in their own identifiable styles.”

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

How do **you** respond to the presentation of the main characters in the play?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on presentation of main characters in the play. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands and responds to the two views in question on presentation of main characters in the play. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views in question on presentation of main characters in the play. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

The Merchant of Venice – William Shakespeare**Question 13**

“In *The Merchant of Venice*, Venice is portrayed as a place of affluence and creative enterprise.”

“Shakespeare presents the Venetian world as cut-throat and corrupt.”

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

What is **your** opinion of the ways Shakespeare presents Venice?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the views in question on Venice. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on presentation of Venice in the play. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands and responds to two views in question on presentation of Venice. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views in question on presentation of Venice. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

The Merchant of Venice – William Shakespeare**Question 14**

“At the end of the play it is the character and actions of Portia that linger in the audience’s mind.”

“It is Shylock who makes the greatest impression on the audience.”

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

Which character in the play do **you** think makes the greatest impression on the audience?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the views in question on greatest impression of character. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on greatest impression of character in the play. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands and responds to the two views in question on greatest impression of character in the play. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in two views in question on greatest impression of character. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

Volpone – Ben Jonson**Question 15**

“The dramatist has prepared us very carefully for the ending, and we find it very satisfying.”

“The ending of the play is unsatisfactory since no character expresses sorrow for his or her actions and there is no effort to reform.”

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

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

Volpone – Ben Jonson**Question 16**

“The play is concerned, above all, with greed.”

“The most important theme of the play is the difference between appearance and reality.”

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

What do **you** consider to be the most important theme of the play?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO4 Understanding of different opinions. Informed, independent opinions and judgements.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the views in question on important themes. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on important themes. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands and responds to two views in question on important themes. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views in question on important themes. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

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

How does Wordsworth convey his thrill as he journeys through France?

In your answer, you may refer to **either** or **both** of *Books 9 and 10*.

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and vocabulary. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Books/evidence generally appropriate for context in question. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands the significance of the context in the question. • Books/evidence well chosen for context in question. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Confident evaluation of the significance of the context in question. • Books/evidence confidently chosen for context in question with frequent quotations embedded in answer. 	Band 4 16-20

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

How effectively does Wordsworth convey his conflicting emotions about The French Revolution?

In your answer, you may refer to **either** or **both** of *Books 9 and 10*.

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and vocabulary. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Books/evidence generally appropriate for context in question. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands the significance of the context in the question. • Books/evidence well chosen for context in question. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Confident evaluation of the significance of the context in question. • Books/evidence confidently chosen for context in question with frequent quotations embedded in answer. 	Band 4 16-20

Songs of Innocence and of Experience – William Blake**Question 19**How is Blake's personal religion reflected in his *Songs of Innocence and of Experience*?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and vocabulary. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Songs/evidence generally appropriate for context in question. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands the significance of the context in the question. • Songs/evidence well chosen for context in question. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Confident evaluation of the significance of the context in question. • Songs/evidence confidently chosen for context in question with frequent quotations embedded in answer. 	Band 4 16-20

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

How are Blake's *Songs of Innocence and of Experience* influenced by the state of revolutions at the end of the eighteenth century?

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

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

“Although the stated hero of the poem is Don Juan, the poem is dominated by the personality of Byron himself.”

How far do **you** accept this view of *Don Juan (Cantos 1-4)*?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and vocabulary. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Cantos/evidence generally appropriate for context in question. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands the significance of the context in the question. • Cantos/evidence well chosen for context in question. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Confident evaluation of the significance of the context in question. • Cantos/evidence confidently chosen for context in question with frequent quotations embedded in answer. 	Band 4 16-20

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

Haidée spoke not of scruples, ask'd no vows,...
Had not one word to say of constancy.

How far can the Juan-Haidée episode be seen as a commentary on the deceit and corruption of nineteenth century society?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and vocabulary. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Cantos/evidence generally appropriate for context in question. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands the significance of the context in the question. • Cantos/evidence well chosen for context in question. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Confident evaluation of the significance of the context in question. • Cantos/evidence confidently chosen for context in question with frequent quotations embedded in answer. 	Band 4 16-20

*Women Romantic Poets 1785-1832, An Anthology***Question 23**

What features of subject matter and style earn these poets the right to be called ‘Romantic’?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and vocabulary. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Poems/evidence generally appropriate for context in question. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands the significance of the context in the question. • Poems/evidence well chosen for context in question. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Confident evaluation of the significance of the context in question. • Poems/evidence confidently chosen for context in question with frequent quotations embedded in answer. 	Band 4 16-20

Women Romantic Poets 1785-1832, An Anthology

Question 24

How do the poets present the difficulties and struggles faced by women of their time?

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

The Prelude, Books 1 and 2 – William Wordsworth**Question 25**

By referring to both the subject matter and style of *The Prelude, Books 1 and 2*, show how appropriate it is, in your opinion, to call Wordsworth a Romantic poet.

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and vocabulary. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Books/evidence generally appropriate for context in question. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands the significance of the context in the question. • Books/evidence well chosen for context in question. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Confident evaluation of the significance of the context in question. • Books/evidence confidently chosen for context in question with frequent quotations embedded in answer. 	Band 4 16-20

The Prelude, Books 1 and 2 – William Wordsworth**Question 26**

With reference to **two** or **three** passages chosen from where you wish from **one** or **both** of the *Books*, show how Wordsworth presents his ideas about religious experience.

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

*Selected Poems – John Keats***Question 27**

Explore Keats' portrayal of and attitudes to women in his poetry.

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and vocabulary. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Poems/evidence generally appropriate for context in question. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands the significance of the context in the question. • Poems/evidence well chosen for context in question. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Confident evaluation of the significance of the context in question. • Poems/evidence confidently chosen for context in question with frequent quotations embedded in answer. 	Band 4 16-20

*Selected Poems – John Keats***Question 28**

Examine the ways Keats presents his belief in Art and Beauty.

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and vocabulary. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Poems/evidence generally appropriate for context in question. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands the significance of the context in the question. • Poems/evidence well chosen for context in question. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Confident evaluation of the significance of the context in question. • Poems/evidence confidently chosen for context in question with frequent quotations embedded in answer. 	Band 4 16-20