



General Certificate of Education

English Literature 5741 *Specification A*

LTA3 Texts in Context

Mark Scheme

2008 examination - June 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.

Further copies of this Mark Scheme are available to download from the AQA Website: www.aqa.org.uk

Copyright © 2008 AQA and its licensors. All rights reserved.

COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

June 2008**LTA3****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.

*see recent QCA pilot study into marking AS English Literature

MARKING GRID FOR AS ENGLISH LITERATURE 5741

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

	A04	AO5i
	Candidates should be able to articulate informed independent opinions and judgements, showing understanding of different interpretations of literary texts by different 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 4 16 – 20	<ul style="list-style-type: none"> grasp of the significance of differing critical positions confident judgement of text based upon an informed consideration of various possibilities 	<ul style="list-style-type: none"> detailed knowledge of relevant contextual factors with assessment of their importance specific, detailed and illuminating connections between text and context
Band 3 11 - 15	<ul style="list-style-type: none"> clear understanding of differing critical positions prepared to explore other ways of studying a text coherent, informed individual response to text, based on an understanding of appropriate detail 	<ul style="list-style-type: none"> increasingly detailed knowledge of relevant contextual factors or influences detailed connections between text and context
Band 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 identifies and comments on points of interest in relation to social and cultural context
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

'Tis Pity She's a Whore - John Ford**Question 1**

Comical suitors are common characters in the drama of this period.

Explore Ford's purposes in his presentation of Bergetto.

FOCUS Presentation of Bergetto, whole text

KEYWORDS Explore Ford's purposes, presentation of Bergetto, comical suitors

AO 1-3	AO 5i	
Simple narrative or general plot description, <u>possibly with slant on Bergetto</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 <u>of the importance of Bergetto</u> . 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 <u>presentation of Bergetto through well-chosen textual detail</u> . <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 Bergetto 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 IV Scene iii, which begins "Come, strumpet, famous whore!" and ends "No conquest can gain glory of my fear."

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 justice and revenge.

FOCUS Act IV Scene iii / whole text

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

AO 1-3	AO 5i	
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> . Difficultly 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

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

'Extravagant' young men, with little control over their expenses or their emotions, are common characters in the drama of this period.

Explore Sheridan's purposes in his presentation of Charles Surface.

FOCUS Presentation of Charles, whole text

KEYWORDS Explore Sheridan's purposes, presentation of Charles, extravagant young man

AO 1-3	AO 5i	
Simple narrative or general plot description, <u>possibly with slant on Charles Surface</u> . Poor expression. Little grasp of language and style.	<u>Limited engagement with Sheridan'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 the character. Selects some relevant points of interest. <u>May produce methodical, sketch-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 Charles Surface 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 Charles Surface 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 III Scene iii, which begins “Fore Heaven, 'tis true – there’s the great degeneracy of the age!” and ends “When a man wants money, where the plague should he get assistance if he can’t make free with his own relations?”

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 III Scene iii / whole text

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

AO 1-3	AO 5i	
Narrative or paraphrase. Weak expression. Pays little or no attention to language or style.	Very limited awareness of how the text might reflect <u>eighteenth century manners or behaviour</u> . Difficultly 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 Sheridan’s references to manners and behaviour.	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 and the eighteenth century context</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 and the eighteenth century context. <u>Confident analysis of Sheridan’s dramatic technique</u> .	Band 4 16-20

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

The nature of relationships between men and women is an important theme of much late nineteenth century writing

Explore Wilde's purposes in his presentation of the relationship between Gerald Arbuthnot and Hester Worsley.

FOCUS Presentation of the Gerald / Hester relationship; whole text

KEYWORDS Explore Wilde's purposes, presentation of the relationship

AO 1-3	AO 5i	
Simple narrative or description. Weak expression. No awareness of stylistic features.	Very limited awareness. Can't engage with keywords.	Band 1 0-6
Accurate response with some implicit relevance. Some basic awareness of Wilde's technique. Adequate expression.	<u>Basic grasp of ways Wilde presents the relationship between Gerald and Hester.</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 the effects of its structure.	<u>Explores Wilde's presentation of Gerald/Hester relationship,</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 the Gerald/Hester relationship.</u>	Band 4 16-20

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

Remind yourself of the play's conclusion, from line 329 of Act IV ("A gentleman to see you, ma'am.") to line 496 ("A man of no importance."): pages 103 – 112 in the New Mermaids edition.

In what ways does this section form an appropriate ending to *A Woman of No Importance*?

FOCUS Act IV, line 329 - 496 / whole text

KEYWORDS In what ways, form an appropriate ending

AO 1-3	AO 5i	
Simple narrative or paraphrase. Weak expression. Little or no engagement with language features.	Very little awareness. Struggle 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>appropriate the ending is</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 this section forms an appropriate ending</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**

Miller's original title for this play was *The Sign of the Archer*.

To what extent do you feel that astrology and fate are important themes in *All My Sons*?

FOCUS Astrology / whole text

KEYWORDS To what extent do you feel, astrology is an important theme

AO 1-3	AO 4	
Simple narrative or character description. Limited vocabulary. <u>Little or no awareness of Miller as playwright.</u>	<u>Little or no engagement with the idea of an alternative title.</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 the original title.</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 presentation of the astrological theme.</u>	<u>Addresses keywords and evaluates the relevance of the original title</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 astrological theme</u> and also offers independent, original response.	Band 4 16-20

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

How far do you agree with the view that “George Deever is the character who invites most sympathy from the audience”?

Use the section of Act Two which features George, as the starting point for your answer, from his entry on page 138 of the Penguin Classics edition (“*He starts for driveway, but is brought up short by GEORGE*”) to his exit on page 155 (“Go, George!”).

FOCUS Presentation of George Deever, given view

KEYWORDS How far do you agree, the character who invites most sympathy

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

Comedians - Trevor Griffiths**Question 9**

Two of Griffiths' more recent plays have focused on eighteenth century revolutionaries.

To what extent do you feel that revolution is an important idea in *Comedians*?

FOCUS Revolution / whole text

KEYWORDS To what extent do you feel, revolution is an important idea

AO 1-3	AO 4	
Narrative approach or character description. Little or no clear line of argument. No attention to stylistic features.	<u>Assertive personal response. Little or no engagement with the idea of revolution.</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>and some awareness of revolution's importance.</u>	Band 2 7-10
Relevant critical evaluation founded on secure textual knowledge. Informed <u>analysis of well-chosen examples</u>	<u>Thoughtful consideration of revolution's importance</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 revolution's importance in the play.</u> Original and illuminating personal response is supported by well-chosen textual detail.	Band 4 16-20

Comedians - Trevor Griffiths**Question 10**

How far do you agree with the view that “the only dramatic function of the Caretaker, the Concert Secretary and Mr Patel is to provide comic relief”?

FOCUS Given view, function of minor characters

KEYWORDS How far do you agree, only dramatic function, to provide comic relief

AO 1-3	AO 4	
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 and function of the characters.</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**

“Loyal to the end, Harry is the character the audience admires most.”

To what extent do you agree with this assessment of Friel’s presentation of Harry Hoveden?

FOCUS Given view / presentation of Harry Hoveden

KEYWORDS To what extent do you agree, loyal to the end, the character the audience admires most, Friel’s presentation

AO 1-3	AO 4	
Simple description of the play or the character. 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 more 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>Basic, possibly unbalanced, response to 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 Harry.</u>	<u>Considers given view</u> as part of well-informed personal response. 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 Harry.</u> Independent and original response.	Band 4 16-20

Making History - Brian Friel**Question 12**

An Irish poet has described O'Neill's defeat as one of the "deep, tragic notes in Irish history".

To what extent does this claim reflect the way in which Friel presents the Battle of Kinsale?

FOCUS Poet's description / whole text

KEYWORDS How far, Friel's presentation, support this claim, Battle of Kinsale, deep tragic notes in Irish history

AO 1-3	AO 4	
Narrative account. Little or no clear line of argument. <u>Can't engage with the idea of a deep tragic note.</u>	Assertive personal response. Muddled; difficulty in engaging with the question.	Band 1 0-6
General account of the battle 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 the battle is presented.</u>	Band 2 7-10
Shaped and relevant response with clear, coherent expression. Secure knowledge of text, analyses of <u>Friel's presentation of the battle.</u>	Balanced, well-argued answer which <u>considers the poet's description.</u> Thoughtful personal response.	Band 3 11-15
<u>Confident exploration of Friel's presentation of the battle.</u> Sophisticated expression.	Original and well-informed personal response which makes persuasive use of textual detail in its <u>consideration of the poet's description.</u>	Band 4 16-20

The Miller's Prologue and Tale - Geoffrey Chaucer**Question 13**

In *The Canterbury Tales*, Chaucer intended to match each tale to the pilgrim who told it.

Explore the ways that the subject matter and style of *The Miller's Tale* reflect the character of the Miller.

FOCUS Whole text, tale and teller

KEYWORDS Explore the ways, subject matter and style, reflect the Miller's character

AO 1-3	AO 5i	
Paraphrase or description. 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 the relationship between the teller and the tale</u> ; simple points with the given context.	Band 2 7-10
Relevant answer displaying secure understanding of the text. Clear expression. <u>Analyses Chaucer's poetic technique.</u>	<u>Focused on Chaucer's presentation of the Miller and the ways he is reflected in the Tale.</u> Addresses keywords in a well-informed manner. <u>The 14th 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 connections to its teller.</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 405 – 492 (from “Now John, quod Nicholas, ‘I wol nat lie;...” to “Go, saveoure lyf, and that I the biseche.”), in which Nicholas explains his vision to John.

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

FOCUS Lines 405 - 492 / whole text

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

AO 1-3	AO 5i	
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</u> of the Prologue and Tale.	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 and Tale.</u>	Band 4 16-20

Selected Poems - The Brontës**Question 15**

Love stories were a key preoccupation for the Brontës.

Explore the ways that love and romance are presented in this selection.

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 'Remembrance' (page 64) as the starting point for your answer.

FOCUS Love and romance, two or three poems / range more widely

KEYWORDS Explore the ways, love and romance presented

AO 1-3	AO 5i	
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 the <u>ideas presented in appropriate poems</u> . Basic grasp of <u>the ways love and romance feature in the Brontës' 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 the Brontës' attitudes to love and romance.</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 present love and romance</u> .	Band 4 16-20

Selected Poems - The Brontës**Question 16**

Like many writers of the time, the Brontës often use images of childhood in their poetry.

Explore the ways that children and childhood are presented in this selection.

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 'Tell me, tell me, smiling child' (page 40) as the starting point for your answer.

FOCUS Childhood poems, two or three poems / range more widely

KEYWORDS Explore the ways, children and childhood, presented

AO 1-3	AO 5i	
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 images of childhood.</u>	Band 2 7-10
Coherent and organised responses 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 images of childhood.</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 uses images of childhood.</u>	Band 4 16-20

Selected Poems - Thomas Hardy**Question 17**

Hardy's writing often focuses on the experiences of ordinary country people.

Explore the ways that Hardy presents these experiences in his poetry.

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

You may wish to use 'Throwing A Tree' (page 93) as the starting point for your answer.

FOCUS Hardy's rustics, two or three poems / whole text

KEYWORDS Explore the ways, Hardy presents, experiences of ordinary country people

AO 1-3 <u>Simple paraphrase of poems.</u> Limited vocabulary. Struggles to identify stylistic features.	AO 5i 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 rustics 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 rustics.</u> Detailed knowledge.	Band 4 16-20

Selected Poems - Thomas Hardy**Question 18**

A character in Hardy's novel *The Mayor of Casterbridge* says: "See now how it's ourselves that are ruled by the powers above us. We plan *this*, but we do *that*."

Explore the ways that Hardy presents his ideas about a cruel fate or destiny in this selection.

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

You may wish to use 'A Sunday Morning Tragedy' (page 26) as the starting point for your answer.

FOCUS Fate and destiny, two or three poems / range more widely

KEYWORDS Explore the ways, Hardy presents, ideas about cruel fate, destiny

AO 1-3	AO 5i	
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 fate and destiny are presented in the poems.</u>	Band 2 7-10
Well-structured and engaging response with clear expression. <u>Analyses Hardy's poetic technique.</u>	Secure understanding of <u>how ideas about fate and destiny are presented</u> through the poems. May consider a <u>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 the <u>ways Hardy presents ideas about fate and destiny in his poetry.</u> Insight.	Band 4 16-20

High Windows - Philip Larkin**Question 19**

Larkin considered calling this collection of poems *The Long Slide*.

To what extent would this have been an appropriate title for the collection?

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

FOCUS Alternative title, two or three poems / whole text

KEYWORDS *The Long Slide*, appropriate title, to what extent

AO 1-3	AO 5i	
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 alternative title. <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 alternative title, addresses "to what extent", 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 alternative title in a balanced, perceptive manner.</u> <u>Confidence and insight.</u>	Band 4 16-20

High Windows - Philip Larkin**Question 20**

Remind yourself of the last poem in *High Windows*, 'The Explosion'.

How far do you agree with the view that, in terms of subject matter and style, this poem is an effective conclusion to the whole collection?

FOCUS 'The Explosion' / whole text

KEYWORDS How far do you agree, subject matter and style, effective conclusion to the whole collection.

AO 1-3	AO 5i	
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 when attempting to establish whole text connections.</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 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 'effective conclusion to whole collection', addresses "how far", 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 High Windows enables candidate to <u>explore 'The Explosion' within context of whole. Confidence and insight.</u>	Band 4 16-20

Beowulf - Seamus Heaney**Question 21**

In an interview, Heaney claimed that “the dragon is a more interesting character than Grendel or Grendel’s mother”.

How far do you agree that the dragon is the most interesting monster in Heaney’s *Beowulf*?

FOCUS Whole text / Heaney’s presentation of the dragon

KEYWORDS How far do you agree, dragon is the most interesting monster

AO 1-3	AO 5i	
Narrative or paraphrase of the poem. Weak expression, Few or no stylistic features identified.	<u>Struggles to engage with Heaney’s claim.</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 Heaney’s claim. Aware of obvious contrasts. <u>Begins to develop a debate.</u>	Band 2 7-10
Shaped and relevant exploration, founded on secure understanding of Heaney’s poem. Analyses language and style.	Detailed, balanced consideration of Heaney’s claim. 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 evaluation of Heaney’s claim, featuring original response and <u>overview of Beowulf.</u>	Band 4 16-20

Beowulf - Seamus Heaney**Question 22**

Remind yourself of Beowulf's dying speeches to Wiglaf on pages 86 and 88 of the Faber edition.

To what extent do you agree with the view that "these are the most important speeches in the whole poem"?

FOCUS Beowulf's dying speeches / whole text

KEYWORDS To what extent do you agree, most important speeches in the whole poem

AO 1-3	AO 5i	
Narrative or paraphrase of the speeches. 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 speeches with some implicit relevance. Adequate expression. <u>Some awareness of Heaney's style.</u>	Superficial response to keywords. Aware of basic connections; makes simple comments on importance of Beowulf's final speeches.	Band 2 7-10
Well organised exploration of the poetry. Relevant response featuring secure textual understanding and clear expression.	Engaged consideration of opinion; <u>explores Beowulf's final speeches</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 observation on the ways these speeches are an important part of the poem.</u> Originality.	Band 4 16-20

The World's Wife - Carol Ann Duffy**Question 23**

A number of early reviews applied the adjective “subversive” to this collection.

To what extent do you feel that the poems in *The World's Wife* are subversive?

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, subversive poems

KEYWORDS To what extent do you feel, subversive

AO 1-3 Narrative or paraphrase. Poor expression. <u>Little or no awareness of Duffy's poetic technique.</u>	AO 5i 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 “subversive” 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 “subversive”</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 “subversive”. <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 'Eurydice' (pages 58 - 62).

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 'Eurydice' / whole text

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

AO 1-3	AO 5i	
Simple narrative of the poem. 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 poem.</u> Implicit relevance. Adequate expression and basic awareness of style.	Simple personal response. May make <u>straightforward or obvious connections with the rest of The World's Wife.</u>	Band 2 7-10
<u>Well-organised exploration of this poem.</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 The World's Wife.</u>	Band 3 11-15
<u>Confident, sophisticated analysis of this poem.</u> Well-structured argument displaying insight and overview.	<u>Illuminating consideration of the opinion, making perceptive connections with the rest of The World's Wife.</u> Insight and originality.	Band 4 16-20