



**General Certificate of Education**

**English Literature 5741**

*Specification A*

**LTA3      Texts in Context**

**Mark Scheme**

*2007 examination - January series*

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

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

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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 FOR AS ENGLISH LITERATURE 5741**

	<b>A01</b>	<b>A02i</b>	<b>A03</b>
	<b>Candidates should be able to communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate written expression</b>	<b>Candidates should be able to respond with knowledge and understanding to literary texts of different types and periods</b>	<b>Candidates should be able to show detailed understanding of the ways in which choices of form, structure and language shape meanings</b>
<b>Band 4</b> <b>16 – 20</b>	<ul style="list-style-type: none"> <li>technically accurate, mature style</li> <li>fluent use of an apt and varied vocabulary</li> <li>a cogent, well structured argument</li> <li>accurate use of an appropriate, extensive critical vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>relevant and well-informed knowledge of text</li> <li>appreciable skills of analysis and synthesis</li> <li>range of ideas supported by close reading</li> <li>crucial aspects of a question clearly identified</li> <li>developed, sustained discussion</li> <li>some conceptual grasp</li> </ul>	<ul style="list-style-type: none"> <li>analysis of the ways in which different kinds of form, structure and language shape meanings</li> </ul>
<b>Band 3</b> <b>11 - 15</b>	<ul style="list-style-type: none"> <li>well-controlled and technically accurate expression</li> <li>varied and appropriate vocabulary used effectively</li> <li>critical vocabulary deployed accurately</li> <li>clear, developing line of argument supported by appropriate detailed reference to the text</li> </ul>	<ul style="list-style-type: none"> <li>competent and increasingly detailed understanding of text</li> <li>a clear understanding of the question set</li> <li>increasing ability to evaluate and consider issues critically</li> <li>argument is supported by detailed reference to the text</li> <li>received ideas are satisfactorily assimilated and enhance the response to the text</li> <li>understands genre differences and characteristics</li> </ul>	<ul style="list-style-type: none"> <li>recognition of and commentary on the features, form, structure and language which shape meaning</li> <li>detailed understanding of a writer's techniques and the impact of these on meaning</li> </ul>
<b>Band 2</b> <b>7 - 10</b>	<ul style="list-style-type: none"> <li>some inaccuracies in written expression</li> <li>vocabulary sufficient to express less complicated ideas</li> <li>some basic critical vocabulary</li> <li>points supported by general reference to text</li> </ul>	<ul style="list-style-type: none"> <li>general knowledge of text</li> <li>some engagement with text</li> <li>some key issues raised by question identified and understood</li> <li>appropriate but generalised evidence to support points</li> <li>some assimilation of received ideas</li> <li>aware of genre characteristics and differences</li> </ul>	<ul style="list-style-type: none"> <li>some awareness of the importance of form, structure and language to the shaping of meaning</li> <li>awareness of implicit meanings and attitudes</li> <li>some general awareness of a writer's techniques and the impact of these on meaning</li> </ul>
<b>Band 1</b> <b>0 - 6</b>	<ul style="list-style-type: none"> <li>frequent lapses in spelling, punctuation, grammar, sentence construction</li> <li>limited vocabulary hinders expression</li> <li>technical terms often misunderstood</li> <li>unclear lines of argument and/or poor deployment of knowledge/evidence</li> </ul>	<ul style="list-style-type: none"> <li>simple narration, description of plot</li> <li>simple assertion</li> <li>unsupported/unconnected comments</li> <li>frequent irrelevance</li> <li>unassimilated ideas</li> </ul>	<ul style="list-style-type: none"> <li>few (if any) form, structure or language features identified</li> <li>very limited (if any) discussion of how language shapes meaning</li> </ul>

	<b>A04</b>	<b>A05i</b>
	<b>Candidates should be able to articulate informed independent opinions and judgements, showing understanding of different interpretations of literary texts by different readers</b>	<b>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</b>
<b>Band 4</b> <b>16 – 20</b>	<ul style="list-style-type: none"> <li>grasp of the significance of differing critical positions</li> <li>confident judgement of text based upon an informed consideration of various possibilities</li> </ul>	<ul style="list-style-type: none"> <li>detailed knowledge of relevant contextual factors with assessment of their importance</li> <li>specific, detailed and illuminating connections between text and context</li> </ul>
<b>Band 3</b> <b>11 - 15</b>	<ul style="list-style-type: none"> <li>clear understanding of differing critical positions</li> <li>prepared to explore other ways of studying a text</li> <li>coherent, informed individual response to text, based on an understanding of appropriate detail</li> </ul>	<ul style="list-style-type: none"> <li>increasingly detailed knowledge of relevant contextual factors or influences</li> <li>detailed connections between text and context</li> </ul>
<b>Band 2</b> <b>7 - 10</b>	<ul style="list-style-type: none"> <li>reasonable understanding of appropriate, differing critical positions which may be summarised rather than explored</li> <li>aware that texts may be interpreted in more than one way</li> <li>some evidence of an individual response supported by general reference to the text, but not always balanced or consistent</li> </ul>	<ul style="list-style-type: none"> <li>an awareness of the importance of contextual factors in shaping literary works or responses to them</li> <li>some specific and appropriate connections between text and context</li> <li>identifies and comments on points of interest in relation to social and cultural context</li> </ul>
<b>Band 1</b> <b>0 - 6</b>	<ul style="list-style-type: none"> <li>little (if any) understanding of different interpretive approaches</li> <li>little personal response based upon slender or misinterpreted evidence or insensitive reading of other opinions or text</li> <li>narrow range of meaning asserted</li> </ul>	<ul style="list-style-type: none"> <li>very limited awareness of the significance of relevant contextual factors on literary works and/or responses to them</li> </ul>

**Section A****'Tis Pity She's a Whore – John Ford****Question 1**

Hypocritical characters are common in the drama of this period.

Explore Ford's purposes in his presentation of Soranzo.

**Focus**

Presentation of Soranzo, whole text

**Key Words**

Explore Ford's purposes, presentation of Soranzo, hypocritical

<b>AO1 – 3</b>	<b>AO5i</b>	
Simple narrative or general plot description, <u>possibly with slant on Soranzo</u> . Poor expression. Little grasp of language and style.	<u>Limited engagement with Ford's presentation</u> . Assertion. Very basic, or thin, character sketch.	Band 1 0-6
Basic or accurate knowledge of play, though remains at the surface of the text. Adequate expression. Some simple awareness of language and structure.	Some awareness of the importance of Soranzo. Selects some relevant points of interest. <u>May produce character sketch or account-based treatment</u> .	Band 2 7-10
Relevant, well-structured answer which addresses all keywords. Clear, well-expressed argument featuring some stylistic analysis.	Explores presentation of Soranzo through well-chosen textual detail. <u>Engages with Ford's attitudes and purposes</u> .	Band 3 11-15
Confident exploration, displaying insight and overview. Impressive critical vocabulary and consistently fluent expression.	Close reading of text enables candidate to <u>analyse Ford's presentation of Soranzo with confidence</u> . Mastery of relevant textual detail	Band 4 16-20

**'Tis Pity She's a Whore – John Ford****Question 2**

Remind yourself of Act II Scene ii, which begins “ ‘Love’s measure is extreme...’ ” and ends “Revenge shall sweeten what my griefs have tasted.”

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

In your answer, you should consider:

- the presentation of the main characters
- the dramatic effects Ford creates
- the ways Ford uses seventeenth century ideas about deception and revenge.

**Focus**

Act II Scene ii / whole text

**Key Words**

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

<b>AO1 – 3</b>	<b>AO5i</b>	
Narrative or paraphrase. Weak expression. Pays little or no attention to language or style.	Very limited awareness of how the text might reflect <u>Ford’s attitudes or seventeenth century ideas</u> . Difficulty engaging with the question.	Band 1 0-6
Account-based but some implicit relevance. Adequate expression. General response to surface features.	May establish some obvious <u>features which connect this scene to rest of the play</u> . Some simple comments on <u>Ford’s themes and ideas</u> .	Band 2 7-10
Secure grasp of question. Relevant argument supported by well-chosen detail. Controlled and accurate expression.	Detailed knowledge of relevant contextual factors enables candidate to <u>explore links between this scene and the rest of the play</u> .	Band 3 11-15
Confident exploration of text. Sophisticated analysis of language and style. Cogent, well-structured argument.	Mastery of detail enables candidate to make illuminating and original connections between this scene and whole text. <u>Confident analysis of Ford’s dramatic technique</u> .	Band 4 16-20

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**The School for Scandal – Richard Brinsley Sheridan**
**Question 3**

Explore the ways Sheridan presents the hypocrisy of eighteenth century society in *The School for Scandal*.

**Focus**

Presentation of hypocrisy, whole text

**Key Words**

Explore the ways, Sheridan presents hypocrisy

<b>AO1 – 3</b>	<b>AO5i</b>	
Simple narrative or general plot description, <u>possibly with slant on hypocrisy</u> . Poor expression. Little grasp of language and style.	<u>Limited engagement with Sheridan's presentation</u> . Assertion. Very basic, or thin, sketch of play's slander elements.	Band 1 0-6
Basic or accurate knowledge of play, though remains at the surface of the text. Adequate expression. Some simple awareness of language and structure.	Some awareness of the importance of hypocrisy. Selects some relevant points of interest. <u>May produce methodical, account-based treatment</u> .	Band 2 7-10
Relevant, well-structured answer which addresses all keywords. Clear, well-expressed argument featuring some stylistic analysis.	Explores presentation of hypocrisy through well-chosen textual detail. <u>Engages with Sheridan's attitudes and intentions</u> .	Band 3 11-15
Confident exploration, displaying insight and overview. Impressive critical vocabulary and consistently fluent expression.	Close reading of text enables candidate to <u>analyse Sheridan's presentation of hypocrisy with confidence</u> . Mastery of relevant textual detail.	Band 4 16-20



## The School for Scandal – Richard Brinsley Sheridan

### Question 4

Remind yourself of Act IV Scene iii, which begins “No letter from Lady Teazle?” and ends “The man who shuts out conviction by refusing to-”.

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

In your answer, you should consider:

- the presentation of the main characters
- the dramatic effects Sheridan creates
- Sheridan’s references to eighteenth century manners and codes of behaviour.

### Focus

Act IV Scene iii / whole text

### Key Words

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

<b>AO1 – 3</b>	<b>AO5i</b>	
Narrative or paraphrase. Weak expression. Pays little or no attention to language or style.	Very limited awareness of how the text might reflect <u>Sheridan’s attitudes or eighteenth century ideas</u> . Difficulty engaging with the question.	Band 1 0-6
Account-based but some implicit relevance. Adequate expression. General response to surface features.	May establish some obvious <u>features which connect this scene to rest of the play</u> . Some simple comments on <u>Sheridan’s themes and ideas</u> .	Band 2 7-10
Secure grasp of question. Relevant argument supported by well-chosen detail. Controlled and accurate expression.	Detailed knowledge of relevant contextual factors enables candidate to <u>explore links between this scene and the rest of the play</u> .	Band 3 11-15
Confident exploration of text. Sophisticated analysis of language and style. Cogent, well-structured argument.	Mastery of detail enables candidate to make illuminating and original connections between this scene and whole text. <u>Confident analysis of Sheridan’s dramatic technique</u> .	Band 4 16-20

**A Woman of No Importance – Oscar Wilde****Question 5**

In Act IV, Mrs Arbuthnot speaks of “the difference between men and women.”

Explore the ways that Wilde presents nineteenth century ideas about this difference in *A Woman of No Importance*.

**Focus**

The difference between men and women; whole text

**Key Words**

Explore the ways that Wilde presents, the difference between men and women

<b>AO1 – 3</b>	<b>AO5i</b>	
<u>Simple narrative</u> . Weak expression. No awareness of stylistic features.	Very limited awareness. Cannot engage with keywords.	Band 1 0-6
Accurate response with some implicit relevance. Some <u>basic awareness of Wilde’s technique</u> . Adequate expression.	<u>Basic grasp of ways Wilde presents the difference between men and women</u> . Aware of obvious and appropriate features. Simple examples show some awareness.	Band 2 7-10
Engaged and relevant answer with clear, coherent expression. Secure textual knowledge enables candidate to analyse the play’s language and structure.	<u>Explores Wilde’s presentation of 19<sup>th</sup> century ideas</u> , via a range of relevant, well-chosen examples.	Band 3 11-15
Confident exploration of the question, addressing keywords with assurance. Sophisticated expression and analysis.	Illuminating and original response, displaying insight; <u>mastery of Wilde’s dramatic technique and the presentation of 19<sup>th</sup> century ideas</u> .	Band 4 16-20

**A Woman of No Importance – Oscar Wilde****Question 6**

Remind yourself of the play's opening, as far as "I wonder" at line 240: pages 6-18 in the New Mermaids edition.

In what ways does this section prepare an audience for Wilde's presentation of late nineteenth century society?

**Focus**

Act I lines 1 - 240 / whole text

**Key Words**

In what ways, this section, prepare an audience, Wilde's presentation of late nineteenth century society

<b>AO1 – 3</b>	<b>AO5i</b>	
Simple narrative or paraphrase. Weak expression. Little or no engagement with language features.	Very little awareness. Struggles to engage with keywords.	Band 1 0-6
Straightforward response. Some implicit relevance and basic grasp. Tends to remain at the surface of the text. Adequate expression.	Some simple but appropriate <u>connections between the section and the whole play context</u> . Some basic comment on how <u>Wilde presents society here</u> .	Band 2 7-10
Relevant answer based on secure textual knowledge. Clear expression and coherent argument. Some analysis of selected details.	Addresses keywords. Explores a range of ideas, linking section to whole text. <u>Comments on the ways Wilde presents late 19<sup>th</sup> century society in this section</u> .	Band 3 11-15
<u>Confident exploration of the section</u> . Fluent, telling vocabulary is a feature of structured and sustained response. Mastery of appropriate detail.	<u>Perceptive and original exploration</u> . Candidate develops a sophisticated and illuminating reading which <u>explores links between this section and whole text</u> .	Band 4 16-20

**All My Sons – Arthur Miller****Question 7**

A recent review claimed that there is “a fatal absence of humour” in all of Miller’s plays.

To what extent does this claim apply to *All My Sons*?

**Focus**

Given view / whole text

**Key Words**

To what extent does this claim apply, fatal absence of humour

<b>AO1 – 3</b>	<b>AO4</b>	
Simple narrative or character description. Limited vocabulary. <u>Little or no awareness of Miller as playwright.</u>	<u>Little or no engagement with review’s claim.</u> Assertive personal response.	Band 1 0-6
Accurate account or character sketches with implicit relevance. Adequate expression. <u>Basic awareness of Miller’s technique.</u>	Some <u>simple response to review’s claim.</u> Some personal engagement. <u>Basic response to “to what extent?”.</u>	Band 2 7-10
Coherent and relevant answer based on secure understanding of the text. <u>Analyses Miller’s dramatic technique.</u>	<u>Addresses keywords and evaluates review’s claim</u> as part of a well-informed personal response. Good use of supporting detail.	Band 3 11-15
Confident analysis, featuring close reading and well-developed argument. Fluent expression with telling vocabulary.	Sophisticated, conceptual <u>exploration of the play’s alleged absence of humour which considers review’s claim</u> and also offers independent, original response.	Band 4 16-20

**All My Sons – Arthur Miller****Question 8**

Remind yourself of Act Three of *All My Sons*, pages 159-171 in the Penguin Classics edition.

How far do you agree with the view that, in terms of subject matter and style, this Act forms an effective conclusion to the play?

**Focus**

Act Three / whole text, opinion expressed

**Key Words**

How far do you agree, subject matter and style, effective conclusion

<b>AO1 – 3</b>	<b>AO4</b>	
Narrative account or paraphrase. Poor expression. Little or no attention to stylistic features.	<u>Little or no discussion of stated opinion.</u> Assertive personal response.	Band 1 0-6
Accurate account of the Act with some implicit relevance. Adequate expression. <u>Basic grasp of Miller’s dramatic technique.</u>	Straightforward response to keywords. <u>Acknowledges opinion and constructs a simple debate.</u>	Band 2 7-10
<u>Relevant critical evaluation of the Act in relation to the whole text</u> , analysing form and language. Clear, well-developed line of argument.	<u>Considers opinion as part of coherent, structured discussion;</u> well-informed personal response which addresses all keywords.	Band 3 11-15
Confident <u>analysis of the Act in relation to the whole text.</u> Sophisticated expression with wide critical vocabulary.	<u>Confident exploration of the opinion;</u> a persuasively argued response. Addresses keywords with assurance.	Band 4 16-20

**Comedians - Trevor Griffiths****Question 9**

An article in a theatrical journal describes Griffiths' plays as examples of "socialist realism".

To what extent is this true of *Comedians*?

**Focus**

Journal's description / whole text

**Key Words**

To what extent is this true, socialist realism

<b>AO1 – 3</b>	<b>AO4</b>	
Narrative approach or character description. Little or no clear line of argument. No attention to stylistic features.	Assertive personal response. <u>Little or no engagement with given viewpoint.</u>	Band 1 0-6
Generalised approach with some implicit relevance. Adequate expression. <u>Basic awareness of Griffiths' dramatic technique.</u>	Straightforward response to keywords. Simple personal engagement <u>taking some account of given opinion.</u>	Band 2 7-10
Relevant critical evaluation founded on secure textual knowledge. Some <u>analysis of the presentation of well-chosen examples.</u>	<u>Thoughtful consideration of given opinion</u> , addressing keywords. Well-informed personal response enhances answer.	Band 3 11-15
Perceptive and well-argued answer featuring <u>sophisticated analysis of Griffiths' dramatic technique.</u> Fluent expression with wide vocabulary.	<u>Confident exploration of given opinion.</u> Original and illuminating personal response is supported by well-chosen textual detail.	Band 4 16-20

**Comedians - Trevor Griffiths****Question 10**

Remind yourself of Samuels' act on pages 40 – 42 of the Faber edition, from the stage direction "SAMMY walks on. He wears a fine-fitting white jacket" to "...leaves with mic., returns mic. to CONCERT SECRETARY, exits".

To what extent do you agree with the view that "Samuels' act is merely a random collection of jokes which he hopes will please Challenger"?

**Focus**

Given view, Samuels' act

**Key Words**

To what extent do you agree, random collection of jokes, hopes will please Challenger

<b>AO1 – 3</b>	<b>AO4</b>	
Narrative approach or character description. Little or no clear line of argument. No attention to stylistic features.	Assertive personal response. <u>Little or no engagement with given view.</u>	Band 1 0-6
Generalised approach with some implicit relevance. Adequate expression. <u>Basic awareness of Griffiths' dramatic technique and characterisation.</u>	Straightforward response to keywords. Simple personal engagement <u>taking some account of given view.</u>	Band 2 7-10
Relevant critical evaluation founded on secure textual knowledge. Some <u>analysis of the presentation of the character.</u>	<u>Thoughtful consideration of given view,</u> addressing keywords. Well-informed personal response enhances answer.	Band 3 11-15
Perceptive and well-argued answer featuring <u>sophisticated analysis of Griffiths' characterisation and dramatic technique.</u> Fluent expression with wide vocabulary.	<u>Confident exploration of given view.</u> Original and illuminating personal response is supported by well-chosen textual detail.	Band 4 16-20

**Making History – Brian Friel****Question 11**

To what extent do you agree that “the battle for truth is the most important battle in the play”?

**Focus**

Given view / whole text

**Key Words**

To what extent do you agree, battle for truth, most important battle in the play

<b>AO1 – 3</b>	<b>AO4</b>	
Simple description of the play or the characters. Limited vocabulary. <u>Little or no awareness of Friel as playwright.</u>	<u>Little or no engagement with the given opinion.</u> Personal response is mere assertion.	Band 1 0-6
Simple sketch or account with implicit relevance to the question. Adequate expression. <u>Basic grasp of Friel’s dramatic technique.</u>	<u>May consider obvious examples of ideas contained in keywords.</u> Some use of the text to support simple, accurate personal response.	Band 2 7-10
Coherent and relevant answer. Clear expression. <u>Analyses Friel’s presentation of various battles.</u>	<u>Considers given view as part of well-informed personal response.</u> Balanced discussion with clear line of argument.	Band 3 11-15
Confident analysis, featuring close reading and well-developed argument. Sophisticated expression with wide vocabulary.	<u>Sophisticated exploration of the given view and Friel’s presentation of the play’s battles.</u> Independent and original response.	Band 4 16-20



**Making History – Brian Friel****Question 12**

Remind yourself of the conversation between O'Neill and Mary on pages 25-29 of the Faber edition, from the stage direction "*She breaks off because O'NEILL enters with HARRY*" to the stage direction "*Both women exit. Long pause*".

How far do you agree with the view that this conversation is "the political heart of the play"?

**Focus**

Given section / whole text

**Key Words**

The political heart of the play, how far do you agree

<b>AO1 – 3</b>	<b>AO4</b>	
Narrative account. Little or no clear line of argument. <u>Cannot engage with the idea of political issues.</u>	Assertive personal response. Muddled; difficulty in engaging with the question.	Band 1 0-6
General account of the section with some implicit relevance. Adequate expression. <u>Basic grasp of Friel's dramatic technique.</u>	Straightforward response to keywords. Some simple personal response to <u>the way political ideas are presented here.</u>	Band 2 7-10
Shaped and relevant response with clear, coherent expression. Secure knowledge of section and <u>analysis of Friel's presentation of political issues.</u>	Balanced, well-argued answer which <u>considers the given view.</u> Thoughtful personal response.	Band 3 11-15
<u>Confident exploration of the section and the presentation of politics.</u> Sophisticated expression.	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 Miller's Prologue and Tale – Geoffrey Chaucer

### Question 13

In *The Miller's Prologue*, Chaucer advises the reader:  
 “And eek men shal nat maken ernest of game”.

Explore the ways in which *The Miller's Tale* could be considered “ernest” – as serious literature rather than merely a “game”.

#### Focus

Whole text

#### Key Words

Explore the ways, earnest / serious literature, merely a game

AO1 – 3	AO5i	
Paraphrase or narrative. Little or no obvious line of argument. <u>Little or no awareness of Chaucer as author.</u>	Difficulty engaging with keywords. Much assertion.	Band 1 0-6
Accurate, though generalised, account but no real analysis. Adequate expression. <u>Basic grasp of Chaucer's poetic technique.</u>	<u>Some basic ideas about this aspect of the tale</u> ; simple points within given context.	Band 2 7-10
Relevant answer displaying secure understanding of the text. Clear <u>expression</u> . <u>Analyses Chaucer's poetic technique.</u>	<u>Focused on Chaucer's presentation of serious ideas</u> . Addresses keywords in a well-informed manner. <u>The 14<sup>th</sup> century literary context used to good effect.</u>	Band 3 11-15
Sophisticated analysis founded on mastery of text. Cogent argument with mature expression.	A confident exploration of the <u>Tale's serious elements within the 14<sup>th</sup> century literary context</u> . Impressive use of <u>detail</u> from the text.	Band 4 16-20

## The Miller's Prologue and Tale – Geoffrey Chaucer

### Question 14

Remind yourself of lines 311 – 383 (from “This passeth forth al thilke Saturday.” to “What! think on God, as we doon, men that swinke.”), in which John attempts to wake Nicholas from his trance.

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

#### Focus

Lines 311 - 383 / whole text

#### Key Words

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

AO1 – 3	AO5i	
Paraphrase of passage, description of events. Unassimilated notes. Poor expression.	Struggles to engage. Assertion.	Band 1 0-6
General but accurate response with implicit relevance. Adequate expression. <u>Some awareness of Chaucer's technique.</u>	Basic grasp of section's importance. May make <u>simple connections with other parts of the Prologue.</u>	Band 2 7-10
Clear understanding of text and question. Controlled expression and coherent argument. <u>Analyses detail from the passage.</u>	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
Conceptual exploration using relevant critical vocabulary. <u>Sophisticated analysis of Chaucer's techniques.</u>	Confident analysis of <u>this section within an overview of the whole Prologue.</u>	Band 4 16-20

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**Selected Poems – The Brontës**
**Question 15**

Remind yourself of the poems of Anne Brontë (pages 74-93).

Explore the ways that Anne Brontë presents her religious faith in her poetry.

In your answer, you should refer in detail to **two** or **three** poems by Anne Brontë.

**Focus**

Anne Brontë / two or three poems

**Key Words**

Explore the ways, presents her religious faith

<b>AO1 – 3</b>	<b>AO5i</b>	
Narrative approach or paraphrase of chosen poems. Poor expression. <u>Little or no awareness of poetic technique.</u>	Assertion. Struggles to engage with the question. Little understanding of context. Possibly inappropriate selection of poems.	Band 1 0-6
Basic grasp of <u>chosen poems</u> . General approach but mainly accurate. Adequate expression.	Simple engagement with <u>the ideas presented in appropriate poems</u> . Basic grasp of <u>the way religious faith is reflected in Anne's writing</u> .	Band 2 7-10
Relevant answer displaying <u>secure understanding of the poems</u> . Clear expression. Analyses poetic technique.	<u>Explores the connections between chosen poems and the context of Anne's religious faith</u> .	Band 3 11-15
Sophisticated, well-written analysis of the poetry. Mastery of form, structure and language.	Confident and perceptive exploration of <u>the ways chosen poems reflect Anne's religious faith</u>	Band 4 16-20

## Selected Poems – The Brontës

### Question 16

The Brontës were heavily influenced by the Gothic literature which was popular in the nineteenth century.

Explore the ways that the Brontës use Gothic elements in their poetry.

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

You may wish to use 'On Caroline' (page 26) or 'The Prisoner' (page 70) as the starting point for your answer.

#### Focus

Gothic poems

#### Key Words

Explore the ways, Brontës use Gothic elements

AO1 – 3	AO5i	
Narrative or paraphrase of poems. Poor expression. <u>Little or no awareness of poetic techniques.</u>	<u>Possibly inappropriate choice of poems.</u> Assertion and irrelevance.	Band 1 0-6
<u>Basic grasp of chosen poems.</u> Straightforward accounts with some awareness of stylistic features.	Makes some use of keywords. <u>Poems chosen are appropriate.</u> <u>Simple comments on the use of the Gothic.</u>	Band 2 7-10
Coherent and organised response which <u>analyses the style of the selected poems.</u> Controlled expression with appropriate use of technical terms.	Addresses keywords and is <u>able to explore the ways in which the poems deploy Gothic devices.</u>	Band 3 11-15
<u>Confident and perceptive analysis of the chosen poems.</u> Well-structured response with sophisticated expression.	Conceptual exploration which offers <u>illuminating and original views of the ways the Brontës use Gothic elements.</u>	Band 4 16-20

## Selected Poems – Thomas Hardy

### Question 17

Hardy's writing often focuses on outsiders or people who are isolated in some way.

Explore the ways that Hardy presents outsiders in his poetry.

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

#### Focus

Two or three poems / whole text

#### Key Words

Explore the ways, Hardy presents, outsiders

AO1 – 3	AO5i	
<u>Simple paraphrase of poems.</u> Limited vocabulary. Struggles to identify stylistic features.	Struggling to choose appropriate poems for the given context. Assertive.	Band 1 0-6
Treatment of the poems may be general but usually accurate. Adequate expression. <u>Some awareness of Hardy's technique.</u>	Makes <u>some basic connections between the chosen poems and the keywords.</u>	Band 2 7-10
Poetry analysed within shaped and coherent response. <u>Secure knowledge and understanding of Hardy's poetry.</u>	Purposeful exploration of <u>the ways outsiders are presented in a relevant selection of poems.</u>	Band 3 11-15
<u>Confident exploration of Hardy's poetic technique.</u> Sophisticated expression and cogent argument.	Overview and insight enable candidate to offer illuminating and original suggestions about <u>the ways Hardy presents outsiders.</u> Detailed knowledge.	Band 4 16-20

## Selected Poems – Thomas Hardy

### Question 18

During Hardy's lifetime, Britain was an imperial power frequently at war.

Explore the ways that Hardy presents ideas about war in **two** or **three** poems from this selection.

You may wish to use 'Drummer Hodge' (page 10) as the starting point for your answer.

#### Focus

War, **two** or **three** poems / range more widely

#### Key Words

Explore the ways, Hardy presents ideas about war

AO1 – 3	AO5i	
Narrative or paraphrase. Weak expression. <u>Struggles to engage with "ways"</u> .	Little awareness of the connections between the poems and their context. May make <u>inappropriate selections</u> .	Band 1 0-6
Basic grasp of poems. Answer has at least implicit relevance. <u>Some awareness of how Hardy's language shapes meaning</u> .	Simple, accurate personal response to the poems; makes basic comments <u>on the ways ideas about war are presented in the poems</u> .	Band 2 7-10
Well-structured and engaged response with clear expression. <u>Analyses Hardy's poetic technique</u> .	Secure understanding of <u>how ideas about war are presented</u> through the poems. May consider <u>a variety of Hardy's approaches</u> .	Band 3 11-15
Original and sophisticated response based on <u>close reading of Hardy's poetry</u> . Wide critical vocabulary and cogent argument.	Confident exploration of <u>the ways Hardy presents ideas about war in his poetry</u> . Insight.	Band 4 16-20

**High Windows – Philip Larkin****Question 19**

How far do you agree with the view that “growing old is the main theme of this collection”?

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

**Focus**

Given view / two or three poems, whole text

**Key Words**

Growing old is the main theme, how far do you agree

<b>AO1 – 3</b>	<b>AO4</b>	
Narrative or paraphrase of the chosen poems. Weak expression. <u>Little or no grasp of Larkin’s style.</u>	Struggles to engage with keywords. Assertion. <u>Inappropriate selections.</u>	Band 1 0-6
Straightforward, accurate response at the surface of the poems. Adequate expression. <u>Basic awareness of Larkin’s style.</u>	Simple response to keywords. <u>Obvious choice of poems, debate not fully developed, may simply agree with given view.</u>	Band 2 7-10
Shaped and relevant answer founded on secure knowledge of the poetry. Clear expression, <u>analyses Larkin’s style.</u>	Well-informed personal response. <u>Balanced consideration of given opinion, addresses “how far”, may suggest alternatives.</u>	Band 3 11-15
<u>Sophisticated analysis of Larkin’s poetry.</u> Mastery of text; fluent expression with wide vocabulary.	Overview of <i>High Windows</i> enables candidate to <u>explore given view in a balanced, perceptive manner. Confidence and insight.</u>	Band 4 16-20



**High Windows – Philip Larkin****Question 20**

Remind yourself of 'Going, Going' (pages 21 - 22).

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**

'Going, Going' / whole text

**Key Words**

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

<b>AO1 – 3</b>	<b>AO4</b>	
Narrative or paraphrase of the poem. Weak expression. <u>Little or no grasp of Larkin's style.</u>	Struggles to engage with keywords. Assertion. <u>Inappropriate selections when attempting to establish whole text connections.</u>	Band 1 0-6
Straightforward, accurate response at the surface of the poem. Adequate expression. <u>Basic awareness of Larkin's style.</u>	Simple response to keywords. <u>Obvious connections to other poems, debate not fully developed.</u>	Band 2 7-10
Shaped and relevant answer founded on secure knowledge of the poetry. Clear expression, <u>analyses Larkin's style.</u>	Well-informed personal response. <u>Balanced consideration of 'key to whole collection' view, addresses "to what extent", may suggest alternatives.</u>	Band 3 11-15
<u>Sophisticated analysis of Larkin's style and subject matter.</u> Mastery of text; fluent expression with wide vocabulary.	Overview of <i>High Windows</i> enables candidate to <u>explore 'Going, Going' within context of whole. Confidence and insight.</u>	Band 4 16-20

**Beowulf – Seamus Heaney****Question 21**

Remind yourself of the section of the poem which describes Beowulf's funeral (from "The Geat people built a pyre for Beowulf," on page 98 to "...kindest to his people and keenest to win fame." on page 99).

To what extent do you feel that, in terms of subject matter and style, this section is an appropriate ending to the whole poem?

**Focus**

Beowulf's funeral / whole text

**Key Words**

To what extent do you feel, subject matter and style, appropriate ending to the whole poem

<b>AO1 – 3</b>	<b>AO4</b>	
Narrative or paraphrase of given section. Weak expression. <u>Little or no awareness of Heaney's style.</u>	<u>Struggles to engage with opinion</u> expressed in keywords. Mere assertion.	Band 1 0-6
Account of section with some implicit relevance. Adequate expression. <u>Some awareness of Heaney's style.</u>	Superficial response to keywords. Aware of basic contrasts and comparisons: makes simple comments on given section of the poem.	Band 2 7-10
Well organised exploration of the poetry. Relevant response featuring secure textual understanding and clear expression.	Engaged consideration of the opinion: <u>explores given section of poem</u> and makes links as part of balanced argument.	Band 3 11-15
Confident and original exploration of the poetry. Sophisticated analysis of style. Cogent argument and mature expression.	Insight and overview enable candidate to make <u>illuminating observations on the ways this section is an appropriate ending to the poem.</u> Originality.	Band 4 16-20

**Beowulf – Seamus Heaney****Question 22**

In one of his early poems Heaney wrote:

“All I know is a door into the dark”.

To what extent does his *Beowulf* provide a door into the dark?

**Focus**

Whole text / given quotation

**Key Words**

To what extent, provide a door into the dark

<b>AO1 – 3</b>	<b>AO4</b>	
Narrative or paraphrase of the poem. Weak expression. Few or no stylistic features identified.	<u>Struggles to engage with “door into the dark”</u> . Assertion.	Band 1 0-6
Account of poem with some implicit relevance. Adequate expression. <u>Basic grasp of Heaney’s poetic technique</u> .	Simple evaluation of “ <u>door into the dark</u> ”. Aware of obvious contrasts. Begins to develop a debate.	Band 2 7-10
Shaped and relevant exploration, founded on secure understanding of Heaney’s poem. Analyses language and style.	Detailed, balanced consideration of “ <u>door into the dark</u> ”. Argument is supported by a range of <u>examples drawn from across the poem</u> .	Band 3 11-15
Confident exploration featuring perceptive analysis and well-structured argument. Sophisticated expression.	Masterly consideration of “ <u>door into the dark</u> ” featuring original response and <u>overview of <i>Beowulf</i></u> .	Band 4 16-20

## The World's Wife – Carol Ann Duffy

### Question 23

To what extent do you agree with the critic who claimed that “jealousy is the central concern of this collection”?

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

Jealousy is the central concern, to what extent do you agree

<b>AO1 – 3</b> Narrative or paraphrase. Poor expression. <u>Little or no awareness of Duffy's poetic technique.</u>	<b>AO4</b> Struggles to engage with keywords. Assertion.	Band 1 0-6
<u>Sensible choice of poems</u> , displaying basic engagement with the question. Adequate expression. <u>Some awareness of Duffy's style.</u>	<u>Understands opinion and states a simple personal response.</u> May offer some obviously contrasting examples.	Band 2 7-10
Shaped and coherent response. <u>Secure knowledge of <i>The World's Wife</i>; thoughtful analysis of Duffy's technique.</u>	<u>Balanced consideration of opinion</u> , offering both support and alternatives. Well-informed, personal response.	Band 3 11-15
<u>Confident, sophisticated analysis of the poetry.</u> Well-structured argument displaying insight and overview.	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 24

Remind yourself of the three short poems 'Mrs Darwin' (page 20), 'Mrs Rip Van Winkle' (page 53) and 'Mrs Icarus' (page 54).

How far do you agree with the critic who claimed that "these three poems are the essential Duffy: a summary of the whole collection"?

#### Focus

Three short poems / whole text

#### Key Words

How far do you agree, the essential Duffy, summary of the whole collection

AO1 – 3	AO4	
Simple narrative of the poems. Weak expression. <u>Little or no awareness of Duffy as poet.</u>	Assertive response, <u>gives little consideration to the keywords.</u>	Band 1 0-6
<u>Accurate account at the surface of the poems.</u> Implicit relevance. Adequate expression and basic awareness of style.	Simple personal response. May make <u>straightforward or obvious connections with the rest of <i>The World's Wife</i>.</u>	Band 2 7-10
<u>Well-organised exploration of this poems.</u> Secure textual knowledge; clear expression and line of argument.	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
<u>Confident, sophisticated analysis of this poems.</u> Well-structured argument displaying insight and overview.	<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