



General Certificate of Education

English Literature 6741 *Specification A*

LTA4 Texts in Time

Mark Scheme

2008 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.

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In this unit, the weightings of the AOs are:

AO1 6%

AO2ii 5%

AO3 6%

AO4 7%

AO5ii 6%

MARKING GRID FOR A LEVEL ENGLISH LITERATURE 6741

| | AO1 | AO2ii | AO3 |
|---------------------------|--|---|---|
| | 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 |

| | AO4 | AO5ii |
|---------------------------------|---|--|
| | Candidates should be able to articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers | Candidates should be able to show understanding of the contexts in which literary texts are written and understood and evaluate the significance of cultural, historical and other contextual influences on literary texts and study |
| Band 1 0 - 6 | <ul style="list-style-type: none"> • little (if any) understanding of different interpretive approaches • little personal response based upon slender or misinterpreted evidence or insensitive reading of other opinions or text • narrow range of meaning asserted | <ul style="list-style-type: none"> • very limited awareness of the significance of relevant contextual factors on literary works and/or responses to them • some awareness of period or movement |
| Band 2 7 - 10 | <ul style="list-style-type: none"> • reasonable understanding of appropriate, differing critical positions which may be summarised rather than explored • aware that texts may be interpreted in more than one way • some evidence of an individual response supported by general reference to the text, but not always balanced or consistent | <ul style="list-style-type: none"> • an awareness of the importance of contextual factors in shaping literary works or responses to them • some specific and appropriate connections between text and context • some understanding of the historical, social and cultural interests influencing a text. • identifies and comments on points of interest in relation to social, cultural and historical context |
| Band 3 11 - 15 | <ul style="list-style-type: none"> • clear understanding of differing critical positions • appropriate consideration of the strengths and weaknesses of one or more critical views with detailed reference to text and/or other evidence • coherent, informed individual response to the text, based on a command of appropriate detail | <ul style="list-style-type: none"> • increasingly detailed knowledge of relevant contextual factors or influences • detailed connections between text and context • understanding of historical factors and cultural elements in a text • able to comment on literary influences on a text • explains where appropriate how context may affect interpretation of text |
| Band 4 16 - 20 | <ul style="list-style-type: none"> • mature understanding of the significance of differing critical positions • sophisticated judgement of text based upon an informed consideration of various possibilities | <ul style="list-style-type: none"> • detailed knowledge of relevant contextual factors with analysis of their importance • specific, detailed and sophisticated connections between text and context • evaluates the effect of context upon text • understands text in context of literary tradition and influence |

Hamlet- William Shakespeare**Question 1**

“Polonius is nothing more than a self-serving, meddling fool whom the audience dislikes.”

“Polonius is a complex character who tries to balance his duties as a caring father and loyal advisor to the King.”

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

How do **you** think Shakespeare presents Polonius?

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| <p>AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p> | <p>AO4 Understanding of different opinions. Informed, independent opinions and judgements.</p> | |
| <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 on Polonius 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 on Polonius. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. | Band 2 7-10 |
| <ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> • Understands and responds to the two views in the question on presentation on Polonius. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. | Band 3 11-15 |
| <ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. | <ul style="list-style-type: none"> • Mature understanding of the differences in the two views in the question on presentation on Polonius. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. | Band 4 16-20 |

Hamlet- William Shakespeare**Question 2**

“*Hamlet* is clearly a revenge tragedy. The audience expects theatrical spectacle, ghosts and gory murders and that is what it gets.”

“*Hamlet* is a tale of Christian morality. The audience sees that in Elsinore, suicide and murder are forbidden, sex and incest are punished and spirits are the work of the devil.”

How does the text support each of these critical opinions?

What do **you** think Shakespeare presents as central to the play?

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| <p>AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p> | <p>AO4 Understanding of different opinions. Informed, independent opinions and judgements.</p> | |
| <ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. | <ul style="list-style-type: none"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to question. | Band 1 0-6 |
| <ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. | <ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on centrality of 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 the question on presentation on centrality. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. | Band 3 11-15 |
| <ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. | <ul style="list-style-type: none"> • Mature understanding of the differences in the two views in the question on centrality of 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 3**

“It is the comedy and trickery in the play that engages the audience.”

“What interests the audience about the play is a serious chance to judge its characters.”

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

What interests and engages **you** in the play?

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| <p>AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p> | <p>AO4 Understanding of different opinions. Informed, independent opinions and judgements.</p> | |
| <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 audience interest. • 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 audience interest and engagement. • 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 audience interest. • 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**

“Far from being measured, this is a play of chaos, passion and excess.”

“*Measure for Measure* focuses on ideas of order, responsibility and self control.”

How can these critical views be supported in the text?

What do **you** think Shakespeare presents as central to the play?

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| AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO4 Understanding of different opinions. Informed, independent opinions and judgements. | |
| <ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. | <ul style="list-style-type: none"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to question. | Band 1 0-6 |
| <ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. | <ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on central focus of 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 the question on central focus of 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 the question on central focus of play. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. | Band 4 16-20 |

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

"The play is indeed the 'sad tale' of which Mamillius spoke at the beginning and deserves its title of *The Winter's Tale*."

"*The Winter's Tale* is a romantic comedy as it ends happily in the reunion and restoration of its main characters."

What justification can you find in the text for each of these views?

What is **your** opinion of the genre of the play?

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| <p>AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p> | <p>AO4 Understanding of different opinions. Informed, independent opinions and judgements.</p> | |
| <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 genre 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 the question on genre. • 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 genre 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**

“Paulina, Antigonus and Camillo are the key elements in the drama; the audience sees how they determine the course of events in the play.”

“The characters of Paulina, Antigonus and Camillo fade from importance as the audience watches the reconciliation of the royal families.”

How does the text support each of these opinions?

How do **you** respond to the presentation of Paulina, Antigonus and Camillo?

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| AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO4 Understanding of different opinions. Informed, independent opinions and judgements. | |
| <ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. | <ul style="list-style-type: none"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to question. | Band 1 0-6 |
| <ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. | <ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on Paulina, Antigonus and Camillo. • 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 Paulina, Antigonus and Camillo. • 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 Paulina, Antigonus and Camillo. • 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 problem is not that Edward loves Gaveston, even Mortimer Senior says that ‘the mightiest kings have had their minions’, but that the King himself vows to ‘share the kingdom’ with his lover.”

“A lack of interest in his country at war and a preoccupation with domestic luxury isolate the King from his court.”

How does the text support both of these views?

What do **you** think Marlowe presents as the King’s flaw?

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| <p>AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p> | <p>AO4 Understanding of different opinions. Informed, independent opinions and judgements.</p> | |
| <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 King’s flaw. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. | Band 2 7-10 |
| <ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> • Understands and responds to the two views in the question on the King’s flaw. • 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 King’s flaw. • 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**

“An audience’s personal engagement with Gaveston can easily distract from the developing political conflict in the play.”

“Gaveston is far from being the central character; Edward’s greatest relationship is with his crown.”

What support can you find in the play for each of these opinions?

What do **you** think is the importance of Gaveston in the play?

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| <p>AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p> | <p>AO4 Understanding of different opinions. Informed, independent opinions and judgements.</p> | |
| <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 importance of Gaveston. • 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 importance of Gaveston. • 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 importance of Gaveston. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. | Band 4 16-20 |

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

“Francisco is a fully developed character in the play. Presented as strongly motivated, he is central to its events and ideas.”

“Francisco is presented as a small time murderer whom Webster uses for minor details in the plot.”

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

What do **you** think is the importance of Francisco in the play?

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| <p>AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p> | <p>AO4 Understanding of different opinions. Informed, independent opinions and judgements.</p> | |
| <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 Francisco. • 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 Francisco. • 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 Francisco. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. | Band 4 16-20 |

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

“In *The White Devil*, Webster is interested in the heroism of his female characters.”

“The women in the play are presented unsympathetically as lustful, murderous and distant.”

What truth is there in each of these opinions?

How do **you** think Webster presents female characters in the play?

| AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO4 Understanding of different opinions. Informed, independent opinions and judgements. | |
|--|---|-----------------|
| <ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. | <ul style="list-style-type: none"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to question. | Band 1 0-6 |
| <ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. | <ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on female characters of 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 the question on female 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 the question on female 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 |

The Alchemist- Ben Jonson**Question 11**

“Sir Epicure Mammon, for all his greed, is presented as a character of learning, bravery and sophisticated tastes.”

“Mammon is a foolish consumer who repulses the audience.”

What evidence is there for each of these critical views?

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

| AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO4 Understanding of different opinions. Informed, independent opinions and judgements. | |
|--|--|-----------------|
| <ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. | <ul style="list-style-type: none"> • Limited understanding or attention to the critical views in question. • Own view is simple or/and irrelevant to question. | Band 1 0-6 |
| <ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. | <ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on Mammon. • 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 Mammon. • 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 Mammon. • 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**

“Jonson intended us to see Subtle as the Alchemist of the play.”

“No character achieves alchemy at any point in the play. Jonson leaves them all as base as they began.”

What evidence is there in the play for each of these opinions?

How do **you** see Jonson’s use of transformation in the play?

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| <p>AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p> | <p>AO4 Understanding of different opinions. Informed, independent opinions and judgements.</p> | |
| <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 use of transformation 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 the question on Jonson’s use of transformation 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 the question on Jonson’s use of transformation. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. | Band 4 16-20 |

Lyrical Ballads 1798- William Wordsworth and Samuel Taylor Coleridge**Question 13**

Explore the sympathy for human suffering shown in the *Lyrical Ballads*.

In your answer, you should refer to at least **three** poems from the collection.

Context: Wordsworth and/or Coleridge's sympathy for human suffering.

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| <p>AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p> | <p>AO5ii 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, structure and language. | <ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Poems/evidence generally appropriate for the context in the question. | Band 2 7-10 |
| <ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of the 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 the context in the question. | Band 3 11-15 |
| <ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. | <ul style="list-style-type: none"> • Confident evaluation of the significance of the context in question. • Poems/evidence confidently chosen for the context in the question with frequent quotations embedded in answer. | Band 4 16-20 |

Lyrical Ballads 1798- William Wordsworth and Samuel Taylor Coleridge**Question 14**

How do these poems reveal beliefs about the power of nature?

In your answer, you should refer to at least **three** poems from the collection.

Context: Wordsworth and/or Coleridge's beliefs about the power of nature.

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|---|---|-----------------|
| <p>AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p> | <p>AO5ii 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, structure and language. | <ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Poems/evidence generally appropriate for the context in the question. | Band 2 7-10 |
| <ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> • Understands the significance of the context in the question. • Poems/evidence well chosen for the context in the question. | Band 3 11-15 |
| <ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. | <ul style="list-style-type: none"> • Confident evaluation of the significance of the context in the question. • Poems/evidence confidently chosen for the context in the question with frequent quotations embedded in answer. | Band 4 16-20 |

Ode to the West Wind and Other Poems- Percy Bysshe Shelley**Question 15**

Through exploration of at least **three** poems from this selection, show in what ways it is appropriate to call Shelley a Romantic poet.

Context: Romantic ideas and beliefs.

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| <p>AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p> | <p>AO5ii 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, structure and language. | <ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Poems/evidence generally appropriate for the context in the question. | Band 2 7-10 |
| <ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> • Understands the significance of the context in the question. • Poems/evidence well chosen for the context in the question. | Band 3 11-15 |
| <ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. | <ul style="list-style-type: none"> • Confident evaluation of the significance of the context in the question. • Poems/evidence confidently chosen for the context in the question with frequent quotations embedded in answer. | Band 4 16-20 |

Ode to the West Wind and Other Poems- Percy Bysshe Shelley**Question 16**

Explore how these poems are influenced by the political events of Shelley's time.

In your answer, you should refer to at least **three** poems from this selection.

Context: political events of Shelley's time.

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| <p>AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p> | <p>AO5ii 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, structure and language. | <ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Poems/evidence generally appropriate for the context in the question. | Band 2 7-10 |
| <ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> • Understands the significance of the context in the question. • Poems/evidence well chosen for the context in the question. | Band 3 11-15 |
| <ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. | <ul style="list-style-type: none"> • Confident evaluation of the significance of the context in question. • Poems/evidence confidently chosen for the context in the question with frequent quotations embedded in answer. | Band 4 16-20 |

Everyman Selected Poems- John Clare**Question 17**

How do Clare's poems reveal his thoughts and feelings about the natural world?

In your answer, you should refer to at least **three** poems in the selection.

Context: Clare's thoughts and feelings about the natural world.

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| <p>AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p> | <p>AO5ii 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, structure and language. | <ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Poems/evidence generally appropriate for the context in the question. | Band 2 7-10 |
| <ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> • Understands the significance of the context in the question. • Poems/evidence well chosen for the context in the question. | Band 3 11-15 |
| <ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. | <ul style="list-style-type: none"> • Confident evaluation of the significance of the context in the question. • Poems/evidence confidently chosen for the context in the question with frequent quotations embedded in answer. | Band 4 16-20 |

Everyman Selected Poems- John Clare**Question 18**

Explore how Clare's poems show us his views on love.

In your answer, you should refer to at least **three** poems in the selection.

Context: Clare's views on love.

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| <p>AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p> | <p>AO5ii 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, structure and language. | <ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Poems/evidence generally appropriate for the context in the question. | Band 2 7-10 |
| <ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> • Understands the significance of the context in the question. • Poems/evidence well chosen for the context in the question. | Band 3 11-15 |
| <ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. | <ul style="list-style-type: none"> • Confident evaluation of the significance of the context in the question. • Poems/evidence confidently chosen for the context in the question with frequent quotations embedded in answer. | Band 4 16-20 |

Don Juan (Cantos 1-4)- Lord Byron**Question 19**

With reference to both subject matter and style, show how these *Cantos* are influenced by the literature of the past.

Context: the influence of literature of the past.

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| <p>AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p> | <p>AO5ii 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, structure and language. | <ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Cantos/evidence generally appropriate for the context in the question. | Band 2 7-10 |
| <ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> • Understands the significance of the context in the question. • Cantos/evidence well chosen for the context in the question. | Band 3 11-15 |
| <ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. | <ul style="list-style-type: none"> • Confident evaluation of the significance of the context in the question. • Cantos/evidence confidently chosen for the context in the question with frequent quotations embedded in answer. | Band 4 16-20 |

Don Juan (Cantos 1-4)- Lord Byron**Question 20**

How do *Cantos 1-4* show us Byron's views on sex and marriage in the society of his time?

Context: Byron's views on sex and marriage in society of his time.

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| <p>AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p> | <p>AO5ii 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, structure and language. | <ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Cantos/evidence generally appropriate for the context in the question. | Band 2 7-10 |
| <ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> • Understands the significance of the context in the question. • Cantos/evidence well chosen for the context in the question. | Band 3 11-15 |
| <ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. | <ul style="list-style-type: none"> • Confident evaluation of the significance of the context in question. • Cantos/evidence confidently chosen for the context in the question with frequent quotations embedded in answer. | Band 4 16-20 |

The Prelude, Books 9 and 10- William Wordsworth**Question 21**

How does Wordsworth communicate his Romantic ideals in **either** or **both** of *Books 9 and 10* of *The Prelude*?

Context: Wordsworth's Romantic ideals

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| <p>AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p> | <p>AO5ii 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, structure and language. | <ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Books/evidence generally appropriate for the context in the question. | Band 2 7-10 |
| <ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> • Understands the significance of the context in the question. • Books/evidence well chosen for the context in the question. | Band 3 11-15 |
| <ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. | <ul style="list-style-type: none"> • Confident evaluation of the significance of the context in the question. • Books/evidence confidently chosen for the context in the question with frequent quotations embedded in answer. | Band 4 16-20 |

The Prelude, Books 9 and 10- William Wordsworth**Question 22**

“Frenchmen had changed a war of self-defence
 For one of conquest, losing sight of all
 Which they had struggled for...”

Using this quotation as a starting point, show how in **Book 10** Wordsworth expresses his disappointment at the outcomes of the French Revolution.

Context: Wordsworth’s disappointment at the outcomes of the French Revolution

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| <p>AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p> | <p>AO5ii 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, structure and language. | <ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Books/evidence generally appropriate for the context in the question. | Band 2 7-10 |
| <ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> • Understands the significance of the context in the question. • Books/evidence well chosen for the context in the question. | Band 3 11-15 |
| <ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. | <ul style="list-style-type: none"> • Confident evaluation of the significance of the context in the question. • Books/evidence confidently chosen for the context in the question with frequent quotations embedded in answer. | Band 4 16-20 |

Songs of Innocence and of Experience- William Blake**Question 23**

How does Blake communicate his views on industrialisation in the *Songs*?

Context: Blake's views on industrialisation.

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| <p>AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p> | <p>AO5ii 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, structure and language. | <ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Songs/evidence generally appropriate for the context in the question. | Band 2 7-10 |
| <ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> • Understands the significance of the context in the question. • Songs/evidence well chosen for the context in the question. | Band 3 11-15 |
| <ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. | <ul style="list-style-type: none"> • Confident evaluation of the significance of the context in the question. • Songs/evidence confidently chosen for the context in the question with frequent quotations embedded in answer. | Band 4 16-20 |

Songs of Innocence and of Experience- William Blake**Question 24**

Explore the ways in which Blake expresses his thoughts and feelings on parenthood in the society of his time.

Context: Blake's thoughts and feelings on parenthood in the society of his time.

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| <p>AO1, AO2, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p> | <p>AO5ii 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, structure and language. | <ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Songs/evidence generally appropriate for the context in the question. | Band 2 7-10 |
| <ul style="list-style-type: none"> • Well-controlled and accurate expression. • An appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> • Understands the significance of the context in the question. • Songs/evidence well chosen for the context in the question. | Band 3 11-15 |
| <ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. | <ul style="list-style-type: none"> • Confident evaluation of the significance of the context in the question. • Songs/evidence confidently chosen for the context in the question with frequent quotations embedded in answer. | Band 4 16-20 |