

Mark Scheme Summer 2008

GCE

GCE English Literature (8180/9180)

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6391/01 Drama and Poetry

SECTION A: DRAMA

Answer ONE question from this section.

1. BEHN: *The Rover* (New Mermaids)

Either:

- (a) 'Although Blunt suffers more misfortunes than most of the other characters, Behn does not allow the audience to feel any sympathy for him.'

In the light of this comment, explore the dramatic ways in which Behn presents the character of Blunt. You should include an examination of ACT III, SCENES II, III and IV (pages 60 to 64 in the prescribed edition).

- AO1** The key terms in this question are obviously 'feel any sympathy' and the qualifying phrase 'although Blunt suffers more misfortunes'. A discriminator will be the degree to which candidates respond to 'dramatic ways' and 'presents'. Lower band answers may not do so in any developed way, perhaps providing little reference to genre and focusing mainly on the given scene. Higher band answers are likely to consider wider issues of dramatic presentation and dramatic convention in an analytical manner.
- AO2i** Candidates are directed to the generic implications of the question through the phrase 'dramatic ways.' Lower band answers are likely to adopt a descriptive approach to Blunt and may only make a few references to genre. Higher band answers should analyse the scene with a clear understanding of Restoration conventions and develop a range of references to other scenes.
- AO3** There is much to comment on in these scenes and a discriminator will be the details chosen by the candidate. Lower band may make some comments about the scenes but they are likely to be narrative in approach. Higher band answers should respond to the language and dramatic structure of the play with confidence.
- AO4** The question encourages candidates to explore their responses to Behn's presentation of Blunt in relation to such issues as stereotypes and conventions. Lower band answers may provide some detail but fail to establish a clear argument. Higher band answers will focus their approach carefully and develop a thoughtful overview.
-

1. BEHN: *The Rover* (New Mermaids)

Or:

- (b) 'Willmore and Hellena are certainly the most entertaining and attractive couple for the audience, but it is often the other lovers who sustain the action of the play.'

Do you agree? In your answer you should examine at least two appropriate extracts of your choice.

AO1 The key terms here are 'entertaining and attractive' on the one hand and 'sustain the action of the play' on the other. Lower band answers may provide character studies, possibly quite detailed, but with little emphasis on the antithesis at the centre of the assertion. Higher band answers should explore the characters, making careful cross-references and developing a thoughtful overview of the subject.

AO2i The question directs candidates to genre through the 'audience' and 'action of the play' Lower band answers are less likely to respond to these prompts in any developed way, however, although they may comment briefly on what makes Willmore and Hellena 'entertaining' or 'attractive'. Higher band answers should consider a range of generic issues such as the presentation of love and marriage, stereotypes and the type of dramatic action at the centre of the play.

AO3 A discriminator will be the scenes chosen by the candidates and the degree to which candidates explore them in a detailed and relevant way. Lower band answers may refer to language and structure but are unlikely to develop their ideas into a coherent argument. Higher band answers will place their discussions of character in the context of a detailed and thoughtful analysis of language and dramatic method.

AO4 The question encourages candidates to explore their own responses to an assertion which, while not particularly controversial, should allow them to develop their own responses. Lower band answers may well focus on only part of the statement or provide less of a coherent overview. Higher band answers are likely to explore a range of issues which go beyond character based comment in a careful and sustained way.

2. FRIEL: *Translations* (Faber)

Either:

- (a) '*Translations* is not a tragedy. The subject of the play may well be serious but the dramatic effect is often comic.'

Do you agree? You should include in your answer an examination of Act Two SCENE ONE from the stage direction '*Yolland repeats the names silently after him*' to '*Yolland Something is being eroded*' (pages 45 to 53 in the prescribed edition).

- AO1** The key idea here, is, of course, generic and candidates will need to respond to a range of terms: 'tragedy', 'serious' and 'comic'. Lower band answers may approach the question solely from the point of view of character, or list some examples of the 'serious' and 'comic' without developing a coherent argument. Higher band answers should be aware of the full implications of the statement, exploring the given scene and additional material with confidence.
- AO2i** The statement is centred on genre and candidates need to focus carefully on such issues as dramatic impact and Friel's manipulation of tone. Lower band answers may well focus largely on the given scene or adopt a list approach and exemplify rather than analyse serious and comic elements. Higher band answers will select carefully from the play and develop a series of linked comments in response to the generic implications of the question.
- AO3** The focus in the statement on 'dramatic effect' and tone should direct candidates to the importance of language and structure. Lower band answers are likely to focus on narrative and character, although they may well explore some aspects of language without directly relating their comments to the question. Higher band answers will place their response in the context of Friel's dramatic technique and explore a range of extracts with confidence.
- AO4** The candidates are asked to respond to the statement, which is accessible and open to a range of responses. Lower band answers may exemplify and could well ignore the 'dramatic effect'. Higher band answers will respond to all aspects of the statement, and may explore and analyse the implications in the question for genre, audience response and content.
-

2. FRIEL: *Translations* (Faber)

Or:

- (b) 'Although many of the characters seem very confident in their views, they are rather uncertain in their relationships.'

In the light of this comment, explore the dramatic ways in which Friel presents relationships in the play. You should include in your answer an examination of **at least two** appropriate extracts.

- AO1** The key terms in the statement are 'confident' and 'views' set against 'uncertain' and 'relationships'. These are all accessible and the discriminator will be the candidates' choice of material and focus on the antithesis in the question rather than simply providing character studies. However, lower band answers may do so and provide some detail but no overall argument. Higher band answers will respond clearly to the statement, choose confidently from the play and explore the antithesis confidently.
- AO2i** There is no shortage of material and candidates will need to focus clearly on the question and the generic prompt of 'the dramatic ways'. Lower band answers may approach the subject in a descriptive way with little focus on dramatic presentation. Higher band answers should be fully aware of the key role of generic features in response to the statement, and explore a range of material from the play.
- AO3** The question focuses on character but requires candidates to analyse carefully nuances of relationship as expressed in language and structure. Lower band answers may describe some examples of one or both sides of the central antithesis but may not draw links between references in order to develop a coherent response. Higher band answers will range widely and develop a confident argument in response to 'views' and 'relationships'.
- AO4** There is plenty for candidates to explore here, although lower band answers may exemplify rather than develop an overview. Higher band answers will approach the question with confidence, range widely over the play and organise a convincing argument.
-

3. CHURCHILL: *Top Girls* (Methuen)

Either:

- (a) 'In the play, Churchill dramatises the way work can give you power. However, she also shows how it can trap you, particularly if you are a woman.'

How do you respond to this view of the way Churchill dramatises the world of work in the play? You should include in your answer an examination of ACT TWO, SCENE THREE from the start to 'WIN. Good for you.' (pages 45 to 53 in the prescribed edition).

- AO1** The key term is, of course, 'work', although candidates are asked to focus also on several other important words and phrases such as 'power', 'trap' and 'if you are a woman'. These should provide plenty of opportunity for discussion. Lower band answers are likely either to focus on broad general comments related to the agency or confine themselves largely to the scene itself. Higher band answers should develop a clear overview of a number of issues highlighted in the question, range widely over the play and relate their comments to a careful analysis of the given scene.
- AO2i** The question focuses on a central theme, but candidates are asked to consider the way Churchill 'dramatises' it. Lower band answers are likely to focus on the scene itself and show limited understanding of the generic implications of the statement. Higher band answers will show awareness of Churchill's technique and the importance of structure in the play, using appropriate material from the play to support their ideas.
- AO3** There is plenty of opportunity in the scene for analysis of language and structure and a discriminator will be the candidates' ability to choose wisely and develop links and patterns in response to the implications of the question. Lower band answers may provide some detailed response, but they may be descriptive and only show a limited understanding of dramatic form. Higher band answers will range widely and use their understanding of Churchill's use of language and her dramatic method to fully explore the question.
- AO4** The statement contains some potentially controversial words and provides opportunities for candidates to adopt a variety of responses. Lower band answers may attempt to establish a character based response with insufficient textual reference beyond the scene. Higher band answers will respond confidently to the ideas in the question and develop a thoughtful and sustained argument.
-

3. CHURCHILL: *Top Girls* (Methuen)

Or:

- (b) 'There is little in the play which suggests that women support each other. Quite the reverse - they are often presented as being in conflict.'

Do you agree? In your answer you should refer to at least two appropriate extracts.

- AO1** The key antithesis, of course, lies between 'support' and 'conflict'. A key discriminator will be the candidates' understanding of the full implications and range of these ideas in the play and their ability to draw upon relevant moments in the play. Lower band answers may well provide some detail but adopt a rather descriptive approach. Higher band answers should respond to the terms in a perceptive way, focusing effectively on dramatic presentation.
- AO2i** There are several prompts here which should encourage candidates to consider the text as drama. The theme of conflict itself and the focus on the relationships between the characters might direct candidates to consider the type of play that it is (political, feminist etc). Lower band answers are likely to make some limited comment on genre through their chosen references, but may not develop them in any clear or coherent way. Higher band answers will range widely and appropriately across the play and develop an understanding of generic issues within the context of the implications of the question.
- AO3** The question directs candidates to Churchill's methods in the presentation of the theme. Lower band answers may provide some details but may not effectively link their ideas, providing instead a series of character studies. Higher band answers will respond to the key ideas and explore the presentation of appropriate characters through analysis of Churchill's dramatic methods.
- AO4** The central idea here is accessible and candidates are asked for their response. They have plenty of material to explore and may well choose at least in part to disagree with the statement. Lower band answers may well attempt an argument in response to the question but their choice of material may be inappropriate and their commentary insufficiently developed. Higher band answers should respond in a thoughtful and sustained way to the issues raised in the question.
-

4. WILLIAMS: *A Streetcar Named Desire* (Penguin)

Either:

- (a) 'For much of the play Stella is portrayed as little more than a victim.'

Do you agree with this view of Williams's presentation of Stella? You should include in your answer a detailed examination of SCENE SEVEN.

AO1 The key term here is, of course, 'victim' which candidates should have no problem in engaging with. Lower band answers may well produce a prepared essay on Stella which does not have a clear focus on the question. Higher band answers, however, are likely to explore the presentation of Stella's character in a sustained way, analysing the scene and perceptively placing a study of her character within the context of Williams's dramatic style and purposes.

AO2i Candidates are reminded that the text is a play in the statement and directed to Williams's 'presentation' of Stella. Lower band answers may well attempt to discuss the idea of Stella as victim but the argument may be unfocused and limited in scope. Higher band answers may use a range of reference in addition to the chosen scene to explore Williams's stagecraft in relation to the presentation of Stella.

AO3 The question has a character focus but candidates need to be aware of the need to discuss dramatic presentation, including stage effects and symbolism. Lower band answers may only do so in a limited way, focusing on a small range of material. Higher band answers are likely to develop a full answer, choosing material in a thoughtful way.

AO4 Candidates are asked for their response to the quotation. The discriminator is likely to be the ability of candidates to avoid the simple character study and to develop a coherent view of the presentation of Stella, perhaps responding additionally to the phrase 'little more than' in the statement. Lower band answers may be limited in reference and descriptive in style. Higher band answers will develop a confident and thorough response, placing their comments on Stella within a fully developed argument.

4. WILLIAMS: *A Streetcar Named Desire* (Penguin)

Or:

- (b) 'Right from the start, the play dramatises the way the past can return to undermine and destroy the present.'

In the light of this comment, explore how the past affects the present in the play. You should refer to at least two appropriate extracts.

AO1 Key terms in the question are 'the past', 'the present' and 'undermine and destroy', although candidates may also comment on the reference to structure ('right from the start') and stagecraft ('dramatises'). Lower band answers will find the idea of the past accessible but may well limit their discussion to a descriptive account of Blanche's past. Higher band answers should respond to several aspects of the question, thoughtfully examining how Williams develops the sense of time and history, and ranging confidently over the play to find appropriate material.

AO2i The terms of the statement focus on genre, and a discriminator will be the candidates' response to this and the choice of material they make. Lower band answers may simply exemplify and describe a few scenes in which Blanche's past is explored, paying only limited attention to generic issues. Higher band answers should show a perceptive awareness of Williams's dramatic methods.

AO3 There is a clear focus on dramatic impact here and the way in which Williams dramatises the theme of the past is central. Lower band answers may concentrate on character with some exemplification but little if any analysis. Higher band answers will select material carefully and analyse the ways in which the past is presented through dialogue and stage effects.

AO4 The statement is not a controversial one, but it should allow candidates to respond in a variety of ways, arguing for example that the present may be undermined but not destroyed. Lower band answers are likely to produce a descriptive response with some detailed but rather unfocused support, while higher band answers may range widely and should produce a thoughtful and sustained analysis.

5. STOPPARD: *Professional Foul* (Faber)

Either:

- (a) 'In the play Stoppard dramatises the importance of "doing the right thing" in a world in which it is not always clear what "the right thing" is.'

In the light of this comment, explore how Stoppard presents the idea of moral choices or 'doing the right thing'. You should include in your answer an examination of Scene 6. EXT . FRONT DOOR OF THE HOLLAR APARTMENT (pages 64 to 73 in the prescribed edition).

- AO1** The key terms here are 'doing the right thing' (glossed in the question as 'the idea of moral choices') and the reference to a 'world in which it is not always clear what that is'. Candidates should be aware of the importance of 'presents' and 'dramatises'. Lower band answers may provide a rather limited understanding of moral choice, although they may provide some examples of difficult decisions. Higher band answers, however, will explore the full implications of the question with confidence.
- AO2i** The quotation directs candidates to consider Stoppard's 'presentation' of the theme and the way he 'dramatises' it. Lower band answers may, however, largely ignore the generic implications of the question and approach the theme in a more descriptive way. Higher band answers are likely to focus confidently on Stoppard's dramatic methods.
- AO3** Language and form are central to most questions on this text and candidates are encouraged to look at them in the question. Lower band answers may confine their comments largely to the chosen scene, perhaps making some limited comment on the ideas discussed but in a rather descriptive way. Higher band answers will range much more widely, exploring key aspects of Stoppard's style.
- AO4** Candidates are asked to explore Stoppard's presentation of a central theme in the play, and should respond to both the issue of moral choice and the representation of 'the world' in the play. They are asked to do more than produce a paraphrase of some of the ethical and political debate. Lower band answers may however do this, and may also spend too long on the scene. Higher band answers are likely to examine a range of extracts and establish a clear argument, placing their comments in the context of the play's overall dramatic structure and moral framework.
-

5. STOPPARD: *Professional Foul* (Faber)

Or:

- (b) 'The football match is not the only game in the play. Stoppard dramatises the way the characters use games of all types to achieve their ends.'

In the light of this comment, explore Stoppard's dramatic use of 'games' in the play. You should include in your answer an examination of at least two appropriate extracts.

- AO1** The key term in this question is, of course, 'games' although candidates should also focus on 'achieve their ends'. Lower band answers should be able to provide some comment on the football side of the action, and may briefly touch on some aspects of either the linguistic or political implications, although such references are likely to be brief and may well lack coherence. Higher band answers, however, should be able to provide connections between thoughtfully chosen references and sustain a thorough and confident response.
- AO2i** The question directs candidates to Stoppard's 'dramatic use' of games and a discriminator will be the extent candidates explore generic features. Lower band answers may develop a narrative or list-based approach and are more likely to focus on character. Higher band answers will range widely and keep generic issues central.
- AO3** The question invites candidates to explore both a theme and a dramatic device, and the style, structure and language of the play should be central to any such discussion. Lower band answers are likely to narrate or describe, and although they may make some comments about Stoppard's technique, these are likely to be limited and undeveloped. Higher band answers should explore the topic with an understanding of dramatic method and develop a confident analysis.
- AO4** Candidates are asked to explore Stoppard's 'use' of games and can develop a range of responses, focusing for example on the games playing of the authorities, the conference delegates, the journalists or, indeed, Anderson himself. Lower band answers may be inclined to exemplify and make some largely character based points. Higher band answers should adopt an analytical approach and respond perceptively to the complexities of the play.
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SECTION B: POETRY

Answer ONE question from this section.

6. *The Edexcel Poetry Anthology* (Section One: Post-1770)

Either:

'Poems often create their impact through a strong and individual voice.'

In the light of this comment, examine the poetic ways in which writers in this section of the anthology use language to create a powerful and individual voice.

You should write about at least two poems, including 'Easter Monday' or 'Wuthering Heights' by Ted Hughes or both. Your choice of poems must cover at least two groups.

- AO1** The key term in this question is 'a strong and individual voice' although candidates may also refer to other terms such as 'impact' and 'a powerful sense'. Lower band answers may respond in a limited way, identifying some examples probably from the given poems. Higher band answers will focus directly on the key terms and are likely to develop a coherently argued response, using carefully chosen details from the poems.
- AO2i** Both the given poems are accessible and provide plenty of material. There are a number of terms which direct them to generic issues, such as 'impact'. A discriminator will be the way candidates choose their detailed references and develop a focused response to these issues. Lower band answers may well adopt a list approach, identifying a few passages and responding in a rather descriptive way to a limited number of points. Higher band answers will explore the terms through the chosen poetic methods and consider the generic implications of the poems.
- AO3** The proposition directs candidates to the language and impact of the poems. Lower band answers may well consider some language features but with only limited relevance to the question. Higher band answers will carefully relate the detail of the poems to voice and develop a confident and thoughtful argument.
- AO4** The statement directs candidates to the ways writers use language to provide an impact on the reader, and it is this focus on the emotive power of language that should be at the centre of candidates' arguments, although they may wish to approach the issue in a number of ways. Lower band answers may exemplify and describe with a lack of clear focus and argument, while higher band answers should develop a confident response with thorough support from the texts.
-

6. *The Edexcel Poetry Anthology* (Section One: Post-1770)

Or:

- (b) 'Writers often use poetry to create a challenging and vivid sense of the choices we face.'

In the light of this comment, examine the poetic ways in which the writers in this section of the anthology explore decisions and choices. You should refer to at least two poems of your choice, covering at least two groups.

- AO1** The key term in the statement is, of course, 'choices' which is glossed in the question with the additional word 'decisions'. The additional term 'a challenging and vivid sense' may provide an additional prompt. Lower band answers may attempt to develop some examples of choice, but may not create a coherent overview. Higher band answers will range widely and place their comments within an overall understanding of poetic structure and method.
- AO2i** A discriminator will be the candidates' choice of material and the ways in which they analyse their material through an understanding of poetic method. Lower band answers may not choose appropriately; they may also explore content in a descriptive way. Higher band answers will show awareness of the range of possible implications contained in the central idea, and will select appropriately and develop a confident and thorough argument.
- AO3** The question refers to 'the poetic ways' and careful analysis of language and form is central. Lower band answers may well consider some language features but are unlikely to relate their comments closely to the topic. Higher band answers will provide a linked commentary and pursue a sustained response to poetic method.
- AO4** The assertion should encourage candidates to explore the central idea in several poems and they are, of course, free to adopt any reasonable approach. Lower band answers may be hampered by their choice of material and tend to exemplify. Higher band answers will select thoughtfully and develop a sustained and perceptive analysis.
-

7. **BETJEMAN:** *The Best of Betjeman* (Penguin - the poems only)

Either:

- (a) 'A central concern in Betjeman's poetry is the material world of things and objects and the ways in which we respond to them.'

In the light of this comment, explore the poetic ways in which Betjeman uses details of the material world. You should include in your answer an examination of **at least two** poems, including 'Death of King George V' or 'St Saviour's, Aberdeen Park, Highbury, London, N.' or **both**.

- AO1** Key words in the statement are 'things and objects' and 'the ways in which we respond to them', although candidates may also refer to 'a central concern'. Lower band answers may well approach the question through a listing of key objects in the poems without developing a coherent argument about how Betjeman uses them. Higher band answers should establish a thoughtful and carefully balanced response which explores the ways in which Betjeman often controls tone and impact through his focus on objects.
- AO2i** The given poems are accessible and candidates should be able to draw on a number of generic features in them, or in any chosen poem, although lower band answers may well respond in a rather descriptive way, listing examples. Higher band answers will show a clear understanding of how Betjeman uses genre and form to achieve particular effects.
- AO3** The candidates are directed to 'the poetic ways' in which Betjeman uses objects and candidates need to respond to this prompt to look closely at the language. Lower band answers may well list a few language features, although they may not develop a coherent argument. Higher band answers should explore Betjeman's use of language with a direct focus on the question.
- AO4** Candidates need to organise the details they choose to focus on through a clear overview. Lower band answers may provide some detail but are likely to exemplify and describe. Higher band answers will establish an effective argument in response to the implications of the whole question, showing a perceptive understanding of Betjeman's poetic technique.
-

7. **BETJEMAN:** *The Best of Betjeman* (Penguin - the poems only)

Or:

- (b) 'The language of Betjeman's poetry often combines a rather innocent and nostalgic view of the world with a harsh, even cynical, attitude to the characters he creates.'

Do you agree? In your answer you should examine at least two poems.

- AO1** There are a number of key terms in this question, although it is the antithesis between 'innocent and nostalgic' and 'harsh, even cynical' that is central. Lower band answers may only focus on part of the proposition and tend to describe. Higher band answers should respond to the full thrust of the assertion in a thoughtful way.
- AO2i** The main discriminator will be the choice of material and the ability of the candidates to focus on the particular aspects of Betjeman's poetry in relation to genre. Lower band answers may be limited in their understanding of this and may choose inappropriate material. Higher band answers may respond to generic features such as tone and poetic style.
- AO3** There is a clear direction to consider the language here. Lower band answers may make some brief references to language or develop a detailed response which is not directly relevant. Higher band answers may explore language and form and relate their comments directly to the full implications of the assertion.
- AO4** The assertion presents two clear aspects of the poetry, and candidates are free to agree that both aspects are present, although they may also feel that one of the two aspects is much more important for the overall effect of the poetry. Candidates are encouraged to explore their own point of view. Lower band answers are likely to exemplify and may not provide a coherent overview. Higher band answers will respond with a carefully integrated argument which touches on the implications of most of the key terms.
-

8. KEATS: *Selected Poems* ed. Roe (Everyman)

Either:

- (a) 'The impact of Keats's poetry is largely achieved through a series of intensely felt moments.'

Taking as a starting point an examination of 'Ode on Indolence', explore the poetic ways in which Keats's poetry presents moments of intensity. In your answer you also should refer to at least one other poem (or section from a longer poem) from the selection.

- AO1** The key term in this question is 'intensely felt moments' glossed as 'moments of intensity' in the question. The additional term 'impact' should direct candidates to consider effect and form. Lower band answers, however, may well spend too much time on the given poem and explore the poems in an unfocused way, perhaps looking in a rather simple way at emotion. Higher band answers should respond to the full implications of the statement, develop an analytical response to the given poem and use carefully chosen material from other poems.
- AO2i** The questions directs candidates to 'poetic ways' and there is plenty of material in the selection to enable candidates to develop their analysis. Lower band answers should be able to choose some relevant material but are unlikely to develop a coherent overview which explores generic issues. Higher band answers should be able to do so, concentrating thoughtfully on the generic features of the poems.
- AO3** The phrasing of the question should encourage candidates to focus carefully on Keats's language both in the given poem and elsewhere. Lower band answers may make some reference to language features but may list and describe rather than analyse. Higher band answers will confidently explore Keats's poetic technique with a clear focus on the question.
- AO4** Candidates can explore the proposition in a number of ways, very much depending on the additional material they choose. Lower band answers may attempt to exemplify and largely ignore prompts like 'moments', 'impact' and 'poetic ways'. Higher band answers will respond fully to these ideas, examining confidently the structure of the poetry ('moments') and the particular qualities of tone and language that make up the 'intensity' of Keats's poetic method.
-

8. KEATS: *Selected Poems* ed. Roe (Everyman)

Or:

- (b) 'The language of many of Keats's poems explores how the ideal can often be glimpsed but rarely achieved.'

Do you agree? You should examine at least two poems (or sections from longer poems) from the selection.

AO1 The key phrases here are 'the ideal' and 'often be glimpsed but rarely achieved'. This is an accessible idea, central to Keats's work, but candidates need to be fully aware of the need to establish a clear argument. Lower band answers may well not do so, adopting a possibly rather descriptive approach to their chosen poems. Higher band answers should develop a sustained and perceptive response, relating the central idea carefully to their chosen poems.

AO2i The question focuses directly on Keats's style and language. Lower band answers may be limited in their appreciation of genre, concentrating instead on a descriptive exploration of some ideas. Higher band answers are likely to choose material thoughtfully and relate detail to the demands of the task.

AO3 The question encourages candidates to focus on the language of the poems. Lower band answers may attempt to focus on some use of language but comments may well lack development. Higher band answers are likely to consider language and form in a confident and coherent way, closely related to the question.

AO4 The question is accessible to all candidates and they are asked for their own response. They should be able to approach the question with confidence. Lower band answers are likely to be limited in range and understanding, perhaps providing a number of examples but with a lack of coherence. Higher band answers will respond in a thoughtful, balanced way and develop a clear and sustained view of the topic.

9. *Penguin Book of American Verse* ed. Moore (Penguin)

Either:

- (a) 'Despite their often serious subject matter, the effect of many of the poems in the anthology is to convey a sense of happiness and enjoyment.'

In the light of this comment, examine the poetic ways in which the writers in this anthology express a sense of happiness, often despite serious subject matter. You should refer to **at least two** poems (or parts of longer poems) by **at least two** different writers.

AO1 The key phrases here lie in the antithesis 'serious subject matter' and 'a sense of happiness and enjoyment'. Candidates do not need to respond to both sides of this equally, and many will concentrate largely on the latter. A discriminator will be the way in which candidates relate close analysis of their chosen poems to the theme. Lower band answers are likely to adopt a descriptive approach, focusing on one or two aspects. Higher band answers, however, are likely to explore all the key terms, choose their material carefully and demonstrate a clear understanding of language and tone.

AO2i The choice of material, as always with this anthology, will be a key discriminator. Lower band answers may choose inappropriately and tend to describe, with a limited understanding of the importance of genre and form. Higher band answers will choose effectively and respond sensitively to the generic implications of their poems.

AO3 The question focuses candidates on the 'poetic ways' in which the language is used. Lower band answers may respond unevenly to this prompt, listing some features but not necessarily relating their comments directly to the question. Higher band answers should develop a detailed response in which analysis of form and language are part of an integrated approach to the question.

AO4 The assertion presents an antithesis between serious subject matter and the impact of the language, but candidates do not need to see this as an opposition, and may choose indeed to explore a range of material which largely focuses on the upbeat quality of the writing. The treatment of appropriate material and its organisation into an argument will be central to an effective response. Lower band answers are likely to exemplify and focus on examples without exploring the poetic voice and tone. Higher band answers should develop a rigorous and perceptive response.

9. *Penguin Book of American Verse* ed. Moore (Penguin)

Or:

- (b) 'It is the powerful and personal voice adopted by so many writers in this anthology which creates the greatest poetic impact.'

In the light of this comment, explore the poetic ways in which the language of the poems creates strong and personal voices. You should examine at least two poems (or parts of longer poems) by at least two different poets in the anthology.

- AO1** The key term is, of course, 'the powerful and personal voice', with the additional prompt of 'the greatest poetic impact'. Lower band answers may not relate the two, and are likely to respond descriptively, without exploring issues of voice and tone. Higher band answers are likely to analyse their poems thoughtfully and develop a linked and coherent response.
- AO2i** Genre is central to this question with the focus on the writers' relationship with their material. Lower band answers may be able to identify some examples, but are likely largely to ignore generic issues and focus on a descriptive approach. Higher band answers should develop a confident response to poetic forms and genres.
- AO3** Candidates are directed to consider language through such prompts as 'voice' and 'poetic ways'. Lower band answers may only focus on such detail occasionally or, alternatively, provide some comments on language features but without relating them clearly to the question. Higher band answers should show awareness of a range of aspects of language and style and integrate them into a focused and developed argument.
- AO4** Candidates can approach the question in any way that is appropriate and will be very much guided by their material. Lower band answers may provide some descriptive detail but little focus on the idea of voice. Higher band answers will range confidently across the material and focus directly on the implications of the question.
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10. CLARKE: *Collected Poems* (Carcenet - poems from the Section 'Letter from a Far Country' only)

Or:

- (a) 'The often disturbing ways in which people and animals relate to each other are central to many poems by Clarke.'

Using 'Heron at Port Talbot' as your starting point, explore the poetic ways in which Clarke presents the relationship between animals and humanity in her poems. You should also include in your answer an examination of **at least one other** poem from the prescribed section.

- AO1** The key terms in this question are, of course, 'people', 'animals' and 'disturbing ways'. Lower band answers may choose a few references, without developing a coherent argument. Higher band answers will explore the question fully and focus clearly on 'poetic ways'.
- AO2i** Candidates are asked to explore the poetry, and should relate the theme to Clarke's poetic treatment. Lower band answers are likely to approach genre in a broad and descriptive way, while higher band answers should demonstrate a thoughtful understanding of generic issues as part of a sustained response.
- AO3** Candidates should focus to some degree on poetic treatment but a discriminator will be the degree to which this is integrated with the flow of the argument. Lower band answers may not explore the detail of the language, and are more likely to respond in a descriptive way. Higher band answers, however, should respond fully and perceptively to the language, and relate their comments directly to the focus of the question.
- AO4** There are plenty of opportunities for candidates to write about their interpretations. Lower band answers may be limited in the range of their exploration of the poetry and the references they make. Higher band answers should consider the implications of the theme fully and develop a sustained response, perceptively exploring the statement.
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10. CLARKE: *Collected Poems* (Carcenet – poems from the Section ‘Letter from a Far Country’ only)

Either:

- (b) ‘Many of Clarke’s poems vividly convey a sense of imprisonment, often accompanied by dreams of escape.’

In the light of this comment, explore the poetic ways in which Clarke writes about imprisonment. Your answer should include an examination of at least two poems from the prescribed section.

- AO1** The key terms here are ‘vividly convey’, ‘imprisonment’ and ‘escape’ and candidates need to respond to the full implications of these words and relate them to the ‘poetic ways’ glossed in the question. Lower band answers are likely to provide limited examples without developing a coherent argument. Higher band answers will establish links across their chosen poems and confidently develop a clear and perceptive argument.
- AO2i** There are a number of possible poems for candidates to choose and a discriminator will be the material that they use. Lower band answers may show some knowledge of generic features but this is likely to be limited and unstructured. Higher band answers will choose detail with care and balance their analysis with a thoughtful understanding of generic features.
- AO3** The question asks candidates to explore the ‘poetic ways’ Clarke uses to explore the theme. Lower band answers may be able to identify some poetic features but may well not relate their comments clearly to imprisonment or escape. Higher band answers should argue confidently and link an analysis of language and form to a sustained response to the central theme.
- AO4** Candidates need to respond to the implications of both sides of the antithesis to some degree. They may explore a range of interpretations of ‘imprisonment’, and a discriminator will be the degree to which they relate these to the ‘dreams of escape’. Lower band answers may tend to assert or describe rather than analyse, while higher band answers will present a thoughtful argument which establishes a clearly directed overview and with carefully chosen detail.
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Bands/ Marks	AO1 communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression	AO2i respond with knowledge and understanding to literary texts of different types and periods	AO3 show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings	AO4 Articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers
Band 1 1-10	<ul style="list-style-type: none"> • indicate only limited grasp of the nature of literary study • make limited and sometimes inappropriate use of literary terms • display frequent lapses in spelling, punctuation, grammar and sentence structure • lack clear argument with minimal or no textual reference 	<ul style="list-style-type: none"> • make simple comment on text, perhaps with focus on narrative • show limited knowledge of text • show little or no awareness of genre or period 	<ul style="list-style-type: none"> • identify some simple features of language • show limited understanding of their effects • show little or no awareness of form or structure 	<ul style="list-style-type: none"> • assert personal response • show basic understanding that there are different ways to interpret texts • make some references to meaning of texts
Band 2 11-20	<ul style="list-style-type: none"> • indicate some grasp of the nature of literary study • make some appropriate use of literary terms • display some lapses in spelling, punctuation, grammar and sentence structure • show partly clear argument with often limited textual reference 	<ul style="list-style-type: none"> • comment on text perhaps identifying some limited features • show some knowledge of text • show awareness of text as construct • show understanding of generic or period features 	<ul style="list-style-type: none"> • identify and comment on particular features of language and structure • demonstrate some understanding of their effects • show some awareness of form 	<ul style="list-style-type: none"> • offer some opinions based on personal response • show some understanding of different critical approaches • attempt to examine text's meaning
Band 3 21-30	<ul style="list-style-type: none"> • show knowledge and understanding of the nature of literary study • make appropriate use of literary terms • show generally accurate written expression with few lapses in spelling, punctuation, grammar and sentence structure • show generally clear argument with some appropriate textual reference 	<ul style="list-style-type: none"> • comment on text and its literary features • show knowledge and some understanding of text • examine some generic or period features 	<ul style="list-style-type: none"> • examine in detail a variety of particular features of language and structure • demonstrate an understanding of their individual effects and function • show a clear awareness of form 	<ul style="list-style-type: none"> • shape opinions into consistent argument • show awareness of relevant and varied critical approaches • make a coherent attempt to explore text's meaning
Band 4 31-40	<ul style="list-style-type: none"> • demonstrate proficient knowledge and understanding of the nature of literary study • make appropriate and effective use of literary terms • display generally accurate and fluent written expression • show clear developing argument with appropriate detailed textual reference 	<ul style="list-style-type: none"> • engage with text and explore its literary features • show applied knowledge and understanding of text • examine some generic and period features 	<ul style="list-style-type: none"> • explore the writer's selection of particular features of language and choice of form and structure • demonstrate a detailed understanding of their varied effects and function • consider the writer's purpose in making this selection 	<ul style="list-style-type: none"> • shape opinions and judgements into sustained and consistent argument • show a clear understanding of implications of differing critical approaches • make exploration of text's meaning based on grasp of appropriate detail
Band 5 41-50	<ul style="list-style-type: none"> • demonstrate sustained perceptive knowledge and understanding of the nature of literary study • make discriminating and pertinent use of literary terms • display accurate and fluent written expression • show perceptive, cogent argument with clearly directed and detailed use of the text 	<ul style="list-style-type: none"> • comment confidently on text and its literary characteristics • show sustained knowledge and understanding of text • explore and analyse its generic and period generic features 	<ul style="list-style-type: none"> • analyse the writer's use of particular features of language, choice of form and exploitation of structure • demonstrate a detailed understanding of their effects • consider the contribution they make to its meaning 	<ul style="list-style-type: none"> • articulate confident opinions and judgements in sustained and consistent argument • explore significance of differing critical approaches • analyse text's meaning based on confident use of appropriate detail

6392/01 Pre-1900 Prose

This Unit targets Assessment Objective AO5i and also assesses AO1, AO2i, AO3 and AO4.
Answer ONE Question.

1. **HARDY:** *The Return of the Native*

- (a) 'In *The Return of the Native* Hardy above all explores the complex yet inevitable interaction of character and environment.'

What is your response to this view?

AO5i The key contextual area here is the 'interaction of character and environment'. Lower band answers are likely to take this as inviting explanations of setting and of individual characters, with some reference to narrative developments, perhaps. Higher band answers are more likely to respond by assessing Hardy's possible attitudes within the novel, suggested by the way that he has chosen to present and organise his material, and partly prompted by 'complex yet inevitable' which might well lead them to a consideration of Hardy's ideas not just as applicable to the world he creates in the novel, but also as a reflection of his wider sociological, historical and philosophical views.

AO1 What is likely to distinguish between answers is the definition of key terms, and the extent to which they are addressed. Lower band answers may well give examples of individual characters or settings in the novel, while higher band answers pick up on 'explores' and attempt to examine the writer's methods as well as the subject matter. They are also more likely to respond specifically to 'interaction'.

AO2i It is possible that candidates will be aware of the fact that Hardy himself categorised this text as a 'novel of character and environment'. It is the use made of the information that should be a discriminating factor, with lower band answers more likely to give an account of some characters and their eventual fates, whilst higher band answers demonstrate a firmer focus on the idea of a writer deliberately making use of generic features in order to explore a key concern.

AO3 The word 'explores' draws attention to the writer's choices, and could be seen to suggest an assessment of the ways in which particular attitudes or ideas are revealed, particularly taken together with 'above all'. Lower band answers are more likely to be restricted to individual examples of particular features, taking 'complex yet inevitable interaction' in a more limited sense, probably in terms of descriptions of characters' lives in particular places, with some reference to the linear progression of the novel, perhaps linked to the novel's division into 'books'. Higher band answers are more likely to look closely at Hardy's manipulation of events, and perhaps comment on the tone and atmosphere of the novel, linked to Hardy's description of his settings. They might also display evidence of an overview of writer's choices in the novel, with an assessment of their possible effects.

AO4 The proposition requires an assessment of a point of view which privileges one view of the novel, suggested by 'above all'. It is likely that lower band answers will describe various characters and actions within the novel, with perhaps some opinions offered about 'interaction', such as reference to those who prosper on the Heath, and those who do not. Higher band answers are more likely to weigh up possible different interpretations, and respond to 'complex yet inevitable' as linked to Hardy's presentation of his characters within their setting, before arriving at their own balanced judgement.

1. **HARDY:** *The Return of the Native*

- (b) 'In *The Return of the Native* Hardy explores the destructive effects of the pressures of society on those who will not conform or adapt.'

What is your response to this judgement?

AO5i Key phrases here are 'destructive effects', 'pressures of society' and 'those who will not conform or adapt'. Lower band answers are more likely to rely on explanation of the events and characters in the novel, with perhaps particular reference to the characters who do not survive. Higher band answers are more likely to engage with Hardy's implied attitudes, linked to his presentation. They might also explore the links between Hardy's concerns as revealed in this text, and possible authorial comment on the world outside this particular text.

AO1 Lower band answers may be descriptive rather than discursive, with a literal rather than literary response to the key terms in the question. Higher band answers are likely to address 'explores' by linking it to an assessment of Hardy's techniques, and to see 'judgement' as having a literary sense, as well as making distinctions between the different terms in the question.

AO2i The extent to which answers range through the text for evidence is likely to be a discriminator here, with lower band answers more likely to restrict their terms of reference, perhaps commenting descriptively on events within the novel. Higher band answers are more likely to move beyond these comments, and demonstrate a grasp of the ways in which Hardy has deliberately constructed the novel in order perhaps to engage in a wider debate.

AO3 The word 'explores' draws attention to the writer's choices, and could be seen to suggest an assessment of the ways in which particular attitudes or ideas are revealed. Lower band answers are more likely to be restricted to individual examples of particular features, focusing perhaps on an account of events in the plot, with limited comment on it as deliberately manipulated. Higher band answers may well focus on Hardy's use of contrasts, parallels and settings with evidence of an overview of writer's choices in the novel, and an assessment of their possible effects.

AO4 The proposition requires an assessment of a particular view of the novel. It is likely that lower band answers will describe characters such as Eustacia and Damon, perhaps contrasted to Thomasin, Clym and Diggory with some opinions offered about the ways in which they might be said to have or have not conformed or adapted. Higher band answers are more likely to look more closely at 'the pressures of society' and to weigh up the possible different interpretations, assessing the presentation of the society Hardy creates in the text before arriving at their own judgement.

2. SHELLEY: *Frankenstein*

- (a) 'In *Frankenstein*, Shelley offers a probing exploration of the nature of freedom and responsibility.'

What is your response to this view?

- AO5i** The use of the word 'nature' before 'freedom and responsibility' suggests conceptualisation, and taken with 'probing' indicates a focus on a novelist's possible wider purposes, related to the world outside the novel. It is likely that lower band answers will focus on individual actions and characters in the novel, while higher band answers refer to the concepts of 'freedom and responsibility', inferring Shelley's possible authorial purposes and concerns, and perhaps commenting on philosophical issues and Romantic ideas, with perhaps some relevant reference to Shelley's own life, and to the immediate genesis of the novel.
- AO1** Lower band answers are likely to show a basic and literal awareness of events in the novel, relying more on description of what happens to individual characters. Higher band answers are more likely to address key words in the proposition in a more literary and conceptualised manner, picking up on key terms such as 'offers' and 'probing'.
- AO2i** Whilst lower band answers perhaps confine themselves to more explanatory or descriptive comment, with limited acknowledgement of genre, higher band answers are more likely to engage with the text's generic features, picking up on 'offers' and 'probing', and perhaps make some intertextual comments, with accurate and relevant reference to, for example, *Paradise Lost* or the myth of Prometheus.
- AO3** The words 'offers' and 'exploration' draw attention to the writer's choices. In addition, 'probing' could be seen to suggest an assessment of the ways in which particular attitudes or ideas are revealed. Lower band answers are more likely to be restricted to individual examples of particular features, referring perhaps to the descriptions of the creation of the Creature, or to Shelley's presentation of Frankenstein's own reactions. Higher band answers are likely to look closely at the writer's organisation of her material, the use of the different narrative voices, and the structuring of the plot, for example. They might well display evidence of an overview of writer's choices in the novel, with an assessment of their possible effects.
- AO4** Candidates are invited to produce their own judgement in response to a critical interpretation of the text. Lower band answers are more likely to rely on an exemplification of some or all of the ideas in the proposition, with limited attempts to balance and integrate its varied aspects, choosing for example to focus on freedom or responsibility in the novel. Higher band answers may well explore a range of possible views, linking the issues and ideas in the novel to an assessment of Shelley's methods, and demonstrating and clarifying their own views in a tentative rather than assertive manner.
-

2. SHELLEY: *Frankenstein*

- (b) 'Shelley presents in *Frankenstein* a shifting and conflict-driven world in which there are no stable moral guidelines.'

Do you agree with this interpretation?

- AO5i** The 'shifting and conflict-driven world' is linked in the proposition to 'no stable moral guidelines' which suggests a particular connotation for 'shifting'. It is likely that lower band answers will focus on 'conflict' and offer examples of different kinds of conflict within the novel. Higher band answers, however, are more likely to respond securely to the concept of a world in which there are 'no stable moral guidelines', and consider perhaps how this might be 'shifting', with some reference to Shelley's methods of presentation, and to the ways in which a writer can investigate ethical issues, since they are likely to see 'conflict' as implying more than just disagreements between different characters.
- AO1** What is likely to distinguish between answers is the definition of key terms, and the extent to which they are addressed. Lower band answers may well give examples of individual characters or relationships in the novel, while higher band answers pick up on 'presents' and attempt to examine the writer's methods as well as the subject matter, with some engagement with the concept of a fictional 'world'.
- AO2i** Lower band answers may well rely on a narrative account in which the novel is seen in terms of character and events, with higher band answers more likely to interpret 'presents' as relating to the genre of the text, with some comments on the generic features, particularly linked to the ways in which these might reveal attitudes, and a wider frame of textual reference.
- AO3** Lower band answers might interpret 'conflict-driven' as inviting an account of different conflicts within the novel, and how these are linked to the plot. There may be some reference to different settings in response to 'shifting'. Higher band answers are likely to relate the 'shifting' to Shelley's use of different narrators, and to assess the ways in which the writer's organisation of her material, manipulation of plot and use of different settings might have an impact on the reader.
- AO4** The word 'stable' is important here, since it forms a contrast to the word 'shifting' and also links the content of the novel to its exploration of values and ethics. It is likely that lower band answers will rely on a series of examples from the text which might well be used to discuss the conflict of different individuals, with perhaps some reference to 'moral guidelines', interpreted possibly as inviting comment on what constitutes good or bad actions or people. Higher band answers, however, are more likely to conceptualise the terms, and to set them in the context of the novel's narrative structure, seeing them perhaps as complex and problematic ideas. They may acknowledge, for example, that conflict might be internal rather than external, and make clear their own interpretation and attitudes.
-

3. AUSTEN: *Emma*

- (a) 'In Highbury, Austen presents for the reader's approval an environment which crushes imagination and individuality.'

What is your response to this judgement?

- AO5i** Lower band answers may well respond to 'environment' with a description of what happens in Highbury, with also perhaps some response to 'imagination and individuality', with some particular examples, almost certainly of Emma's behaviour. Higher band answers are more likely to consider what Austen's attitudes might be, whether she is presenting such an 'environment', and also if she is critical or otherwise of the workings of the society of Highbury.
- AO1** Words such as 'presents' and 'for the reader's approval' draw attention to the constructed nature of the text, and it is likely that attention paid to these words will be a discriminator here, with lower band answers relying more on an account, whilst higher band answers attempt to comment on Austen's methods as well as the subject matter.
- AO2i** The question draws attention to genre, with its reference to 'reader'. Lower band answers are more likely to discuss the novel in terms of events and characters, with perhaps some comment on setting, prompted by 'environment' while higher band answers respond more directly and overtly to these prompts, with a range of textual evidence, and some response to the possibility of a reader being invited by a writer to 'approve' some aspect of the created text.
- AO3** The focus on 'approval' in the question should encourage candidates to consider the authorial voice. Lower band answers may well give a limited response to 'presents', with more reliance on an account of individual episodes or characters, though there may well be coverage of those scenes where characters gather together. Higher band answers are more likely to assess the irony within the novel, linked to the creation of the setting, and to Austen's organisation of her material, and they may respond to 'crushes' in terms of tone and impact on the reader.
- AO4** Lower band answers are likely to give individual instances of behaviour linked to 'imagination and individuality', such as Emma's matchmaking, or the kinds of pastimes described in the novel, or to 'crushes', with reference for example to Mr Woodhouse's attitudes to Emma. Higher band answers should explore more fully the complex ideas in the proposition, weighing up its different aspects, and considering the effects of Austen's presentation before arriving at their own judgement, which should include a consideration of the writer's possible attitudes and manipulation of her material.
-

3. AUSTEN: *Emma*

- (b) 'What Austen celebrates above all in *Emma* is rational marriage as the foundation of a stable society.'

What is your response to this judgement?

AO5i The contextual areas here are central, and indicated by 'rational marriage' and 'foundation of a stable society', linked to Austen's inferred attitudes. It is likely that lower band answers will focus on only part of this, possibly the marriage, with a description of Emma and Mr Knightley's relationship. Higher band answers, however, should attempt to address the concept of the place of marriage within the society Austen creates, and look closely at 'stable society', the ways in which it might have a 'foundation', and what Austen's own attitude might be.

AO1 What is likely to distinguish between candidates is the definition of key terms. Lower band answers may well give individual examples of 'rational marriage' or describe the 'society' in the novel, whilst higher band answers pick up on 'celebrates' and attempt to examine the writer's methods as well as the subject matter in an argument which is essentially literary.

AO2i The extent to which answers range through the novel for evidence is likely to be a discriminator here, with lower band answers more likely to restrict their terms of reference, commenting descriptively on characters and marriages within the novel. Higher band answers are more likely to move beyond these explanatory comments, and demonstrate an awareness of the necessity to explore the ways in which Austen has deliberately constructed the novel, combined with an awareness of the way that a text might be said to 'celebrate' a concept, and demonstrate it through generic features.

AO3 Lower band answers may well provide individual though limited examples of Austen's structuring of events in the novel, with reference perhaps to the resolution of the plot. Higher band answers are likely to draw upon a range of features throughout the novel, picking up perhaps on the intricacies of the plot, and Austen's manipulation of character and events, with debate on 'celebrates', linked to possible discussion of Austen's ironic tone, and her narrative point of view.

AO4 Lower band answers may focus on one aspect of the question at the expense of another, and rely more on a series of individual examples, rather than a conceptualised overview. Higher band answers may well focus on the juxtaposition of 'rational marriage' and 'a stable society', and debate the significance of 'foundation' in this context, linked to an assessment of Austen's methods, and demonstrating balance and integration, making their own reading clear.

4. DICKENS: *Hard Times*

- (a) 'In *Hard Times* Dickens suggests that true moral goodness lies only in individuals, and not in any system or organisation.'

Do you agree?

AO5i Answers will need to define and engage with key terms here, in 'true moral goodness' and 'system or organisation'. Lower band answers may well respond by focusing on the actions of individuals, contrasted perhaps to 'systems' such as education or factories. Higher band answers are more likely to focus on Dickens's own attitudes and values as revealed or suggested by his methods of presenting his material. They might also perhaps refer to his criticisms of trades union, or utilitarianism.

AO1 'In *Hard Times* Dickens suggests' draws attention to the constructed nature of the text, and it is likely that attention paid to these words will be a discriminator here, with lower band answers relying more on an explanatory account, whilst higher band answers attempt to comment on Dickens's methods as well as the subject matter, and to construct an argument based on both.

AO2i The extent to which answers range through the novel for appropriately selected evidence is likely to be a discriminator here, with lower band answers more likely to restrict their terms of reference, commenting descriptively on characters, and perhaps contrasts of setting, within the novel. Higher band answers are more likely to move beyond these comments, and demonstrate an awareness of the necessity to explore the ways in which Dickens has deliberately constructed the novel in order to express his own views and ideas.

AO3 The proposition draws attention to Dickens's structuring of his material, in order to convey a particular point of view. Lower band answers may well be restricted to narrative points, with some additional comment on characters rather than characterisation. Higher band answers, however, are more likely to look closely at the way the narrative is constructed in terms perhaps of parallels, oppositions and contrasts, and Dickens's use of recurring images and motifs.

AO4 The word 'only' is important here, since it forms the basis of a debate about the values within the novel. It is likely that lower band answers will rely on a series of examples from the text which might well be used to discuss the moral worth of different individuals or actions: an example would be Stephen Blackpool's opposition to the union. Higher band answers, however, are more likely to conceptualise the terms, and to set them in the context of the novel's narrative structure, seeing them perhaps as complex and problematic ideas, and making clear their own interpretation and attitudes.

4. DICKENS: *Hard Times*

- (b) 'In *Hard Times* Dickens primarily explores the social rather than personal consequences of the lack of imagination and wonder.'

What is your response to this judgement?

AO5i Key here is the idea of the 'consequences of the lack of imagination and wonder' and the distinction between 'social' and 'personal'. It is likely that all candidates will refer to 'fancy' in the novel, identified with imagination and wonder. Lower band answers, however, are likely to rely on an account of the consequences for individual characters, whilst higher band answers pick up on the idea of 'social', and focus on the points that Dickens might be considered to be making about the importance of such values within the society he creates in the novel, and also perhaps by implication, on Victorian society as a whole.

AO1 Lower band answers are likely to show a basic and literal awareness of events in the novel, relying more on description of what happens to characters in the novel who are deprived of imagination and wonder, such as the Gradgrinds. Higher band answers are more likely to address key words in the proposition in a literary manner, picking up on key terms such as 'primarily explores'.

AO2i Lower band answers may well rely on a narrative account in which the novel is seen in terms of character and events, with higher band answers more likely to interpret 'explores' as relating to the genre of the text, with some comments on the generic features, particularly linked to the ways in which these might reveal attitudes, and a wider frame of textual reference.

AO3 Lower band answers may well confine themselves to a more descriptive account of 'consequences' seen in linear terms and linked to the eventual fates of a number of selected characters. They may make some more limited comments on Dickens's choice of metaphor or metonymy, with a few examples. Higher band answers are more likely to look closely at the narrative structure, for example, with perhaps a focus on the different 'books' of the novel. In response to 'primarily', there might be some comment on the time frame of the text, and the ways that Dickens has organised his narrative, with particular comment on the uses of juxtaposition and contrast: for example, the deliberate placing of the circus people in the plot. Rather than identify individual examples of metaphor or metonymy, higher band answers are more likely to assess the effects of their patterned repetition.

AO4 The proposition requires an assessment of a point of view which supports one interpretation of the novel. It is likely that lower band answers will describe individual characters and actions within the novel, with perhaps some opinions offered, but quite possibly with a focus on the personal rather than the social. Higher band answers are more likely to weigh up the possible different interpretations, and look closely at the presentation of the society Dickens creates in the text, balancing 'social' against 'personal', and debating the significance of 'imagination and wonder' as presented by Dickens before arriving at their own judgement.

5. JAMES: *Washington Square*

- (a) 'James suggests in *Washington Square* that a society in the midst of social and economic change will be based on cruelty rather than kindness.'

What is your response to this view?

A05i Lower band answers are likely to provide some comment on 'social and economic change' which is key here, but their main focus is more likely to be on 'cruelty rather than kindness', with some explanation and description. Higher band answers are likely to make the links between the change, and the kind of society it produces, in the light of, for example, the very deliberate placing of period and setting within the novel, and with some response to James's possible attitudes, prompted by 'suggests', and linked to his methods of presentation.

A01 What is likely to distinguish between candidates is the definition of key terms. Lower band answers may well give individual examples of cruelty or kindness in the novel, and perhaps some more limited comment on change, whilst higher band answers pick up on 'James suggests' and attempt to examine the writer's methods as well as the subject matter.

A02i The extent to which answers range through the novel for evidence is likely to be a discriminator here, with lower band answers more likely to restrict their terms of reference, commenting descriptively on characters, and perhaps settings, within the novel. Higher band answers are more likely to move beyond these comments, and demonstrate an awareness of the necessity to explore the ways in which James has deliberately constructed the novel, and his particular use of generic features.

A03 Lower band answers may be restricted to a more narrative account, with some comment perhaps on individual scenes or particular aspects of the plot, perhaps including descriptions of acts of cruelty or kindness. Higher band answers are more likely to comment specifically on ways in which James has presented the interaction of wider setting and characterisation, with some more overt response to 'suggests'.

A04 There are several aspects in the proposition which need to be addressed here, and it is likely that lower band answers will be more limited in the way that they cover the different parts of the question, placing emphasis on one more than another in a less balanced and integrated response which might perhaps have as its focus Dr Sloper's or Morris's treatment of Catherine, for example. Higher band answers, however, should weigh up the various aspects, picking up on the links between the society and the behaviour which it produces, and having some comment on the word 'rather', in a more balanced and integrated response.

5. JAMES: *Washington Square*

- (b) 'In *Washington Square* James writes of "Catherine's moral purity", but what he reveals in the novel as a whole is that "moral purity" is valued less than superficial attractiveness.'

Do you agree?

- AO5i** The key phrase here is 'moral purity', and the proposition sets it against 'superficial attractiveness' in relation to the values within the novel. Lower band answers are more likely to rely on an assessment of Catherine's character, or to describe the attitudes of other characters such as Dr Sloper, Morris Townsend and Mrs Penniman to her. Higher band answers, however, should engage with the ways in which James might be exposing and exploring the values of the society he has created, and may possibly relevantly argue that these reflect the values of a wider society outside the novel.
- AO1** Words such as 'writes of' and 'in the novel as a whole' draw attention to the constructed nature of the text, and it is likely that attention paid to these words will be a discriminator here, with lower band answers relying more on an account or explanation, whilst higher band answers attempt to comment on James's methods as well as the subject matter, particularly in relation to 'reveals'.
- AO2i** The proposition draws attention to genre, with its references to James as a writer and 'the novel as a whole'. Lower band answers are more likely to discuss the novel in terms of events and characters, while higher band answers respond more directly and overtly to these prompts, with a range of textual evidence, and consider the ways in which a novelist can reveal points of view, and explore values.
- AO3** 'Reveals' draws attention to the writer's choices, and to his possible authorial purposes, especially taken across the novel as a whole, which draws attention to structure. Lower band answers may identify individual features of language, perhaps focusing mainly on the plot, without the overview of higher band answers. Higher band answers are likely to assess the impact of the language and structure of the novel on the reader, looking, for example, at the ways in which James contrasts different views, and manipulates the structure of the novel, perhaps also pointing out significant uses of setting and dialogue.
- AO4** There are a number of terms here which suggest a need to weigh up and debate, such as 'but...in the novel as a whole' and 'valued less'. It is likely that lower band answers will include some assessment of key ideas, but these may well be in more limited terms of, for example, how pure or moral Catherine is, set against how attractive she is perceived to be by other characters. Higher band answers are more likely to set this within the context of James's presentation and his possible analysis of values within the whole novel.
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Bands/ Marks	AO5i show understanding of the contexts in which literary texts are written and understood	AO1 communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression	AO2i respond with knowledge and understanding to literary texts of different types and periods	AO3 show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings	AO4 articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers
Band 1 1-10	<ul style="list-style-type: none"> make general comment on context make basic links between text and context show limited awareness of effects of context on responses to text 	<ul style="list-style-type: none"> indicate only limited grasp of the nature of literary study make limited and sometimes inappropriate use of literary terms display frequent lapses in spelling, punctuation, grammar and sentence structure lack clear argument with minimal or no textual reference 	<ul style="list-style-type: none"> make simple comment on text, perhaps with focus on narrative show limited knowledge of text show little or no awareness of genre or period 	<ul style="list-style-type: none"> identify some simple features of language show limited understanding of their effects show little or no awareness of form or structure 	<ul style="list-style-type: none"> assert personal response show basic understanding that there are different ways to interpret texts make some references to meaning of texts
Band 2 11-20	<ul style="list-style-type: none"> make specific comment on context make connections between text and context show awareness of effects of context on responses to text 	<ul style="list-style-type: none"> indicate some grasp of the nature of literary study make some appropriate use of literary terms display some lapses in spelling, punctuation, grammar and sentence structure show partly clear argument with often limited textual reference 	<ul style="list-style-type: none"> comment on text perhaps identifying some limited features show some knowledge of text show awareness of text as construct show understanding of generic or period features 	<ul style="list-style-type: none"> identify and comment on particular features of language and structure demonstrate some understanding of their effects show some awareness of form 	<ul style="list-style-type: none"> offer some opinions based on personal response show some understanding of different critical approaches attempt to examine text's meaning
Band 3 21-30	<ul style="list-style-type: none"> make specific and detailed comments on context make detailed connections between text and context show understanding of effects of context on responses to text 	<ul style="list-style-type: none"> show knowledge and understanding of the nature of literary study make appropriate use of literary terms show generally accurate written expression with few lapses in spelling, punctuation, grammar and sentence structure show generally clear argument with some appropriate textual reference 	<ul style="list-style-type: none"> comment on text and its literary features show knowledge and some understanding of text examine some generic or period features 	<ul style="list-style-type: none"> examine in detail a variety of particular features of language and structure demonstrate an understanding of their individual effects and function show a clear awareness of form 	<ul style="list-style-type: none"> shape opinions into consistent argument show awareness of relevant and varied critical approaches make a coherent attempt to explore text's meaning
Band 4 31-40	<ul style="list-style-type: none"> explore relevant contextual factors examine detailed connections between text and context assess effects of context on responses to text 	<ul style="list-style-type: none"> demonstrate proficient knowledge and understanding of the nature of literary study make appropriate and effective use of literary terms display generally accurate and fluent written expression show clear developing argument with appropriate detailed textual reference 	<ul style="list-style-type: none"> engage with text and explore its literary features show applied knowledge and understanding of text examine some generic and period features 	<ul style="list-style-type: none"> explore the writer's selection of particular features of language and choice of form and structure demonstrate a detailed understanding of their varied effects and function consider the writer's purpose in making this selection 	<ul style="list-style-type: none"> shape opinions and judgements into sustained and consistent argument show a clear understanding of implications of differing critical approaches make exploration of text's meaning based on grasp of appropriate detail
Band 5 41-50	<ul style="list-style-type: none"> analyse relevant contextual factors make sustained, detailed and productive connections between text and context analyse and assess effects of context on responses to text 	<ul style="list-style-type: none"> demonstrate sustained perceptive knowledge and understanding of the nature of literary study make discriminating and pertinent use of literary terms display accurate and fluent written expression show perceptive, cogent argument with clearly directed and detailed use of the text 	<ul style="list-style-type: none"> comment confidently on text and its literary characteristics show sustained knowledge and understanding of text explore and analyse its generic and period generic features 	<ul style="list-style-type: none"> analyse the writer's use of particular features of language, choice of form and exploitation of structure demonstrate a detailed understanding of their effects consider the contribution they make to its meaning 	<ul style="list-style-type: none"> articulate confident opinions and judgements in sustained and consistent argument explore significance of differing critical approaches analyse text's meaning based on confident use of appropriate detail

6393/02 Shakespeare in Context

This Unit targets Assessment Objective AO5i and also assesses AO1, AO2i, AO3 and AO4.

Answer ONE Question.

1. *Henry V*

- (a) 'In *Henry V* Shakespeare shows the audience that a king needs to be both a brilliant speaker and a calculating politician.'

Do you agree? You should include in your answer an examination of Act IV, scene 3.

AO5i Key words here are 'needs', and 'calculating politician' with their political implications. It is likely that lower band answers will focus more on the words and actions of Henry, with some comments on them. Higher band answers are more likely to explore the implications of these words, with attempts to define and assess the concept of kingship, perhaps related to the demands of war, rather than restricting their comments to Henry, but focusing on Shakespeare's own possible implied attitudes to kingship.

AO1 What is likely to distinguish between candidates is the definition of key terms. Lower band answers may well give individual examples of guilt or redemption in the play, perhaps simplified to good or bad actions, whilst higher band answers pick up on 'explores' and attempt to examine the writer's methods as well as the subject matter.

AO2i Lower band answers may well rely on a narrative account in which the play is seen in terms of character and events, with higher band answers more likely to interpret 'shows' as relating to the genre of the text, with some comments on the dramatic features, and a wider frame of textual reference.

AO3 It is likely that whilst all answers will include reference to the choice of language in the set extract, lower band answers may be restricted to a description of individual features, perhaps focusing particularly on the set scene. Higher band answers are more likely to look for patterns and motifs within the play as a whole, with perhaps some reference to the ways in which Henry's 'brilliant' speeches might have an impact on the audience as well as on other characters within the play .

AO4 The question asks for a specific response to a proposition. Lower band answers are likely to describe Henry's character and actions within the play, with perhaps some opinions offered, such as whether he is both a 'brilliant speaker' and a 'calculating politician'. Higher band answers are more likely to weigh up the possible different interpretations, and set them against one another, in the context of the ways in which Henry is presented in the play, before arriving at their own interpretation.

1. *Henry V*

- (b) '*Henry V* is not a pro-war or an anti-war play: it is a going-to-war play.'

What is your response to this judgement about Shakespeare's dramatic presentation of war and attitudes to war in the play? You should include in your answer an examination of **at least two** extracts.

- A05i** The question's focus on 'attitudes to war' directs candidates to context. Lower band answers may well concentrate on an account of war, with perhaps some reference to Henry's pre-battle speeches, or to different comments about war within the play. Higher band answers are more likely to engage with the concept of 'attitudes', relating it to Shakespeare's presentation of war. They are also more likely to define and explore the ways in which attitudes and values may be conveyed and inferred.
- A01** What is likely to distinguish between answers is the definition of key terms, and the extent to which they are addressed. Lower band answers may well give examples of individual events in the play, while higher band answers pick up on 'presentation' and attempt to examine the writer's methods as well as the subject matter.
- A02i** The question refers to the 'dramatic', which draws attention to the genre. Lower band answers may well be limited in their range of references which may be confined to events and character, whilst higher band answers range more widely including comments on presentation.
- A03** The word 'presentation' draws attention to the writer's choices. Higher band answers are likely to assess the impact of the language and structure of the play on the audience, looking, for example, at the ways in which Shakespeare contrasts different views, and manipulates the structure of the play, perhaps also pointing out significant images or parallels. Lower band answers may identify individual features of language, perhaps from Henry's own speeches in particular, without the overview of higher band answers.
- A04** The question asks for a direct response. What is likely to be the discriminator here is the extent to which candidates separate out the terms 'pro-war', 'anti-war', and 'going-to-war', then integrate their responses, with lower band answers perhaps giving a partial response to the various elements in the question. Higher band answers are more likely to link 'war and attitudes to war' with the writer's methods and effects, providing a more integrated overview.
-

2. *Antony And Cleopatra*

- (a) 'Although a modern audience may see the play as primarily about a tragic relationship, Shakespeare reveals that the question of who rules the world is much more important.'

What is your response to this view? You should include in your answer an examination of Act I, scene 2, from '*Enter Enobarbus*', line 131.

- AO5i** Lower band answers may see this in terms of Rome and Egypt, with some examination of the different values which are examined in the play, while higher band answers range more widely, seeing the 'world' as having a very specific context in the play, in terms of political domination, for example. 'Modern audience' also offers an opportunity to contextualise, with lower band answers more likely to generalise, while higher band answers offer more specific, detailed and supported comments.
- AO1** Words such as 'play' and 'reveals' draw attention to the constructed nature of the text, and it is likely that attention paid to these words will be a discriminator here, with lower band answers relying more on an account, whilst higher band answers attempt to comment on Shakespeare's methods as well as the subject matter.
- AO2i** The question draws attention to genre, with its reference to 'audience'; lower band answers are more likely to discuss the play in terms of events and characters, while higher band answers respond more directly and overtly to these prompts, with a range of textual evidence.
- AO3** Lower band answers are more likely to rely on comments on the language of the extract, drawing attention perhaps to particular words and phrases. Higher band answers may range more widely, with perhaps focus on Shakespeare's choice of language relating to 'the world' throughout the play, and making some comments on the way that Shakespeare has structured the play.
- AO4** The question invites a direct opinion. It is likely that lower band answers will comment on events and characters, with reference to the plot to exemplify 'tragic'. Higher band answers are more likely to include response also to 'primarily', and 'much more important', examined in terms of structure as well as content, and demonstrate a more balanced and integrated approach.
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2. *Antony And Cleopatra*

- (b) 'In the world he creates in *Antony and Cleopatra* Shakespeare wholly supports the Roman value of suicide as victory, not defeat.'

Do you agree? You should include in your answer an examination of **at least two** extracts.

- AO5i** There are a number of contextual prompts here, with the main focus being the 'Roman value', and Shakespeare's own attitude, as revealed by the play. It is likely that lower band answers will include some assessment of the deaths of Antony and Cleopatra, with some opinions stated, whereas higher band candidates will explore further the implications of 'value' and 'supports', examining the ways in which Shakespeare has used language and structure in creating the 'world' of the play.
- AO1** What is likely to distinguish between candidates is the definition of key terms. Lower band answers may well give examples of individual actions in the play, whilst higher band answers pick up on 'creates' and 'supports' and attempt to examine the writer's methods as well as the subject matter.
- AO2i** Range of evidence will be a factor here, with lower band answers perhaps restricted to those which demonstrate some specific aspects of the characters and events, whilst higher band answers take 'world he creates' as implying the genre of the text, with some examination of its dramatic features, and a wider range of reference.
- AO3** The word 'creates' draws attention to the writer's choices. In addition, 'supports' could be seen to suggest an assessment of the ways in which particular attitudes or ideas are revealed. Lower band answers are more likely to be restricted to individual examples of particular features, whilst higher band answers display evidence of an overview of writer's choices in the play, with an assessment of their possible effects. There may be particular reference to the structure of the play, and the effects of the timing of the deaths of Antony and Cleopatra.
- AO4** The word 'wholly' is important here, since it forms the basis of a debate about the values within the play. It is likely that lower band answers will rely on a series of examples from the text which might well be rightness or wrongness of different suicides. Higher band answers, however, are more likely to conceptualise 'victory' and 'defeat', and to set them in the context of the play's narrative structure, seeing them perhaps as more complex and problematic ideas.
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3. *The Winter's Tale*

- (a) 'In *The Winter's Tale* Shakespeare explores the complex nature of guilt and redemption.'

Do you agree? You should include in your answer an examination of Act III, scene 2, from '*Enter Servant*', line 139, to the end of the scene.

- A05i** It is likely that lower band answers will sidestep the contextual 'nature' and rely more on a narrative or descriptive account of the actions and speeches of Leontes, whilst higher band answers respond to 'nature' and 'explores' by examining the ways in which Shakespeare creates a world within the play, in which conflicting ideas may be dramatically explored.
- A01** What is likely to distinguish between candidates is the definition of key terms. Lower band answers may well give individual examples of guilt or redemption in the play, perhaps simplified to good or bad actions, whilst higher band answers pick up on 'explores' and attempt to examine the writer's methods as well as the subject matter.
- A02i** Lower band answers may well rely on a narrative account in which the play is seen in terms of character and events, with higher band answers more likely to make reference to the genre of the text, and have a wider frame of textual reference.
- A03** Lower band answers may very well provide individual, though limited, examples of language use. Higher band answers are likely to draw upon a range of features throughout the play, picking up perhaps on specific uses of words which reflect guilt and redemption, perhaps contrasting the language of Paulina and Leontes, or referring to Shakespeare's manipulation of other characters. They may also comment on the structure and resolution of the plot.
- A04** The word 'complex' is key here. Lower band answers may well rely on a series of examples of Leontes's guilt, and his changes, as signalled by the set extract. The role of Paulina might perhaps receive less attention. Higher band answers are more likely to consider the complexity, and to conceptualise both 'guilt' and 'redemption', linking this to Shakespeare's methods, in response to 'explores', in a more balanced and integrated response.
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3. *The Winter's Tale*

- (b) 'In *The Winter's Tale* Shakespeare strongly emphasises the contrast of "sinful maturity" and "natural youth".'

What is your response to this view? You should include in your answer an examination of at least two extracts.

- AO5i** There are a number of points in the play where the concept of 'sin' is directly addressed, usually in relation to sexuality and loss of 'grace'. Lower band answers may well draw attention to these, but in a more descriptive and narrative manner. Higher band answers may well explore the implications of both 'sinful' and 'natural', acknowledging that they strongly relate to the values and ideas Shakespeare is dramatically exploring, with perhaps comment on the nature/art debate.
- AO1** Lower band answers are likely to show a basic and literal awareness of events in the play, relying more on description of what happens to the younger and older characters. Higher band answers are more likely to address key words in the proposition in a literary manner, picking up on key terms such as 'strongly emphasises'.
- AO2i** The extent to which answers range through the play for evidence is likely to be a discriminator here, with lower band answers more likely to restrict their terms of reference, commenting descriptively on characters, and perhaps contrasts, within the play. Higher band answers are more likely to move beyond these comments, and demonstrate an awareness of the necessity to explore the ways in which Shakespeare has deliberately constructed the play.
- AO3** Lower band answers may be restricted to a more narrative account, with some comments perhaps on individual words or images. Higher band answers are more likely to comment on the pattern of images of disease and nature, linked to the ideas of youth and re-birth, and connect this to the very particular structure of the play, prompted by 'contrast'.
- AO4** Lower band answers may focus on one aspect of the question at the expense of another, and rely more on a series of individual examples. Higher band answers may well focus on the juxtaposition within the phrases 'sinful maturity' and 'natural youth', as well as the contrast which the question directly addresses, demonstrating balance and integration, and making their own reading clear.
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4. *Much Ado About Nothing*

- (a) 'In *Much Ado About Nothing* Shakespeare dramatically reveals the inferior role and status of the unmarried woman.'

What is your response to this statement? You should include in your answer an examination of Act II, scene 1, up to '*All put on their masks*', line 76.

- AO5i** The contextual focus here is central. Lower band answers may well concentrate on the character and experience of Beatrice, prompted by the set extract. Higher band answers may extend this and contrast the female and male characters, inferring and exploring Shakespeare's attitudes in response to 'reveals'. They may also provide more direct response to 'role' and 'status', with some attempt to differentiate the two.
- AO1** Lower band answers are likely to show a basic and literal awareness, relying more on description of what happens to Hero and Beatrice in the play. Higher band answers are more likely to address key words in the proposition in a literary manner.
- AO2i** The question specifically refers to genre, with a focus on dramatic techniques. This is likely to be sidestepped by lower band answers which may well rely on an account of events and characters, while higher band answers engage with generic features, and range through the play for supporting evidence.
- AO3** Lower band answers are likely to be restricted to a description of individual features, perhaps focusing almost entirely on the speeches within the set extract. Higher band answers are more likely to range through the play, perhaps taking their cue from the language of the prescribed extract, and linking it to other aspects of the play's presentation, particularly the contrasting fates of the two women, and the manipulation of the plot, in the light of 'reveals'.
- AO4** Lower band answers may well focus on an account of women's 'inferiority', with reference to the plot to exemplify it, but with limited focus on its dramatic revelation. Higher band answers are more likely to extend this with response also to the prompts 'dramatically reveals', and with a more balanced and integrated approach.
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4. *Much Ado About Nothing*

- (b) 'Shakespeare puts deception at the heart of the plot of *Much Ado about Nothing* - not just for comic effect, but also as a means of exploring human behaviour and society.'

How do you respond to this view? You should include in your answer an examination of at least two extracts.

- A05i** Lower band answers are more likely to rely on descriptions or paraphrases of deceptions in the play. They may also comment on what might be considered 'comic'. Higher band answers are more likely to address fully the last part of the quotation, with more detailed comment on the interaction of deception and human behaviour, widening this to an examination of wider society and inferring possible authorial attitudes.
- A01** Lower band answers are more likely to be based on an examination of some of the terms in the question, whilst higher band answers have more emphasis on the idea of a created literary world, linked to a specific examination of all the key terms.
- A02i** 'Comic effect' reminds candidates of the genre. Lower band answers may be limited in their acknowledgement of the text as drama, relying more on an account of character and events, perhaps with some reference to comic effect, with higher band answers more likely to focus on 'puts' and 'means', with comments on dramatic features, and a wider range of textual support.
- A03** The words 'puts' and 'means' draw attention to the writer's choices, and could be seen to suggest an assessment of the ways in which particular attitudes or ideas are revealed. Lower band answers are more likely to be restricted to individual examples of particular features, taking 'at the heart of the plot' in a more limited sense, whilst higher band answers display evidence of an overview of writer's choices in the play, with an assessment of their possible effects.
- A04** Candidates are asked directly for their response to an interpretation of the play. Lower band answers may well rely on a narrative account of deception, giving a number of examples, and treating these as individual instances. Higher band answers are more likely to include some assessment of the ways in which Shakespeare has presented deception within the play, linked to the central place of deception in its structure, leading to a more balanced and integrated view.
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5. *Hamlet*

- (a) 'In *Hamlet*, Shakespeare is exploring the extent to which human beings are free.'

What is your response to this view? You should include in your answer an examination of Act II, scene 2 from '*Exit Polonius*', line 221, to 'And hither are they coming to offer you service,' line 318.

- A05i** The definition and exploration of freedom is relevant here, and the extract includes 'Denmark's a prison'. Lower band answers may well focus on Hamlet's speeches and actions, or on his situation. Higher band answers should look more closely at the concept of freedom, perhaps identified as death, as Hamlet suggests in the extract. They are likely to see political as well as personal implications.
- A01** Lower band answers are more likely to be based on an examination of some of the terms in the question, whilst higher band answers have more emphasis on the idea of the writer's using and exploring subjects and ideas, linked to a specific examination of all the key terms.
- A02i** The extent to which answers range through the play for evidence is likely to be a discriminator here, with lower band answers more likely to restrict their terms of reference, perhaps commenting descriptively on events within the play. Higher band answers should move beyond these comments, and demonstrate a grasp of the ways in which Shakespeare has deliberately constructed the play.
- A03** It is likely that lower band answers will be confined to an examination of the set extract, with a possible explanatory approach, whilst higher band answers link the key images and ideas here to other parts of the play, exploring the connections between concept of freedom, as revealed by language and structure throughout the play.
- A04** The idea of freedom should serve as a discriminator here, with lower band answers more likely to rely on a series of examples connected to being free, or not free, whilst higher band answers extend the definition of freedom, perhaps looking at the fate of Rosencrantz and Guildenstern, or the situation of the female characters. They are also more likely to integrate in their answer an exploration of Shakespeare's methods.
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5. *Hamlet*

- (b) 'Although Shakespeare makes it clear that Denmark is involved in political struggles, the real conflict in the play lies within Hamlet himself.'

Do you agree? You should include in your answer an examination of **at least two** extracts.

- A05i** Lower band answers may well rely on a more descriptive or explanatory commentary on the character of Hamlet, whilst higher band answers pick up on the word 'political', seeing the question as requiring an examination of more than Hamlet's soliloquies, and exploring the interconnections of exterior and interior conflict.
- A01** What is likely to distinguish between candidates is the definition of key terms. Lower band answers may well give individual examples of conflict or struggles in the play, whilst higher band answers pick up on 'makes it clear' and attempt to examine the writer's methods as well as the subject matter.
- A02i** The word 'conflict' draws attention to the dramatic nature of the genre, reinforced by 'in the play'. The extent to which candidates engage with this will be a discriminator here. Lower band answers are likely to rely on an account of character and events with limited reference to dramatic features. Higher band answers should display a firm focus on genre and range widely through the play for evidence to demonstrate Shakespeare's treatment of conflict.
- A03** It is likely that most answers will refer to the soliloquies in which Hamlet expresses his own thoughts and conflicts. Lower band answers may confine themselves to such reference, whilst higher band answers should examine the ways in which the play is constructed, and how this might affect the impact of the different conflicts within the play, with more implied response to 'makes it clear'.
- A04** The question invites a direct opinion. It is likely that lower band answers will comment on events and characters, perhaps with a specific focus on the character and speeches of Hamlet. Higher band answers are more likely to respond to the invitation to weigh up one interpretation of the play against another, pick up on the words 'real' and 'conflict', respond in terms of methods as well as content, and demonstrate a more balanced and integrated approach.
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END

Bands/ Marks	AO5i show understanding of the contexts in which literary texts are written and understood	AO1 communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression	AO2i respond with knowledge and understanding to literary texts of different types and periods	AO3 show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings	AO4 articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers
Band 1 1-10	<ul style="list-style-type: none"> Make general comment on context Make basic links between text and context Show limited awareness of effects of context on responses to text 	<ul style="list-style-type: none"> indicate only limited grasp of the nature of literary study make limited and sometimes inappropriate use of literary terms display frequent lapses in spelling, punctuation, grammar and sentence structure lack clear argument with minimal or no textual reference 	<ul style="list-style-type: none"> make simple comment on text, perhaps with focus on narrative show limited knowledge of text show little or no awareness of genre or period 	<ul style="list-style-type: none"> identify some simple features of language show limited understanding of their effects show little or no awareness of form or structure 	<ul style="list-style-type: none"> assert personal response show basic understanding that there are different ways to interpret texts make some references to meaning of texts
Band 2 11-20	<ul style="list-style-type: none"> make specific comment on context make connections between text and context show awareness of effects of context on responses to text 	<ul style="list-style-type: none"> indicate some grasp of the nature of literary study make some appropriate use of literary terms display some lapses in spelling, punctuation, grammar and sentence structure show partly clear argument with often limited textual reference 	<ul style="list-style-type: none"> comment on text perhaps identifying some limited features show some knowledge of text show awareness of text as construct show understanding of generic or period features 	<ul style="list-style-type: none"> identify and comment on particular features of language and structure demonstrate some understanding of their effects show some awareness of form 	<ul style="list-style-type: none"> offer some opinions based on personal response show some understanding of different critical approaches attempt to examine text's meaning
Band 3 21-30	<ul style="list-style-type: none"> make specific and detailed comments on context make detailed connections between text and context show understanding of effects of context on responses to text 	<ul style="list-style-type: none"> show knowledge and understanding of the nature of literary study make appropriate use of literary terms show generally accurate written expression with few lapses in spelling, punctuation, grammar and sentence structure show generally clear argument with some appropriate textual reference 	<ul style="list-style-type: none"> comment on text and its literary features show knowledge and some understanding of text examine some generic or period features 	<ul style="list-style-type: none"> examine in detail a variety of particular features of language and structure demonstrate an understanding of their individual effects and function show a clear awareness of form 	<ul style="list-style-type: none"> shape opinions into consistent argument show awareness of relevant and varied critical approaches make a coherent attempt to explore text's meaning
Band 4 31-40	<ul style="list-style-type: none"> explore relevant contextual factors examine detailed connections between text and context assess effects of context on responses to text 	<ul style="list-style-type: none"> demonstrate proficient knowledge and understanding of the nature of literary study make appropriate and effective use of literary terms display generally accurate and fluent written expression show clear developing argument with appropriate detailed textual reference 	<ul style="list-style-type: none"> engage with text and explore its literary features show applied knowledge and understanding of text examine some generic and period features 	<ul style="list-style-type: none"> explore the writer's selection of particular features of language and choice of form and structure demonstrate a detailed understanding of their varied effects and function consider the writer's purpose in making this selection 	<ul style="list-style-type: none"> shape opinions and judgements into sustained and consistent argument show a clear understanding of implications of differing critical approaches make exploration of text's meaning based on grasp of appropriate detail
Band 5 41-50	<ul style="list-style-type: none"> analyse relevant contextual factors make sustained, detailed and productive connections between text and context analyse and assess effects of context on responses to text 	<ul style="list-style-type: none"> demonstrate sustained perceptive knowledge and understanding of the nature of literary study make discriminating and pertinent use of literary terms display accurate and fluent written expression show perceptive, cogent argument with clearly directed and detailed use of the text 	<ul style="list-style-type: none"> comment confidently on text and its literary characteristics show sustained knowledge and understanding of text explore and analyse its generic and period generic features 	<ul style="list-style-type: none"> analyse the writer's use of particular features of language, choice of form and exploitation of structure demonstrate a detailed understanding of their effects consider the contribution they make to its meaning 	<ul style="list-style-type: none"> articulate confident opinions and judgements in sustained and consistent argument explore significance of differing critical approaches analyse text's meaning based on confident use of appropriate detail

6394/02 Modern Prose

This init targets the following Assessment Objectives:
AO1 and AO4 and also assesses AO3 and AO5ii.

Answer ONE question.

1. de BERNIÈRES: *Captain Corelli's Mandolin*

- (a) 'Mandras's personal tragedy is summed up by his account of the experiences he recalls in Chapter 22: ' "I have been to war, and it has created a chasm between me and those who have not;".'

How far do you agree with this assessment of de Bernières's presentation of Mandras as a tragic character in the novel as a whole?

In your answer you should include an examination of Chapter 22, 'Mandras Behind the Veil' and at least one other appropriate passage of your choice.

AO1 Candidates' understanding of the proposition, and especially the ideas behind 'personal tragedy', the implications of the quotation of Mandras's words, together with their interpretation of 'tragic character' will be likely to be key. Lower band answers may be distinguished by descriptive accounts of Chapter 22 and other chosen passages. More wide-ranging analysis and tighter focus on an 'assessment' of the presentation of character are likely features of higher band answers.

AO4 The proposition and quotation may be seen as contentious. The invitation for a personal response and the level of interpretation and exploration are likely to be central discriminators. Lower band answers may be more descriptive or illustrative and have a more limited engagement with a critical view of the question, perhaps being written purely in the mode of a character sketch than higher band answers which should be more focused on the interpretation of the ideas linked to tragic and tragedy.

AO3 There should be clear engagement with the narrative voice, its tone and language, as well as a sense of structure as indicated by 'in the novel as a whole'. Lower band answers may identify and describe such features, but probably demonstrate less ability to discuss or analyse aspects of language and range of reference in the imagery (especially in the selected chapter) than higher band answers which should demonstrate a closer sense of the language of the text.

AO5ii Contexts are identified clearly in terms such as 'tragedy' and the range of references embodied in the selected chapter. Lower band answers may have limited engagement with these although they should reveal some ability to identify them even if they not achieve the more detailed, knowledgeable and analytical approach expected in higher band answers.

1. de BERNIÈRES: *Captain Corelli's Mandolin*

- (b) 'The epic quality of *Captain Corelli's Mandolin* derives from de Bernières's success in presenting the fates of individuals on the grandest of scales.'

Do you agree that de Bernières succeeds in achieving this epic scale in his novel?

In your answer you should include an examination of two or more appropriate passages of your choice.

- A01** Engagement with 'epic quality', 'success' and 'the grandest of scales' is central. Lower band answers may take a descriptive approach in which the response to the proposition is limited and perhaps show less awareness of the how to deal with concept of 'epic' which should distinguish higher band answers. These may also be expected to be more exploratory and more informed.
- A04** The potentially contentious nature of the topic is signalled by 'success in presenting' and the question's invitation 'Do you agree?' Lower band answers may be less likely to be critical, although they should do more than just exemplify from the menu in the quotation. They may be largely descriptive or achieve a limited response to the value judgement embedded in 'success'; whereas it is hoped that higher band answers will take a critical stance in discussing the novel's achievement.
- A03** The question does invite a whole text approach and ideas connected with genre, structure and language are embedded in it. 'Epic' may be interpreted in a variety of ways; a strict literary definition is not required. Lower band answers may be more focused on their chosen examples and possibly anecdotal about 'the fates of individuals' and be less likely to see wider connections that should characterise higher band answers, which should also engage more widely, critically and analytically with issues regarding genres (the novel and the epic for example), language and structure.
- A05ii** The contexts are suggested by 'epic' and whatever candidates select from their knowledge of it and how it is embedded in the text. Lower band answers may show limited or over selective awareness or more basic identification with ideas linked to 'epic' than higher band answers which may integrate contextual issues into their wider discussion more fully.
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2. **ATWOOD: *Alias Grace***

- (a) 'At the end of the novel, Dr Jordan's fate is ironically contrasted with Grace's reversal of fortune. Her moral and intellectual victory over him seems complete.'

What is your response to Atwood's presentation of the nature of Grace's relationship with Simon, in the light of this critical comment?

In your answer you should include an examination of Chapter 53 and at least one other appropriate passage of your choice.

- AO1** Candidates should make connections between the ideas contained in the quotation such as 'ironically', 'moral' and 'intellectual'. Those in the question such as 'presentation' and 'the nature of' should also be addressed. These terms set the agenda for the literary nature of what is required. Lower band answers may be limited to providing a range of examples that provide appropriate illustrations, whereas higher band answers may well select their examples to construct a fully literary response to the topic.
- AO4** The assertion in the proposition is there to provoke an informed personal response from candidates. Lower band answers may show limited confidence in presenting an argument and perhaps only take an assertive tone or take a fairly limited approach to the challenges offered in the proposition. Higher band answers will be more likely to be more consistently discursive and comprehensive in their approach, engaging in the ideas suggested by the proposition.
- AO3** The question invites an overview because of the choice of passage from near the end of the novel. An engagement with language is implied in the reference to 'ironically' in the proposition. It is hoped that candidates will make links between language and structure. They are likely to be at least aware of the genre of the novel and the kinds of narrative strategies that it employs in presenting Grace and Simon's relationship. Lower band answers may be less certain or detailed than higher band answers in making such links, and they are also likely to show less evidence of an emerging overview of the relationship in the light of the quoted passage.
- AO5ii** The created world of the nineteenth century and the gender and class roles and how they are presented within the novel as perceived by twenty-first century readers are likely contexts for exploration. Grace and Simon's relationship deals with these divides explicitly. The shifts in the worlds of the beginning and end of the novel may be noted. Lower band answers may be less able to make effective links between the fiction and the issues in their accounts of the relationship and take a less integrated approach than higher band answers which should demonstrate confidence, thoroughness and an integrated approach to contexts.
-

2. **ATWOOD: *Alias Grace***

- (b) 'Grace's assessments of the men who represent authority are presented in order to remind the reader of nineteenth-century gender and class inequalities, rather than to evoke sympathy for Grace herself.'

In the light of this comment, what is your response to the ways in which Atwood uses Grace's voice to present authority in the novel as a whole?

In your answer you should include an examination of **two or more** appropriate passages of your choice.

- AO1** Candidates should respond to ideas contained in the proposition such as 'authority' and 'Grace's voice'. A literary interpretation of the term 'evoke sympathy' is also expected. 'Presented/presents' occurs in both proposition and question and should therefore be central to discussion. Lower band answers may be limited to providing a range of examples that provide appropriate illustrations, whereas higher band answers may well select their examples to construct a fully literary response to the topic.
- AO4** The proposition contains issues which require interpretation. Candidates are likely to respond to 'rather than' in the proposition which invites diverse opinions. An informed debate or discussion is expected from candidates. Lower band answers may show limited confidence in presenting a debate and perhaps do so assertively or descriptively, in offering exemplification from Grace's narrative for example, without necessarily challenging its partiality. Higher band answers will be more likely to take a considered and detailed approach including a debate on the possible unreliability of the narrative voice.
- AO3** The question invites an overview through the reference to 'the novel as a whole'. It is hoped that candidates will make links between language and structure. They are likely to be at least aware of the genre of the novel and the voices used to present characters and the issues that are addressed in proposition and question. 'Grace's assessment' invites an approach to language and structure. Lower band answers may be less certain or detailed than higher band answers in showing such awareness, and they are also likely to show less evidence of an emerging overview. Higher band answers should address structural and language issues through an awareness of such issues as the narrative voice and its place in the novel.
- AO5ii** The presentation of the created world of the 19th century including the gender and professional roles in the presentation of Grace and the authority figures in the novel as perceived by 21st century readers are likely contexts for exploration. Lower band answers may be less able to make effective links between the fiction and the issues and take a less integrated approach than higher band answers which should demonstrate confidence, thoroughness and an integrated approach to contexts.
-

3. MURDOCH: *The Bell*

- (a) 'The peacefulness of both the natural world and that of the humans is threatened by undercurrents of conflict and even violence.'

How far do you agree with this view of Murdoch's presentation of life in the country?

You should include in your answer an examination of the latter part of Chapter 8, starting at page 122: "Disembarked, they began to trail along to the right across the grass", and at least one other appropriate passage of your choice.

- A01** The response to 'presentation' and the key terms in the proposition such as 'threatened', 'conflict' and 'even violence' are likely to be important discriminators. Lower band answers may be limited to descriptive or narrative accounts of the selected chapter and other passages, whilst higher band answers will be likely to explore techniques by which ideas are portrayed and take a more informed view of the literary presentation of what is suggested by the proposition.
- A04** The proposition is one to explore rather than challenge although the ideas behind 'undercurrents' and the qualifying 'even' should elicit a diversity of response. Straightforward description, narrative and illustration are likely in lower band answers. Uneven treatment or exemplification may also be a feature. Higher band answers will be likely to be well-balanced, exploratory and analytical in approach, possibly picking up on the hint in 'undercurrents'.
- A03** The proposition and question imply a whole text approach and exploration of the language and tone of the chosen passage (and others selected by the candidate) will be likely discriminators. Lower band answers may show limited range of reference and ability to explore language and structure with reference to 'life in the country', 'natural world', 'humans' etc. Higher band answers should ground their exploration of this part of the novel to the text as a whole and explore Murdoch's use of language. They should also pick up on the oppositions contained in the terms 'countryside...natural world...humans'.
- A05ii** The mid-twentieth century setting, together with the ideas lying behind the presentation of the world of the countryside and the lives lived in it are likely contexts. Lower band answers should identify and show awareness without necessarily exploring these ideas and integrating them fully into their discussions. Higher band answers will be likely to do both, confidently, thoroughly and in an exploratory way.
-

3. MURDOCH: *The Bell*

- (b) 'As twenty-first century readers, we see the characters of *The Bell* through the minds of Michael, Dora and Toby. This inevitably influences our responses to Paul, Nick and Catherine.'

How far do you agree?

In your answer you should include an examination of two or more appropriate passages of your choice.

- AO1** The opening sentence of the proposition should make it clear that what is required is a literary engagement with the writer's methods, not a series of character sketches. Exploration of the differing ways in which each named group of characters is portrayed is what is looked for, as is a sense of the narrative voice used. Lower band answers may explore in a descriptive and straightforward way, without necessarily exploring ways in which different kinds of characterisation can be achieved. Higher band answers should be more conceptual in exploring authorial technique in an overtly literary way.
- AO4** The invitation to present a personal critical response is embedded in the judgements in the proposition. A debate about the ways in which characters are presented is desirable. It would be expected that lower band answers show some awareness that what is offered is an opinion which needs to be addressed critically, however limited or straightforward that may be. Higher band answers should explore the opinion fully, move towards showing how characters are depicted and provide a personal interpretation of the topic.
- AO3** A whole novel perspective and an awareness of authorial technique are desirable. Language may be addressed by reference to the narrative voice and structure through the awareness of the named characters' place in the novel as a whole. Lower band answers may be straightforward in their presentation of evidence and lack an overview or a clear sense of authorial technique relating to structure and language. Higher band answers will be likely to be thorough in their sense of a whole novel's perspective of technique, characterisation and language.
- AO5ii** Contexts such as the twenty-first century reader responding to the mid-twentieth century world of the novel and its author are focuses. The reference to 'minds' could suggest a psychological approach and each of the named characters is presented in the context of the religious and social world of the novel and the period of writing. Lower band answers will be likely to be limited in range, level of exploration and integration of contexts. Higher band answers will be more wide-ranging and exploratory, integrating contexts into their answers as a whole.
-

4. FORSTER: *Howards End*

- (a) 'Leonard's aspirational longing, "Oh, to acquire culture! ... But it would take one years." is a clear demonstration of how culture brings the middle class together and divides it.'

In the light of this view, what is your response to the varied ways in which Forster presents culture in *Howards End*?

In your answer you should include an examination of the opening of Chapter V (up to 'I do hope that you'll come in and have some tea.' pages 44-53) and at least one other appropriate passage of your choice.

- A01** The proposition contains several terms which need to be understood and explored, in particular the ideas contained in the reference to 'culture' and 'class'. An exploration of these ideas is likely to be central. Lower band answers are likely to do little more than describe and illustrate aspects of the given chapter and their other chosen passages with a limited view of what may be understood by 'culture' or 'class'. Higher band answers will be likely to engage in particular detail with the concepts embedded in the proposition with an understanding of their implications.
- A04** The proposition may be seen as an invitation to explore and provide a personal critical response. The quotation of Leonard's and the modifying 'aspirational longing' is also there to be explored critically. Lower band answers may explore descriptively rather than discursively. They may focus too little or too much on the given extract. Higher band answers should explore more widely, engage in detail with the terms of the proposition such as 'aspirational', 'culture' and 'class' in a thoroughly literary way.
- A03** The quotation may invite a whole text approach as the concepts it contains are central to the novel as a whole. The selected chapter and other chosen passages should provide opportunities for exploration of language on different levels. Lower band answers may deal with such matters in limited and straightforward ways, whereas higher band answers are likely to be more complex in their approach to the presentation of 'culture', 'class' etc in the novel as well as the language and any other methods in which they may be depicted.
- A05ii** The concept of 'culture' and the ways in which it is presented in the novel through its setting in time and place should provide opportunities to deal with a range of contexts for discussion and analysis. Different characters' position in the world of the 'middle class' may also be a likely contextual focus. Lower band answers may demonstrate basic awareness or ability to include such contexts in their discussions whereas higher band answers should be more integrated and detailed in their approach.
-

4. FORSTER: *Howards End*

- (b) 'Forster's presentation of relationships between women and men in *Howards End* is only successful when the connections go badly wrong.'

What is your response to this critical assessment?

In your answer you should include an examination of two or more appropriate passages of your choice.

- AO1** The key words in the quotation and critical comment, linked to 'presentation' and, almost certainly, 'connections' should provide ample focus for discussion. Lower band answers may be limited to description or basic exemplification of relationships or things going wrong, whereas higher band answers should engage in a literary and analytical way with the ideas in the proposition.
- AO4** The proposition contains judgements such as 'only successful when...' which provide the stimulus for exploration. A personal response is specifically requested and there is a reminder that this is a 'critical assessment'. Lower band answers may be more descriptive than discursive in their response to 'only successful when', and may be more generalised in their examination of the topic. Higher band answers will be analytical in their construction of a personal response deriving clearly from the specific wording of the question.
- AO3** The references to 'relationships' and 'connections' should suggest a whole text approach as well as an ability to deal with the language by which such matters are presented. Lower band answers may provide some evidence in isolation without being able to show how language works or relate individual examples of relationships or connections to a wider structural context. Higher band answers should integrate evidence thoroughly into an overview and be able to acknowledge how the language works.
- AO5ii** The contexts are likely to be related to the culture and society of which the novel and its author are part. Exploration of relationships is likely to be linked to the culture world of the novel and the period of its writing. This may be central to the gender aspects of the question. Lower band answers may make limited or straightforward reference to such contexts which will likely to be fully embedded in higher band answers including probable detailed awareness of social and gender issues.
-

5. **ACHEBE: *Things Fall Apart***

- (a) 'Central to Achebe's presentation of Ibo culture is the assumption that the most important relationship is that between father and son.'

How far do you agree?

In your answer you should include an examination of CHAPTER EIGHT and at least one other appropriate passage of your choice.

- AO1** The proposition contains a statement which needs to be engaged with in relation to 'central' and 'presentation', which may be treated selectively or in a limited way in lower band answers. Higher band answers may be expected to engage in detail with the ideas contained in 'relationship' as well as 'Ibo culture'.
- AO4** The proposition is intended to be debated and discussed and the invitation 'How far do you agree?' suggests a personal response. Lower band answers should at least engage with the ideas linked to 'relationship' in a descriptive and illustrative way with a limited or simple personal response, unlike higher band answers which should provide evidence of the ability to create a thorough and systematic argument, providing evidence of a clear point of view in their response to all the ideas in the proposition.
- AO3** The integration of culture and father/son relationship into the structure and language of the text suggests the approach to this AO. The selected chapter in relation to other chosen extracts should lead to an overview. Lower band answers should at least have some sense of this integration however straightforward its treatment. Higher band answers should demonstrate an ability to show how cultural issues are embedded in the text and its language with appropriate use of detail.
- AO5ii** The cultural contexts are clearly embedded in the proposition in relation to the created culture of the text, the patriarchal society and Achebe's presentation of them. Lower band answers may show straightforward awareness; higher band answers will be more detailed, possibly challenging 'assumption' and the features targeted in the other AOs will provide ample evidence of the level of integration and complexity achieved.
-

5. **ACHEBE: *Things Fall Apart***

- (b) 'Okonkwo insists that the law of the land must be obeyed whilst Obierika asserts, "But if the Oracle said that my son should be killed I would neither dispute it nor be the one to do it."'

What is your response to Achebe's varied presentation of different attitudes to laws and the ways in which they are enforced in *Things Fall Apart*?

In your answer you should include an examination of at least two appropriate passages of your choice.

- AO1** The proposition clearly indicates a literary framework for discussion and analysis through the reference to 'varied presentation'. Straightforward accounts of chosen examples might be a key feature of lower band answers, whilst full discussion of the concepts embedded in the proposition are likely features of higher band answers.
- AO4** The proposition presents diverse attitudes which are reinforced in the question 'How far do you agree?' It is the level of engagement with the concepts that will be the likely central discriminator. Lower band answers, may provide examples descriptively or illustratively without much sense of a debate or an informed personal response. Higher band answers will probably use the text to support their fuller analyses of the proposition with a clear ability to argue and offer a clear, informed personal response.
- AO3** A whole text approach is invited because of the centrality of the issues to be discussed. A response to language should emerge from informed comments on selected passages or those quoted. Lower band answers may show a limited ability to demonstrate this but they should at least present ideas linked to the proposition. Higher will probably have a clearer sense of the novel's structure and present through a more detailed and analytical approach to the topic and the language by which this is done.
- AO5ii** Contexts may be approached through the ways in which the worlds of the Africans and Europeans deal with their laws in very different ways as well as the methods by which Achebe presents diversity of opinion within the tribe. Lower band answers may show some awareness of contexts and present them straightforwardly. Higher band answers should be more aware, more detailed and take a more integrated approach to such detail.

END

Bands/ Marks	AO1 communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression	AO4 Articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers	AO3 show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings	AO5ii evaluate the significance of cultural, historical and other contextual influences on literary texts and study
Band 1 1-10	<ul style="list-style-type: none"> indicate only limited grasp of the nature of literary study make limited and sometimes inappropriate use of literary terms display frequent lapses in spelling, punctuation, grammar and sentence structure lack clear argument with minimal or no textual reference 	<ul style="list-style-type: none"> offer some simple opinions and judgements based on personal reading put forward only a limited argument offer limited textual support 	<ul style="list-style-type: none"> identify and comment on some simple features of language and structure demonstrate some understanding of their effects show limited awareness of form 	<ul style="list-style-type: none"> identify and comment on the broad historical and social contexts demonstrate some understanding of the relationship between text and context
Band 2 11-20	<ul style="list-style-type: none"> indicate some grasp of the nature of literary study make some appropriate use of literary terms display some lapses in spelling, punctuation, grammar and sentence structure show partly clear argument with often limited textual reference 	<ul style="list-style-type: none"> present simple opinions and judgements in a simple argument show limited awareness of different possible interpretations use generally appropriate textual evidence 	<ul style="list-style-type: none"> examine a variety of features of language and structure demonstrate an understanding of their effects and function show awareness of form 	<ul style="list-style-type: none"> demonstrate understanding of the influence of historical and social context on text identify specific elements of the text attributable to the context in which it was written outline the effects of historical and social context on the reader's perspective
Band 3 21-30	<ul style="list-style-type: none"> show knowledge and understanding of the nature of literary study make appropriate use of literary terms show generally accurate written expression with few lapses in spelling, punctuation, grammar and sentence structure show generally clear argument with some appropriate textual reference 	<ul style="list-style-type: none"> advance considered opinions and judgements in a sustained argument use sound textual evidence sum up different interpretations consider differing critical positions 	<ul style="list-style-type: none"> explore the writer's selection of features of language and choice of form and structure demonstrate a detailed understanding of their effects and function consider the writer's purpose in making this selection 	<ul style="list-style-type: none"> examine the variety of ways in which contextual influences are manifest in the text assess the relationship between the context in which the text was written and in which it is understood
Band 4 31-40	<ul style="list-style-type: none"> demonstrate proficient knowledge and understanding of the nature of literary study make appropriate and effective use of literary terms display generally accurate and fluent written expression show clear developing argument with appropriate detailed textual reference 	<ul style="list-style-type: none"> articulate confident independent opinions and judgements in a sustained argument provide thorough textual evidence assess different interpretations by other readers 	<ul style="list-style-type: none"> analyse the writer's use of particular features of language, choice of form and exploitation of structure demonstrate a detailed understanding of their effects consider the contribution they make to its meaning and tone 	<ul style="list-style-type: none"> analyse the particular historical, social and other contexts in which the text was written and in which it has been and is read consider the variety of perspectives determined by contexts past and present
Band 5 41-50	<ul style="list-style-type: none"> demonstrate sustained perceptive knowledge and understanding of the nature of literary study make discriminating and pertinent use of literary terms display accurate and fluent written expression show perceptive, cogent argument with clearly directed and detailed use of the text 	<ul style="list-style-type: none"> articulate perceptive independent opinions and judgements pursue a rigorous personal argument offer wide-ranging textual evidence in support evaluate different interpretations by other readers perhaps venture an independent critical position 	<ul style="list-style-type: none"> evaluate the writer's choice of form, use of particular features of language, and exploitation of structure demonstrate a detailed understanding of a range of forms, features of language and types of structure consider the effectiveness of the writer's particular choices in conveying meaning and tone 	<ul style="list-style-type: none"> make significant connections between cultural, historical and literary influences and texts explore and evaluate a range of significant contextual factors

6395/01 Poetry and Drama

SECTION A: PRE-1770 POETRY

Candidates must answer ONE question from this Section or Section B.

1. CHAUCER: *The Merchant's Prologue and Tale* (C.U.P.)

- (a) 'By including an episode with the gods, Chaucer adds to the artificiality of character and situation in this *Tale*. It has little to say about the real world.'

Examine lines 1007 to 1036 (beginning 'Bright was the day, ...' to 'Thus seith the king that knoweth youre wikkednesse.')

and at least two other passages in the light of this assertion.

AO5ii The context here lies in the reference to the real world and the alleged artificiality of the world of the *Tale*. Lower band answers may well argue that ancient gods are not real and therefore the scene with Pluto and Proserpina is artificial. They may add to this some points about the lack of realism in the *Tale* as a whole. Higher band answers are more likely to see that the gods' marital relationship has elements of parody and satire and that this links with events and characters in the rest of the *Tale*. They may reject the idea of artificiality or they may argue that the parodic construct of the *Tale* renders the charge of artificiality superfluous.

AO1 The idea of artificiality and reality are central to this question. Lower band answers are more likely to see them in straightforward categorical terms and simply as opposites. Higher band answers are more likely to explore these terms. They may also recognise the assumption made in the assertion that the *Tale* is already 'artificial'; the claim is that the inclusion of the gods "adds to the artificiality of character and situation" and they may want to dispute this.

AO2ii Candidates need to think about what kind of text this is in order to answer this question. Lower band issues may recognise that this is a work of fiction where the characters and situations are not realities but constructs. Higher band answers are more likely to base their interpretation of the text in the light of their explicit or implicit understanding of its genre, recognizing its reference to other genres.

AO3 The assertion addresses the issue of structure by referring to the *Tale* as artificial. Lower band answers may well respond to the situations and characters in the *Tale*, having some sense of where they belong as part of the *Tale*'s overall pattern. Higher band answers are more likely to see how this structure shapes meaning and move beyond plot, situations and character to consider the design of the *Tale* overall. Some may pick up on the word 'episode', seeing the poem as a collection of different episodes each in its different way contributing to the total structure.

AO4 The assertion makes a number of assumptions. Chaucer adds to artificiality he has already produced; texts that are 'artificial' cannot speak to the 'real world'. Lower band answers may address some of these issues and undertake to agree or disagree with the proposition. Higher band answers are likely to distinguish themselves by grappling with the issues with more confidence. Some candidates may ask what is literature supposed to say about the 'real world'. Some will argue it has a great deal to say to the real world. Answers should be judged on the strength of their arguments.

1. CHAUCER: *The Merchant's Prologue and Tale* (C.U.P.)

- (b) 'Chaucer presents us with a world in which rank and status are all-important. Those who attempt to step out of line do so at their peril.'

Examine at least three passages in the light of this comment.

- A05ii The context is provided by the reference to the world that the poem presents us with, one in which status, allegedly, is all. Lower band answers may recognise the status of Januarie as a knight and the lower status of May and Damyan and see the *Tale* as showing what happens when the lower orders step out of line. Higher band answers may question further by seeing that the abuse of rank and status (Januarie's for example) can also be perilous. The respective roles of men and women may also be considered and some candidates will look at Proserpina and Pluto and their married status here.
- A01 "Stepping out of line" is at issue here. Lower band answers are likely to respond to this by describing the conventional order of mediaeval society and seeing how it is disrupted by events in the *Tale*. Higher band answers may see that there is a further issue about stepping out of line at one's peril and will make more considered use of their knowledge in relation to the *Tale*.
- A02ii The assertion suggests that the *Tale* is didactic. Lower band answers may well go along with this, seeing Chaucer as writing in this genre. Higher band answers are likely to see the tale as more polemical: the *Tale* is wayward, satirical, using and abusing conventions and conventional wisdom.
- A03 Lower band answers may recognise the poem's structure chiefly in terms of the plot and events: it begins with an error of judgement and the ending is a consequence of that. Higher band answers may well see how the tension is built up in the *Tale* by the misbehaviour of the lovers and the breakdown of order and respect; they may detect how the comedy moves from satire of courtly values to gross indecency.
- A04 The assertion is rather grim. Lower band answers may be overawed by this and agree with the proposition rather too readily. Higher band answers may see that according to the *Tale* it could be argued that stepping out of line is a cause for celebration. Answers that show a closeness to the text and are open to different interpretations are likely to be in the higher band.
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2. MILTON: *Selected Poems* (Dover)

- (a) 'Milton glimpsed the divine. The strength of his poetry lies in seeing beyond the immediate world in which he has his being.'

Explore this observation by considering 'At a Solemn Music' and at least two other poems, or two sections from longer poems.

AO5ii Some answers may see 'the immediate world' as the musical event that Milton attends in the given poem; he sees beyond it in glimpsing the divine. Others might identify this as his personal state of blindness or his stance in the political world. Lower band answers may aim to define this immediate world and make some progress in moving beyond this to consider Milton's spiritual vision. Higher band answers are likely to take this further, seeing the juxtaposition of 'real' and divine as, arguably, giving the poetry its strength.

AO1 Lower band answers should not be thrown by terms like 'glimpsed' and 'seeing beyond' and are likely to read them straightforwardly as meaning what Milton saw, or thought he saw. Higher band answers are likely to pick up on the visionary aspect of these terms: the suggestion is of moments of insight.

AO2ii Lower band answers may respond to genre by considering the immediate situation the poems present us with: the dramatic situation of 'Samson Agonistes' or an occasion as in the given poem, for example. Higher band answers are more likely to take genre into account as part of their analysis and evaluation of the poems; they may well be aware of the considerable range that exists in this selection.

AO3 Lower band answers may focus on content, taking the alleged strength of the poems more or less for granted. Higher band answers have an opportunity to explore the poetry's strength through its structure and may well do this.

AO4 Candidates are free to interpret 'seeing beyond the immediate world' in different ways. Lower band answers may see this in a religious sense only and may be more concerned with explaining this than looking at the strength of the poetry. Higher band answers are likely to respond to 'strength' and show something of an individual approach in analysing and evaluating the poetry.

2. MILTON: *Selected Poems* (Dover)

- (b) 'The times in which Milton lived required a disciplined and self-denying approach to life. As a result his poetry is strong and disciplined too. The feelings expressed in it, though very powerful, are always under control.'

Explore at least three poems in the light of this comment.

AO5ii The context is clear enough. The suggestion is made that Milton's disciplined poetry reflects the disciplined attitude of his times. Lower band answers may make this link by referring to subject matter and may link what they know of Milton's own character and beliefs to what they find in his poetry. Higher band answers are more likely to consider the issue of control and see that the form and structure of Milton's poetry is being seen in the assertion as reflecting the attitude of his times.

AO1 The key terms in the question relate to discipline and self-denial. Lower band answers may show they understand these terms as they apply in general terms to Milton's approach to life. Higher band answers are likely to consider further the terms when applied to the poems and consider them as firmly controlled.

AO2ii Lower band answers may see that different poems reflect different genres without developing this point. Higher band answers may reach a greater understanding of discipline and control in the poetry through an appreciation of different generic forms.

AO3 Lower band answers will probably agree with the proposition by agreeing that the poetry is disciplined and will be able to provide some illustration of this, perhaps by explaining the verse form, for example. Higher band answers may see that the poetry combines powerful emotions with a form and choice of language that are able to articulate them clearly. They may analyse the tension in the poetry caused by the coexistence of intensity of feeling and the controlled form in which it is expressed.

AO4 There is room for disagreement. Some candidates may find Milton at his most powerful when overwhelmed by emotion or they may reject the link in the assertion between the disciplined age in which he wrote and the disciplined form of his poetry. Lower band answers may agree with the statement by giving some background information about Milton's society in order to inform a reading of the poems. Higher band answers however might be expected to move beyond this approach and engage with the poetry in a more individual way with a more individual response.

3. *Edexcel Poetry Anthology: Section Two: Pre-1770*

- (a) 'All poets write about time - the passing of time and the brevity of our lives are their constant themes. Where they differ is the way in which they use imagery to explore these ideas.'

Consider this point of view, using Robert Herrick's 'To Daffodils' and at least two other poems, at least one of which must be drawn from another group in this section of the anthology.

- A05ii** Poets' concern with time and its effect on their lives provides the context here. Lower band answers are likely to focus on subject matter and may demonstrate that time and the brevity of life is indeed a concern for poets; they may even argue it is an obsession. Higher band answers are likely to explore beyond the subject matter and investigate the attitudes expressed and how this is reflected in the language, the tone and, especially in view of question, the imagery of the poetry.
- A01** The straightforwardness of the terms in the question should present no problems; some lower band answers are more likely to overlook them than misunderstand them. Lower band answers may see imagery in a general, picture making way. Higher band answers are likely to be more confident in their use of the term and the given poem gives them a relevant starting point.
- A02ii** Though several poems have a common theme there are differences in genre which successful answers might be expected to consider. Lower band answers may see that the same theme is treated by different poets without recognising the different ways it is treated or the different types of poem this gives rise to. Higher band answers may well be able to recognise, for example, the lyricism of the given poem and consider this alongside other poems which are thoughtfully chosen for contrast.
- A03** Although candidates are specifically referred to imagery in this question, they need to make some examination of form, structure and the choice of language. Lower band answers may make implicit reference to this in their consideration of imagery and have a general sense of how the poems are shaped. Higher band answers are likely to be much more specific and able to use close reference to the text in order to substantiate points about how meaning is created through form.
- A04** Lower band answers may give some examples of imagery to show they understand this term and to display some differences from poem to poem. Higher band answers are more likely to see how the imagery tells us a good deal about the context in which the poetry was originally written. Some answers may take issue with the point of view offered in the question, arguing that what is more remarkable about the poems in the anthology is the way they have so much in common: that imagery, free from the detailed realities of everyday life, links rather than separates different generations and therefore different groups in the anthology.
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3. *Edexcel Poetry Anthology: Section Two: Pre-1770*

- (b) The poet's voice, which is often satirical and critical of society, is one that questions the way things are.'

How questioning do you find the poetic voice? In your answer you should examine at least three poems, drawn from at least two different groups in this section of the anthology.

AO5ii The extent to which poets are at peace within their historical and cultural contexts is at issue here. Lower band answers may interpret the statement as referring to 'protest poetry' and therefore explore a limited range perhaps in a rather limited way. Higher band answers are more likely to realise that poetry questions in a wide range of ways, from writing about personal dissatisfaction to satirising society at large. This wider choice of poem will give them more freedom in answering the question.

AO1 Lower band answers should not have difficulty with the terms used in the question, though they may focus on the idea of questioning rather than the concept of the poet's voice. It is probable that higher band answers may address the issue of the poet's voice, interpreting this in some way, perhaps in the sense of daring to be different and striving to be heard.

AO2ii In their search for poetry that makes some sort of protest lower band answers will address the issue of genre to some extent. Higher band answers however are likely to recognise that different poems have different voices and that these voices carry features of different genres.

AO3 The question invites candidates to explore the way that poetry asks questions and answers will need to consider the structure of those questions. Lower band answers may focus on the questions poets ask more than the way they ask them. Higher band answers are likely to explore the structure of those questions and arguments and the language choices that poetry makes in order to be heard.

AO4 There is a wide range of poetry available here for investigation. Lower band answers may see that poetry asks questions and accept this as a matter of course. They may focus on one aspect of the assertion only without seeing that it is an assertion and therefore open to discussion. Higher band answers are likely to explore further in their responses, taking into account the degree to which poems satirise and criticise society and showing in the process that they have responded personally to them.

4 *Eight Metaphysical Poets* ed. Dalglish (Heinemann)

- (a) 'Metaphysical poetry can strike us as tender and intimate, despite the displays of cleverness characteristic of the age in which it was written.'

Examine George Herbert's 'Love' and at least two other poems in the light of this claim.

AO5ii The context lies in the candidates' awareness of the customs of the age and the delight that the metaphysical poets display in their use of such devices as conceits and witty argument. Lower band answers may be sidetracked by this knowledge into displaying it themselves and pay less attention to the 'tender and intimate' part of the question. Higher band answers are likely to be able to use the Herbert poem as a starting point for addressing the 'tender and intimate' claim while at the same time finding enough in the poem to consider the claim for 'cleverness'.

AO1 The question invites candidates to balance cleverness against tenderness and intimacy, with a starting point poem that provides them with a good example of both. Lower band answers should be able to understand the terms; they may not develop fully however what is implied - that the showiness of display can be seen to be at odds with intimacy. Higher band answers are likely to have a more secure grasp of this argument and be able to appreciate the tone of the poetry, so defining what is meant by 'tender and intimate'.

AO2ii Although all the poems in the anthology can be categorized under the broad genre label 'metaphysical' there are considerable variations among them. Lower band answers may have some awareness of this but may tend to generalize and so miss the point that general assumptions about poetry of a particular age can be too crude and simplifying. Higher band answers are likely to realise this and show in their selection of poems some awareness of variation in voice, tone and type.

AO3 Lower band answers may take 'tender and intimate' to be a somewhat loose description of the attitude of a poem and deal with it as such. Higher band answers are more likely to see that tone is arrived at through selection of language and structure of argument.

AO4 The claim seems to posit cleverness and tenderness as opposites and there may well be candidates who take issue with this, arguing cogently that Herbert's 'Love' is a poem that manages both. Lower band answers may provide discrete examples of cleverness and tenderness; higher band answers are more likely to see the interplay between the two and explore the usefulness of the claim.

4. *Eight Metaphysical Poets* ed. Dalglish (Heinemann)

- (b) 'Metaphysical poetry surprised and sometimes shocked its seventeenth-century readers. It can still do the same to readers today.'

Examine at least three poems in the light of this assertion.

AO5ii There is a clear contextual element to this question which requires candidates to appreciate the effect of metaphysical poetry on both contemporary and modern readers. Lower band answers may give examples of the surprising and shocking elements in the poetry, basing this on knowledge about historical and cultural context. They may be less effective in carrying these considerations over to readers of the present day. Higher band answers are likely to explore what it is that gives the poetry its ability to surprise and shock in such very different ages, and thereby arrive at an understanding of the poetry itself.

AO1 'Surprise' and 'shock' are straightforward enough: what may distinguish answers is what they do with their material once they have found it. Lower band answers may give examples and feel then that their main task is done; they may also be rather speculative - 'this would have surprised readers in the seventeenth century...'. Higher band answers are likely to see that the comment refers to the power of the poetry, or more precisely the power the poetry has over the feelings of its readers.

AO2ii Lower band answers may select poems because of their surprising or shocking content and explain why they have done this. Higher band answers are likely to select carefully - not simply the poems they know best - and demonstrate some awareness of genre within the blanket term 'metaphysical'.

AO3 Lower band answers may show us that the poetry has the effect it has because of its subject matter. Higher band answers are likely to explore form, structure and choice of language to see how an effect is achieved. They may also see that the form itself contained its own surprise element for seventeenth century readers.

AO4 There is an issue here that some candidates may want to explore - whether metaphysical poetry goes out of its way to surprise and shock its readers, aiming for what might be considered a rather cheap sensational effect, or whether the fact that readers are still rather taken aback today indicates that the effect is more profound. Lower band answers are less likely to engage with this debate and may take the comment at face value and as indisputable. In higher band answers there may be a sense of debate and involvement.

5. POPE: *The Rape of the Lock* (O.U.P.)

- (a) 'Pope creates a world without fixed values. It's tragic, it's comic - you hardly know whether to laugh or weep.'

Examine this point of view using as a starting point Canto V, lines 103 to 150 (from 'Restore the Lock! ... ' to ' ... inscribe *Belinda's* name.'). Use at least two other extracts in your answer.

AO5ii The context here is the created world within the poem, though the influence of the outside world with its values, fixed or otherwise, would be a relevant consideration. Lower band answers may handle the laughing/weeping part of the assertion without necessarily relating this to the alleged lack of values. Higher band answers are more likely to handle the ambivalence of the poem and be able to see this within the context of an ambivalent world.

AO1 'Tragic' and 'comic' are linked to laughing and weeping in the assertion, and therefore answers are not expected to explore Aristotelian definitions of tragedy. Lower band answers should not find these terms problematic and be able to supply answers that deal with the mixed responses that the poem invites. Higher band answers however are likely to be able to link the reader's response to the first part of the statement about values.

AO2ii Whereas lower band answers may not be particularly concerned with genre, beyond recognising that this is a satirical poem, higher band answers are likely to see how the high seriousness of tragic genres - the handkerchief in *Othello* for example - is subverted into ridiculousness.

AO3 The assertion might be taken to imply that the reader is confused by the poem and lower band answers may perceive this as something of a muddle - that Pope produces a poem without fixtures. Higher band answers are likely to see that the finely balanced laughing/weeping scenario is the result of careful structure, playfulness with form and choice of language.

AO4 Lower band answers have a chance here to express their own individual response to the poem and may do so especially with regard to the laughing/weeping dichotomy. Higher band answers might be expected to explore their response further and relate it to the assertion. Some may feel that Pope's poem is one which has, despite the claim to the contrary, clear values which are shown through his mockery of the values he finds in the world around him.

5. POPE: *The Rape of the Lock* (O.U.P.)

- (b) 'Pope writes about a society far removed from our own. Therefore he has little to say to the modern reader.'

How far do you agree? Examine **at least three** extracts in your answer.

AO5ii Lower band answers may write here about the world in which Pope lives and the world he creates in his poem and recognise the differences between this world and our own. Some may be sidetracked into telling what they know about background and history without making this particularly relevant to the poem. Higher band answers are likely to explore further how Pope writes about this world, not just the nature of the world itself, on their way towards investigating whether or not he has anything to say to us.

AO1 A distinction is made in the assertion between writing about and saying, the implication being that Pope may have written at length but with little to say to us today. Lower band answers may take up the point that Pope wrote a long time ago, about a different society, and may make an automatic connection between this and having no modern day relevance to us today. Higher band answers are likely to explore the non-sequitur in the assertion.

AO2ii Consideration of genre will lead candidates into exploring not just what Pope has to say or not to say to the reader but how he says it. Lower band answers may make some indirect reference to it as part of their investigations, recognising that the poem is satirical; higher band answers are likely to use this information to their purpose, perhaps arguing that Pope speaks to the modern reader because he does not just write about his society but satirises it.

AO3 The question requires the successful candidate to look closely at language in order to investigate whether Pope has anything to say. Lower band answers may put more emphasis on society then and now and considerations of form, structure and language may come secondary to this. Higher band answers are likely to see how the text actually works on the page and back up their points by direct reference.

AO4 There is no right and wrong answer to this question and some may well agree with the proposition and say that Pope has little to say to us, though this is a tall order. Answers are more likely to disagree with the proposition, or at least claim that they do so. Lower band responses may focus on the differences in the two societies - Pope's and our own, whereas higher band answers are likely to focus on readers, and readers' responses.

SECTION B: POST-1770 POETRY

Candidates must answer ONE question from this Section or Section A.

6. TENNYSON: *Selected Poems* (Penguin)

- (a) 'Although the voice of the speaker in Tennyson's poems may be an individual one, it has much to tell us about the spirit of the age in which the poems were written.'

What is your response to this view? You should use 'Ulysses' or 'Tiresias' or both in your answer and consider at least three poems, or parts of longer poems, in your answer overall.

- A05ii** The context is clearly in the spirit of the age. Lower band answers may write more about the historical context rather than the zeitgeist itself. Higher band answers are likely to see that there is an issue in the assertion about individuality and public voice; they may also see that the link between speaker and date of composition is not a straightforward one and that Tennyson's speakers are not simply and straightforwardly 'Victorians'.
- A01** Although the given poems and the term 'the voice of the speaker' guide candidates towards the dramatic monologue, some answers may respond by studying poems in which the speaker is not a created character but the voice of the poem itself. Lower band answers may write about what the speaker tells us; higher band answers are more likely to pick up on the implications of the telling voice and its individuality.
- A02ii** Lower band answers may well identify the genre of the dramatic monologue and other poems which foreground a speaker. Higher band answers are likely to do more than identify and, whether implicitly or not, use their awareness of genre to their advantage when analysing the poems.
- A03** Lower band answers may deal with what they are told in the poem and how far that conforms to their ideas of the age in which it was written. Higher band answers are likely to explore the text to firm up their answers, identifying what it is about language, form and structure that gives the voice its individuality or how the structure of the argument in a poem fits, or doesn't fit, the spirit of the age.
- A04** Candidates may argue that even when the speaker in the poem is an ancient Greek, he sounds like a Victorian. They may see this as a strength or weakness in the poetry. However they argue it is the strength of the argument, not the point of view itself that should determine the level of their success. Lower band answers may focus primarily on the 'message' of the speakers; higher band answers are more likely to analyse the voice of the speaker and perhaps see this as something separate from the voice of the poem.
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6. TENNYSON: *Selected Poems* (Penguin)

- (b) 'It is wrong to see the women in Tennyson's poetry as simply representing the effects of masculine oppression. They are much stronger and more interesting than that.'

Explore at least three poems in the light of this assertion.

AO5ii Lower band answers may write about Tennyson's women as victims or argue that women in the Victorian age were generally perceived as weak. Higher band answers are more likely to see that the quotation argues that this is an inadequate response and that the women are 'more interesting' if explored further.

AO1 Lower band answers should not have difficulty interpreting the terms of the question but may focus on the first part about masculine oppression. Higher band answers are likely to follow the argument through: women are not simple representatives; they are stronger than that would imply.

AO2ii Lower band answers may use a range of genres but may not explicitly refer to generic issues. Higher band answers are likely to investigate what type of poem they are looking at and use this in their arguments about what it represents or shows, or if indeed the terms 'represent' and 'show' are helpful.

AO3 Lower band answers may write about the function of women in Tennyson's poetry as a primary concern, with considerations about how the poems themselves function as secondary. Higher band answers are likely to explore how the poems are constructed and how the argument develops.

AO4 There are likely to be some varied responses to this question and all the issues it raises - about the oppression of women by men, about the function of women in Tennyson's poetry, about life in general - are matters for debate. Lower band answers may show they understand the debate by taking some aspects of it and making some reference to the poems. Higher band answers are likely to see how the three sentences in the assertion connect to one another and engage with those issues, using the poetry to support their arguments in an independent way.

7. YEATS: *Selected Poems* (Everyman)

- (a) 'Yeats's greatest fear is that "things fall apart": his poetry is a search for order and peace in a world of chaos.'

Explore this judgement using 'The Second Coming' and at least two other poems from the selection.

AO5ii The world of chaos provides the context, as does Yeats's created world of order and peace in his poetry. Lower band answers should be able to write about the anarchy described in 'The Second Coming' and find examples of Yeats's search for order and peace. Higher band answers are likely to be more aware of this as a search, a poetic quest, that drives the poetry, and to provide evidence of this.

AO1 Lower band answers may appreciate in general terms the order versus chaos antithesis presented in the quotation and focus their answer on giving examples. Higher band answers are likely to take more detailed notice of how these terms are used: the quotation talks about a 'world' of 'order' and 'peace' and describes Yeats's poetry as a 'search'.

AO2ii Lower band answers may choose poems because their subject matter fits the question and perhaps because they know these poems the best. Higher band answers are likely to be aware of generic differences: they may consider what kind of poem they are looking at and how that influences the way that they read it. They are likely to select poems more carefully and appropriately.

AO3 Yeats's use of form, matching content, should not go unnoticed. Lower band answers may concentrate more on order and peace in the outside world and less on the inner world of the poetry. Higher band answers are likely to recognise that choice of form, language and structure all contribute to meaning with some close attention to how this works in individual poems.

AO4 There is scope for argument here over the degree to which it is helpful to see Yeats's poetry as a search. Some answers may argue that Yeats writes with too much conviction and certainty for his writing to be called searching: 'The Second Coming' they might say is a pronouncement of doom, hardly a search for order. Lower band answers may not be so concerned with tone and more with subject matter; higher band answers are likely to make sense of their own reading of Yeats in terms of the quotation.

7. YEATS: *Selected Poems* (Everyman)

- (b) 'Though Yeats's escapist and romantic poems are intensely passionate, his poems that embrace causes in the real world are even more so.'

Examine at least three poems in the light of this opinion.

AO5ii The 'real world' provides the context here and the question is about how Yeats brings this world into his poetry. Some answers may also consider the charge of escapism levied at his romantic poetry. Lower band answers may deal with some of the 'real' issues that Yeats handles in his poetry, observing the passion with which he writes. Higher band answers are likely to explore the way that passionate involvement - in mythology, idealistic and cultural causes, political causes, for example - runs throughout the poetry.

AO1 Candidates are free to decide for themselves which are the 'escapist and romantic' and 'real world' poems though most are likely to choose earlier and later poetry. Lower band answers may focus on the first category as more readily illustrating 'intensely passionate'; higher band answers are likely to be better at relating the two halves of the assertion to each other.

AO2ii This is a question very much directed at genre. Lower band answers may deal with subject matter, perhaps labeling it escapist or real, and not directly with what kind of poem they are looking at. For higher band answers recognition of genre will help them explore the poems themselves and not just their subject matter.

AO3 The question is centred on 'passionate intensity' and therefore answers need to examine the form, language and structure of the poems. Lower band answers may talk about feelings in a general sense. Higher band answers are likely to examine the text closely and see how arguments are structured and poems are shaped to create the kind of intensity spoken of in the assertion.

AO4 A wide range of responses are acceptable, provided that they are closely argued. Lower band answers may agree with the assertion and give some indication of their response to a range of poetry. Higher band answers are more likely to scrutinise it: some may argue that in embracing the 'real world' and pursuing political themes Yeats loses the intensity of feeling that marked his earlier work; others that his best work rejects the trappings of romanticism.

8. DUFFY: *Selected Poems* (Penguin)

- (a) 'Duffy's poetry has the courage to explore issues that society conventionally ignores.'

Examine at least three poems, including 'Warming Her Pearls', in the light of this judgement.

AO5ii The context is clearly the nature of relationships and the conventional attitude of society. These relationships may be sexual but there are also issues about knowing one's place - in its historical context the named poem illustrates the obedience of the serving classes alongside the subordinating of their desires. Lower band answers may focus on lesbian relationships and have something to say about the way Duffy describes these. Higher band answers are likely to pick up on the word 'explores' and have a broader picture of what society 'ignores', both in the context of the given poem and now.

AO1 Lower band answers may show us that Duffy is interested in issues and may identify these in various ways. Higher band answers are likely to show how these are explored in the poetry.

AO2ii Lower band answers may focus on subject matter and their selection of poems will therefore be because of what these poems have to say. There may be some implicit consideration of genre. Higher band answers are likely to consider Duffy's poetic exploration through different types of poetry with carefully chosen examples.

AO3 Lower band answers may explain the issues that Duffy tackles in her poetry and in the process there may be some reference to choice of words and form. Higher band answers are likely to be more specifically aware of how form, choice of language and structure create meaning; their close analysis of this should help them investigate the way that Duffy explores the issues she chooses to write about.

AO4 There is room for an individual response here, especially with the claim that Duffy's poetry has courage. Some answers may argue that her stand is more outrageous than courageous and that Duffy is simply out to shock her readers. Answers are judged on the quality of their argument not simply on the conclusions they reach. Lower band answers may confine themselves to a description of Duffy's subject matter. Something more discriminating is likely to come from higher band responses.

8. DUFFY: *Selected Poems* (Penguin)

- (b) 'It is the thrilling sense of the dangerous world in which we live that makes Duffy's poetry so vividly alive.'

Examine **at least three** poems in the light of this assertion.

- AO5ii** The context here is the dangerous world that Duffy creates in her poetry which is partly a reflection of the dangerous world in which we live and from which she draws her experiences and at the same time a creation in its own right, the world of her poetry. Lower band answers may respond to the sense of danger in the poetry by writing about dangerous situations e.g. in 'Stafford Afternoons'. Higher band answers are likely to explore further Duffy's response to that danger and find an active involvement in the world not just a passive response to it, seeing how Duffy creates that world in her poems.
- AO1** Lower band answers may concentrate on the key word 'dangerous' and deal with this by finding appropriate examples in the poetry. Higher band answers are likely to see the significance of 'thrilling' and link this to the notion of the poetry being 'vividly alive'.
- AO2ii** Lower band answers may comment on poems because they are relevant to the first part of the assertion. Higher band answers are likely to find they can respond to the assertion more fully by careful selection of material and showing how the poems work as poems taking into account considerations of genre.
- AO3** Answers that show some close scrutiny of the text will invariably fare better than those that write generally about the overall effect of the poetry. Lower band answers may have some reference to choice of language, form and structure though this may be secondary to their search for thrills and danger in the poems. Higher band answers are likely to see the skill that has gone into the composition.
- AO4** There is scope for candidates to give something of their personal response to the poetry here with the emotive words 'thrilling' and 'vividly' in the question. Lower band answers may deal mainly with the first part of the assertion. Higher band answers are likely to lead from this to express a sense of their own individual reading and response.
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9. LARKIN: *The Whitsun Weddings* (Faber)

- (a) 'Larkin looks at the world with a degree of amusement. It is this sense of humour in his poetry that prevents it from becoming too bleak.'

How far do you agree? In your answer you should examine 'A Study of Reading Habits' and at least two other poems.

AO5ii Larkin's take on the world provides the context. Lower band answers may identify some humour and the given poem will help them in this. Higher band answers are likely to see how the humour works in the poems and that, in order to appreciate what Larkin has to say about the world, the reader has to learn to understand the humour.

AO1 Lower band answers may see the word 'bleak' as meaning more or less 'miserable' and feel that defines Larkin and his poetry quite adequately. Higher band answers are likely to see that the implication is that Larkin doesn't let the world get him down; rather, he uses amusement, sometimes at his own expense, to save himself.

AO2ii Lower band answers may focus on amusement and bleakness in the poems they choose, considerations of genre coming second to this. Higher band answers are likely to show understanding of the types of poem with which they are dealing.

AO3 Lower band answers may write about Larkin as an individual, whether amused or despondent. Higher band answers are likely to focus on the text itself. The given poem is a good example of the carefully constructed blend of the flippant, sardonic and serious that characterises the poetry.

AO4 Some candidates may not agree that a degree of amusement rescues Larkin's poetry from bleakness. Lower band answers may deal with humour in isolation. Higher band candidates are likely to see that it is the levelling and mediating effect of the humour, the degree of amusement, that produces Larkin's particular way of seeing things and will write about their response to this.

9. LARKIN: *The Whitsun Weddings* (Faber)

(b) 'Larkin's poetry is that of the loner, commenting on society from a distance.'

Analyse at least three poems in the light of this assertion.

A05ii The context is society, or more specifically the distance between it and Larkin's commentary. Lower band answers may focus on Larkin the man, rather than the poetry and concentrate mainly on Larkin as a loner, which they may loosely interpret to mean 'a lonely individual'. Higher band answers are more likely to note that distance, like loneliness, clarifies.

A01 The assertion is about the way that Larkin comments on society. Lower band answers may write about his comments themselves and say what they are. Higher band answers are more likely to focus on poetry 'of the loner' and 'from a distance'.

A02ii Lower band answers may select the poems they know best and show their relevance to the question, focusing mainly on content. Higher band answers are likely to make a selection that shows a broader understanding of the poetry, taking into account the generic characteristics of different poems.

A03 Lower band answers may concentrate on Larkin's apparent aloofness, explaining this as having something to do with Larkin himself rather than the poetry. Higher band answers are likely to interrogate the text and take into account considerations of form and structure in order to see how meaning is created.

A04 The quotation is labelled an 'assertion' and some answers may reject it, showing that the strength of feeling in Larkin's poetry argues against its detachment. Lower band answers may demonstrate Larkin's detachment as if it is a given; higher band answers, whatever conclusion they reach, are likely to have some sense of debate. They will engage with the poetry and show some signs of an individual response.

10. *Heinemann Book of Caribbean Poetry* selected by McDonald and Brown (Heinemann)

- (a) 'These poems speak out against injustice in a way that is both clear and intense.'

What is your response to this claim? Examine **at least three** poems, one of which should be by Edward Kamau Braithwaite.

- AO5ii** Lower band answers may focus mainly on the content matter here, with special reference to 'injustice'. Some answers may treat this in a rather general way. Higher band answers are likely to be able to place the poems in relation to the injustices they speak out against in a more specific way and focus more on the way the poems speak, not just what they say.
- AO1** 'Injustice' is clearly a key word: lower band answers may respond to this and in addition think about what is meant by clear speaking. Higher band answers are more likely to unpick the claim further and take into account the issue is about 'speaking out' and doing so clearly and intensely: it is the voice of the poem the question is concerned about and not just its clarity but its intensity too.
- AO2ii** Lower band answers may recognise that many of the poems are protest poems and show how they establish a point of view. Higher band answers are likely to recognise that the way different poems make their appeal varies and so see different genres at work in the collection.
- AO3** The issue here is about how clarity and intensity are achieved - they don't just happen. Lower band answers may consider the clarity of expression or the intensity of feeling in the poetry without necessarily relating this to the way the arguments are constructed. Higher band answers are more likely to examine the actual text and see how form, structure and choice of language contribute to meaning.
- AO4** Engagement with the poetry is of the essence here: candidates are asked, 'what is your response to this claim?' Lower band answers may agree with the claim by explaining some of the arguments and injustices that the poetry considers. Higher band answers are more likely to appreciate the intensity - or may argue that not all the poems are as direct and straightforward in their approach as the claim they are given implies.
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10. *Heinemann Book of Caribbean Poetry* selected by McDonald and Brown (Heinemann)

- (b) 'Although some of the poems included here celebrate the beauty of nature, the most powerful poetic impact comes from those that deplore the grim realities of human existence.'

How far do you agree? You should examine at least three poems from the selection in your answer.

- A05ii** The 'grim realities...' supply plenty of context here and lower band answers may respond to this by giving illustrations from appropriate poems. Higher band answers are likely to respond to the word 'deplore' in an exploration of the writer's attitudes.
- A01** The question is about the impact of nature and the 'grim realities of human existence' different poems, not necessarily the effect within a single poem. Lower band answers may write about celebrating and deploring discretely. Higher band answers are likely to consider the nature of the selection with a sense of overview.
- A02ii** Lower band answers may concentrate on content: the natural or the human world. Higher band answers are more likely to consider the generic qualities of the poems they select and see that the selection achieves its effects through a range of poems, subject matter and, importantly, genres.
- A03** Lower band answers may write about the shade and light in the selection, illustrating their answers from appropriate poems. Higher band answers are likely to analyse the text and explore the structure of the poems, seeing how they create their effects in a more detailed way.
- A04** Lower band answers may deal mainly with contrasting subject matter or explore their reaction to different poems in a separate way. Higher band answers are likely to investigate their reaction to the selection overall and respond in a fresh individual way showing a real engagement with the text and a willingness to appreciate a range of different possible responses.
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11. HEANEY: *New Selected Poems* (Faber)

- (a) 'Heaney's poetry gains strength from the way it focuses our attention on the oppressed and the sidelined in society.'

Explore Heaney's poetry in the light of this comment, using 'The Wife's Tale' and at least two other poems in your answer.

AO5ii There are clearly contextual issues here: some candidates, especially in view of the given poem, may devote their time exclusively to women as the 'oppressed and sidelined'; others may range more widely and also include historical periods not just contemporary society. Lower band answers may be of the more restricted variety, whereas higher band answers may range more widely.

AO1 Lower band answers may concentrate on observing that the poetry does indeed focus on the oppressed and sidelined. Higher band answers are likely to pick up on the first part of the question to address the issue of the poetry's strength.

AO2ii The given poem may be seen by some as simply a descriptive piece of poetry. Others may see that it is making a statement. Lower band answers may write about the poems as if they are describing situations; higher band answers are likely to discern that the genre of the poems is significant and affect the way the poem is read.

AO3 Lower band answers may agree that the poetry is often about the oppressed and sidelined but may have less to say about how this focuses our attention or gives the poetry its strength. Higher band answers are likely to scrutinise the poetry and see how it is constructed and how choice of language contributes to meaning. They are especially likely to consider how the strength of the poetry and this particular focus are linked.

AO4 Lower band answers may be able to explain what the poems are about in a way that is relevant to the question. Higher band answers are likely to respond in an individual way and be open to different interpretations - especially about what may or may not constitute the poetry's strength.

11. HEANEY: *New Selected Poems* (Faber)

- (b) 'Lose your innocence. Look, with increased awareness, at the world around you! - that is what Heaney's poetry says to its readers.'

Examine at least three poems in the light of this comment.

- AO5ii** Heaney's wake up call to his readers provides the context. Lower band answers may describe the world that is external to the poems and to which the poems relate. Higher band answers are likely to respond to the poetry by seeing it as some kind of injunction -as the quotation suggests.
- AO1** A key word is 'innocence'. Lower band answers may write about the way Heaney's poetry presents the world to the reader in a general perhaps rather descriptive way. Higher band answers are likely to recognise that 'lose your innocence' suggests a dramatic change of attitude.
- AO2ii** Lower band answers may explain what Heaney's poetry says without too much emphasis on the way that he says it or what type of poem he says it in. Higher band answers are more likely to focus on genre and be carefully selective about the poems they choose to write about - not just the ones with which they are most familiar.
- AO3** Lower band answers may write about Heaney's message - what the poetry says to its readers - and may focus primarily on this. Higher band answers are likely to explore the text itself, and examine how the poetry is structured. They are likely not simply to look at the message of the poetry and what it says but how it is said. Choice of language will be an important issue here.
- AO4** There is a great deal of opportunity for personal engagement to be reflected here in the light of such a powerful statement in the quotation. Lower band answers may show they have understood the terms of the question but may not illustrate a great deal of engagement with the poetry. Higher band answers are likely to respond to the injunction 'Lose your innocence' and recognise the intensity of feeling in the injunction. Some may argue that it is not just 'the world around you' that Heaney writes about: he encourages his readers to respond to a historical and sometimes mythical world and uses the worlds of childhood and adulthood as a metaphor for the experience of losing innocence and growing wise.
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SECTION C: PRE-1770 DRAMA

Candidates must answer ONE question from this Section or Section D.

12. SHAKESPEARE: *Othello* (Penguin New Shakespeare)

- (a) 'Othello examines the power structure in relationships and the ways in which power can be abused.'

How far do you consider this a fitting comment on Othello? You should include in your answer an examination of appropriate material taken from Act III, scene 4 from the entry of Bianca on page 129.

- AO5ii** The place of women in the world that Shakespeare portrays in this play provides part of the context here, as does the situation of power in relationships more generally. Lower band answers may limit their considerations to Bianca alone and the way in which Cassio treats her. Higher band answers are likely to use this as a starting point for considering the hierarchical structure of society in the play - in military and civilian life, in Venice and in Cyprus - and see the opportunities that are taken for the abuse of power.
- AO1** The abuse of power is a sufficiently straightforward term as to cause few problems of understanding. Lower band answers may explore the term in its more obvious and 'abusive' situations. Higher band answers are likely to explore abuse of power more widely and give examples of its working in a more subtle way.
- AO2ii** Central to this answer is the idea of how *Othello* works as a play. Lower band answers may focus on the facts about power in relationships and describe the way power is distributed. Higher band answers are more likely to see the relationships as dynamic within the context of a play on the stage and thus be aware of genre.
- AO3** Lower band answers may describe the situations that are presented in the play and display some knowledge of the scenes and characters. Higher band answers are likely to respond to the injunction to conduct an examination of appropriate material and thereby explore structure and choice of words.
- AO4** There is scope for debate here. Lower band answers may readily agree about the distribution of power in the play and illustrate their answer by choice of appropriate scenes. Higher band answers are likely to explore the quotation further and range more widely across the play. Some answers may argue that the power structure is not as simple as it might at first appear and ask, for example, if in the given scene Cassio holds all the cards.
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12. SHAKESPEARE: *Othello* (Penguin New Shakespeare)

(b) 'When Othello tells Cassio:

" ... I love thee,
But nevermore be officer of mine."

he points to two contrasting worlds – the world of love and the world of duty. The conflicting values of these worlds are the central concern of the play.'

How far do you agree with this statement? You should include in your answer an examination of **at least two** carefully chosen extracts from the play.

AO5ii The worlds of love and duty provide a clear context here. Lower band answers may be able to distinguish these and write about the way they sometimes collide in the play, giving examples. Higher band answers are likely to investigate the conflicting values of these worlds and move beyond description to an exploration and analysis of their significance in the play.

AO1 Lower band answers may show they have understood the essential difference between love and duty. Higher band answers are likely to explore the conflict between these values as they run through the play, seeing for example how Othello is caught between his love for Desdemona and his desire to do his 'duty' by killing her.

AO2ii Lower band answers may see the conflicting values as an important issue in the play and be able to illustrate this by the selection of some appropriate material. Higher band answers are likely to see the dramatic force of this and how it not only runs through the play but helps drive the play. Thus they will be aware of the play as a play.

AO3 The structure of the play is important here. Lower band answers may deal with the conflicts in separate scenes, and describe their effect on the play as a whole in general terms. Higher band answers are likely to see that the play is structured around these contrasts and examine how the tensions build up in the play towards the final catastrophe. They are likely to scrutinise the text in a way that examines form and structure and choice of language in order to create meaning.

AO4 Candidates are being asked to provide their own opinions. Lower band answers may take the issues as non controversial and for granted, showing knowledge of, rather than a personal involvement with, the text. Higher band answers are likely to take on the challenge of the questions. Some may argue that it is a conflict that does not exist until engineered by Iago; others that it is endemic in Othello's world view. Others may see the issues as applying to Desdemona.

13. MARLOWE: *Dr Faustus* (New Mermaids)

- (a) 'Although we know from the very beginning what is going to happen in the play, we do not lose interest. What holds our attention is the great battle of Good versus Evil, as powerful for audiences today as in Marlowe's day.'

Consider this point of view, using the Prologue (the CHORUS speech at the start of the play) in your answer in addition to at least two other extracts of your choice.

- A05ii** The great battle between Good and Evil is the central issue here. Lower band answers may recognise terms such as 'self conceit' in the Prologue as vices that are relevant today. Higher band answers are likely to appreciate the dilemma more fully by recognising the sweet appeal of Faustus's temptations in a fuller, more universal, way and be open to both contemporary and modern attitudes to humanity's 'chiefest bliss'.
- A01** The question is concerned with the play's power to hold the audience's attention. Lower band answers are likely to interpret this chiefly in terms of plot and the extent to which interest is weakened by its predictable outcome. Higher band answers may see 'interest' and 'attention' in more complex terms.
- A02ii** This is a question about audience response and the answers should reveal an awareness of the play's features as a construct for performance. Lower band answers may see the play in terms of character and plot with some secondary consideration of genre. Higher band answers will use their appreciation of the play, its conventions and generic features, to substantiate their answers and recognise it as a tragedy.
- A03** This question addresses structure in raising issues arising from the fact that the play starts by dealing with the end of the story. Lower band answers are likely to consider structure and form through recognising this and showing an awareness of the play's linear progression. Higher band answers are more likely to consider structure as related to the interest-holding ability of the play and see how the great battle is fought out in different ways and on different levels.
- A04** The assertion assumes that audience attention is threatened by the statement of the outcome at the beginning of the play. It is of course perfectly arguable that the declamatory words of the Prologue prepare the audience for the enormity and seriousness of what is to follow and thus rivet its attention. The interest is in how it happens, not simply what will happen. Lower band answers may accept what the assertion tells us at face value, or they may disagree totally. Higher band answers are likely to explore the validity of the statement and weigh up the strength of arguments both for and against the proposition.
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13. MARLOWE: *Dr Faustus* (New Mermaids)

- (b) '*Dr Faustus* is a collection of long speeches on issues that were topical in Marlowe's day, but can have no real dramatic impact on a twenty-first century audience.'

How far do you agree? Refer to **at least two** extracts from the text.

- AO5ii** A detailed list of topical issues is not expected in this answer, unrelated to the play. Although candidates might be expected to know something about the play's stance on Catholicism or definitions of Hell, this should not prevent the answer from considering the play itself. Lower band answers are likely to recognise that 'long speeches' do hold back the play's action and may make some consideration of 'dramatic effectiveness' - as a result of this. Higher band answers are likely to unpick the meaning of 'fails to make a convincing play', exploring the play's convincingness, or lack of it, in terms of character in action or structure for example, considering this in its sixteenth century context.
- AO1** The injunction requires candidates to explore the play's 'dramatic effectiveness'. Some lower band answers may argue that in the cynical modern age the figures of God, the Devil, Hell, for example, fail to convince. Higher band answers might be expected to analyse the play's convincingness in terms of how it might work on stage, and consider whether 'long speeches' is the totally pejorative term the quotation suggests that it is.
- AO2ii** Candidates will need to show an awareness of the play in dramatic and theatrical terms. Lower band answers may reflect on the 'long speeches' as characteristic of Elizabethan and Jacobean plays and thus show some awareness of genre; higher band answers are more likely to reach a fuller understanding of generic convention through awareness of the play in relation to morality plays for example and have some sense of it as a tragedy.
- AO3** Lower band answers may argue that the play is made tedious by its long speeches and have a limited awareness of how they function in contrast to other scenes and situations. Higher band answers are likely to appreciate the force of this juxtaposition and be aware of how the play handles dramatic tension.
- AO4** The quotation is an assertion and candidates are of course free to challenge it. Lower band answers may have a straightforward approach in making an automatic link between long speeches and lack of dramatic effectiveness with some awareness that this is an opinion. Higher band answers will appreciate the validity of different arguments whether they agree with them or not.
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14. WEBSTER: *The Duchess of Malfi* (New Mermaids)

- (a) 'By presenting to the audience "the misery of us that are born great" *The Duchess of Malfi* shows us that outside forces will inevitably destroy the individual.'

How far does this seem to you to be a fair comment on Webster's play? Use Act 1, Scene i as a starting point, beginning with the Duchess's speech at line 432:

'Now she pays it.
The misery of us that are born great, '.

- AO5ii** The effect of outside forces provides the context. Lower band answers may use this question as an opportunity to write about the destruction of the Duchess by the corruption around her. Higher band answers are likely to range more widely and see the play in terms of conflict between the individual and the context in which that individual finds him or herself.
- AO1** The significance of 'The misery of us that are born great' is reinforced by the quoting of the lines from the given scene and the meaning should be accessible to all candidates. Lower band answers may accept that misery at face value linking it to another key word 'destroy'. Higher band answers are likely to see this more as an issue available for discussion especially as the assertion declares the destruction of individuals as being inevitable.
- AO2ii** Lower band answers may accept that the play 'shows us' something in a rather didactic way as the assertion implies. Higher band answers are likely to come closer to understanding what type of play it is by arguing that the play shows many things and being aware of its genre. They are likely too to show they understand they are writing about a play for performance in the theatre and not a didactic tract.
- AO3** Lower band answers may focus on the events of the play and show how individuals become victims as a result of outside forces. Higher band answers are likely to explore the text in order to discover why characters meet the fates that they do.
- AO4** There is scope for a good deal of debate here. Lower band answers may accept the terms of the assertion and display their knowledge of events in the play in order to prove their point. Higher band answers are likely to explore: what is meant by being born great, questioning for example whether it is just rank or if greatness of spirit is an issue. Some may challenge the inevitability of outcome proposed by the assertion and some may say that the tragedy comes from within character rather than from external forces.
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14. WEBSTER: *The Duchess of Malfi* (New Mermaids)

- (b) 'This is a play about a woman and her values which hold firm in a world of vile men.'

How far do you agree with this view of *The Duchess of Malfi*? You should include in your answer an examination of **at least two** carefully chosen extracts from Webster's play.

AO5ii The world of vile men clearly provides part of the context here though more is provided by the idea of 'woman and her values'. Lower band answers may write about the Duchess's plight at the hands of the 'vile men' in the play relying mainly on their knowledge of what happens to her. Higher band answers are likely to recognise that the context is largely a moral one and write about conflicting values.

AO1 The key word is values and the question is based on the integrity of those values. Lower band answers may focus on the vileness of the men in the play. Higher band answers are likely to see the question is about the contrast of the integrity of the Duchess and the vileness of the men though they may debate whether the men are entirely vile.

AO2ii Lower band answers may write about the contrasts in the play without necessarily seeing this as part of the dramatic action. Higher band answers are likely to show they appreciate the genre of the play and relate their knowledge of what happens to the sense they are seeing the events unfold in the theatre and thus have a clear sense of the play as a play.

AO3 Lower band answers may write about the Duchess and her enemies in a rather general way without particular focus on the text. Higher band answers are likely to refer closely to the text being especially aware of its structure and form. They will see that the Duchess rises to fresh challenges and that these form part of a pattern of the play, and are an essential part of its overall structure. They are also likely to scrutinise the use of particular words and imagery which are so significant in this play.

AO4 There is scope here for answers to see the Duchess in different ways - wholly good, bad or a mixture of the two. The 'vile men' too are open to question. Lower band answers may accept the statement at face value and agree with it illustrating their answers by reference to appropriate sections of the play. Higher band answers are likely to take the argument further and show some real engagement with the issues.

15. CONGREVE: *The Way of the World* (New Mermaids)

- (a) 'Fears of being cheated, of growing old and of not being loved are turned into laughable follies in the comic world of this play.'

Explore Congreve's comic treatment of fears and follies in the light of this statement. You should include in your answer an example of relevant material from the beginning of Act III, Scene i up to Lady Wishfort's exit at line 160.

- AO5ii** The context lies in the comic world that is created by this play and into which the audience is drawn. Lower band answers may write about Lady Wishfort's consternation on hearing herself described as 'superannuated' in the given scene. Higher band answers are likely to broaden this out to see its mix of fears and follies being subject to comic treatment within its comic context - the world of the play.
- AO1** The assertion takes fundamental human fears and sees how the play turns them round and makes them comic. Lower band answers should be able to see how, quite literally, this takes place, that fears become follies. Higher band answers are likely to see how the 'comic world' of the play enables this transformation to take place.
- AO2ii** The full force of the comedy is at stake here. Lower band answers may appreciate the fact that there is a world of comedy being presented and describe comic incidents. Higher band answers are likely to see that the play is indeed a play and, by showing their full awareness of this through conventions of staging, demonstrate their awareness of genre.
- AO3** Lower band answers may discuss the main issues rather generally here, being able to describe some of the comic action and showing that some human fears are indeed turned into follies. Higher band answers are likely to examine the text in some detail, including the given passage, and show their awareness of how structure, form and choice of language are instrumental in shaping meaning.
- AO4** Lower band answers may be able to see how comedy is produced in the play without necessarily giving much of a personal response. Higher band answers are likely to show that they have responded to the play's remorselessness in turning fears into follies and show something of their own individual reaction to this.
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15. CONGREVE: *The Way of the World* (New Mermaids)

- (b) 'The play's title is misleading. It is not "the world" that Congreve is writing about but a narrow spectrum of Restoration society.'

How far do you find this a valid judgement? Refer in your answer to **at least two** extracts from the play.

AO5ii The context is in question here. Candidates need to explore what kind of world Congreve is writing about and what kind of world is he writing for. Lower band answers may focus on one or more of these worlds, and describe their own reaction to the play, or the nature of the world in which the play is set. Higher band answers are likely to be more open to the issues of interpretation that the question opens up.

AO1 'The narrow spectrum of Restoration society' needs to be understood and should not in itself present problems to those who have studied the play and its period. Lower band answers may describe that world and tell us what they know about it. Higher band answers are likely to take up the pejorative tone of 'narrow' and use this as a springboard for their arguments.

AO2ii Lower band answers may describe the play and their response to it as a member of a modern audience. Higher band answers are likely to appreciate that the play is indeed a play, of a particular type, and recognise that understanding this type is fundamental to their understanding.

AO3 Lower band answers may answer the question in a general way without referring with any degree of specificity to the actual text. Higher band answers are likely to see how form and structure create meaning and use judicious quotation.

AO4 The judgement given in the quotation throws down a challenge. Lower band answers may readily agree with the assertion, or prove less convincing in saying why the play has retained its appeal and has something to say to them. Higher band answers, whether they agree with the assertion or not, are likely to see that it is an assertion and should not go entirely uncontested.

16. FARQUHAR: *The Recruiting Officer* (New Mermaids)

- (a) 'In *The Recruiting Officer* Farquhar creates robust female characters and presents us with a society in which both women and men can make full use of their lives.'

How far do you agree? You should include in your answer an examination of Act I, Scene ii.

AO5ii The context is clearly flagged up here as the society inhabited by both men and women. Lower band answers may write quite generally about this society and how far individuals are fulfilled within it. Higher band answers are likely to pick up on the link with 'robust female characters' and have something to argue about the ways in which both women and men can lead fulfilling lives in the society of the play.

AO1 Lower band answers may write about the female characters perhaps not picking up fully on the meaning of the word 'robust' which higher band answers are likely to take as meaning bold, strong or determined. Higher band answers might explore 'making full use of their lives'.

AO2ii Lower band answers may show less of their awareness of the play as a play; higher band answers will show more of this. They are also more likely to respond to the word 'robust' and demonstrate their sense of the liveliness of the dramatic action.

AO3 Lower band answers may describe characters here and show how by their actions a general picture of the society of the play starts to emerge. Higher band answers are likely to show how form and structure contribute to meaning and how choice of individual words is significant. Their answers are likely to be close to the text and well informed.

AO4 The injunction specifically asks how valid do 'you' find this comment and candidates have therefore a good opportunity to explore their own individual response to the play. Lower band answers may treat the statement as if it is common sense without addressing it as an opinion. Higher band answers are likely to give more of an individual response and show that they have engaged with the issues in the play not just with the characters and what they say and do.

16. FARQUHAR: *The Recruiting Officer* (New Mermaids)

- (b) 'There is no consideration of right or wrong in this play: nothing is taken seriously. Even love is reduced to the level of a game and courtship is mere recruitment.'

How do you respond to this view of the play? Your answer should include an examination of **at least two** relevant extracts from the text.

- AO5ii** The context here is the moral world opened up and presented by the play. Lower band answers are likely to write about what happens and describe the characters without specifically picking up on moral tone. Higher band answers are likely to see that the issues are about the world that the play creates and the values of that world.
- AO1** Key words here are 'nothing is taken seriously' and 'reduced to ... a game' backing up the idea of an amoral world. Lower band answers are likely to write about the morals of individual characters and the overall lack of a sense of right or wrong in the play. Higher band answers are likely to recognise that the alleged 'lack of seriousness' and the issue of 'playing a game' are open for discussion.
- AO2ii** Lower band answers may not connect to this being a play specifically, rather a book they have studied. Higher band answers are likely to be the ones that can relate to the play as a play, and see that, even if nothing is taken seriously, this is part of the comic genre. They may see there are serious issues behind the frippery.
- AO3** Lower band answers are likely to be descriptive, writing about character and action but not focusing in detail on textual specifics. Higher band answers are likely to see how structure and form are of crucial importance, and that selection of individual words shapes meaning.
- AO4** There is plenty of room for debate here and answers will be judged on the quality of argument rather than just on opinions themselves. Lower band answers may take the assertion at face value and show they have knowledge of the text without necessarily having made it their own. Higher band answers are likely to see that the text is not perhaps so straightforward as the assertion implies and to enter into a discussion on the issues.
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SECTION D: POST-1770 DRAMA

Candidates must answer ONE question from this Section or Section C.

17. SHERIDAN: *The Rivals* (New Mermaids)

- (a) 'Mrs Malaprop's misuse of language is more than just a passing joke. The main focus of the play is on a society in which some people are clever and others fail to be quite clever enough. Mrs Malaprop's malapropisms are a perfect illustration of this failure.'

How far do you agree with this view of the play? You should include in your answer some consideration of Mrs Malaprop's conversation with Sir Anthony in Act I, Scene ii.

AO5ii The context lies in the society of clever and not-so-clever people. Lower band answers may restrict their answers to Mrs Malaprop and talk about her revealing slips in language. Higher band answers are likely to range more widely and see that the malapropisms are an illustration of other things going on in the play. They are likely to see that Mrs Malaprop's dismissive view of the education of women plays an important part in the context within the play.

AO1 Lower band answers may spend some time explaining what a malapropism is and how it illustrates a claim to cleverness by someone who does not quite make the grade. Higher band answers are likely to explore the notion of cleverness in the play much further and also recognise what is meant by the 'main focus' of the play.

AO2ii Lower band answers may refer to the events of the play without recognising that the play is constantly telling us what kind of a play it is. Higher band answers are likely to see that not only does the play deal with cleverness but it is also a clever play - in its use of dialogue and its complications of plot - and that in a way this defines it by genre too.

AO3 Lower band answers may make their points referring to the play in a general way. Higher band answers are likely to examine the text closely and see how its form and structure work to establish meaning.

AO4 Even the clever people fail to be quite clever enough at times. There are likely to be answers that will want to explore and play with the terms of the assertion. Lower band answers may see the play simply in terms of binary oppositions. Higher band answers are likely to show more engagement with the text and see the seriousness of some of the comic moments too.

17. SHERIDAN: *The Rivals* (New Mermaids)

- (b) 'The *Rivals* appeals to us today because its collection of shallow, self-seeking characters belongs to the twenty-first century as much as it clearly did to the eighteenth.'

How far does this seem to you to be a fair comment on Sheridan's play? Your answer should include an examination of at least two carefully selected extracts from the text.

- A05ii** The context lies in the fact that, according to the assertion, Sheridan's characters transcend their period of creation. Lower band answers may write about the way the characters 'belong' in a particular period, sometimes with more emphasis on the period than the characters. Higher band answers are likely to pick up on the universal type of character that is suggested in the quotation.
- A01** The key words are 'shallow' and 'self seeking'. Lower band answers may run these together considering them both to be dismissive terms. Higher band answers are likely to see their shades of meaning and may agree or disagree with their appropriateness.
- A02ii** This is very much a question about what kind of play we are looking at. Lower band answers may not address this issue specifically and may see the two audiences as being separated only by the centuries, not what kind of theatrical experience they suppose they are having. Higher band answers are likely to recognise the wit and manners of Sheridan's play as saying not only something about the characters but the genre of the play they are in.
- A03** Lower band answers may write about characters as if they were somehow real. Higher band answers are likely to see them as constructs and part of a text in which structure and form are all important.
- A04** Candidates are free to disagree. They may limit the range of their answer if they dismiss the thought that the play has any appeal today completely, but may have some useful mileage in disagreeing that all the characters are shallow or self-seeking. Lower band answers may readily agree that the characters are shallow and self seeking and explain that there are many people who fit this description in the world today. Higher band answers are likely to argue that the fact that human nature does not change all that much has an effect on the appeal of a play through the ages.
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18. WALCOTT: *The Odyssey* (Faber)

- (a) 'Walcott has a sense of the absurd, which enriches the story he tells and makes it meaningful outside of the classical context in which it was originally written.'

How far do you agree with this view? You should include in your answer a close examination of material taken from Act Two, Scene I.

AO5ii There are clear contexts flagged up here: the ancient and the modern. Lower band answers may focus on describing how the two contexts coexist, explaining some of the background to the issues presented. Higher band answers are likely to take this further and see how the cross over from one context to the other is made possible.

AO1 The statement is paradoxical - the absurd, it is alleged, makes the stories meaningful. Lower band answers may show they have understood the meaning of 'absurd', treating it as a version of comic, and interpreting 'meaningful' as serious. Higher band answers are likely to see how the sense of the absurd enables the events to step out of time. 'Enriches' should also enable higher band answers to respond in some detail.

AO2ii Lower band answers may see that the stories have epic and heroic origins and be able to write about this. Higher band answers are likely to see that Walcott has shifted the genre, and that this has made all the difference.

AO3 Lower band answers may focus on the actual stories and events in the poem. Higher band answers are likely to interrogate the text and fully explore its meaning. There is ample opportunity for them here to see how structure and form are so important.

AO4 Lower band answers may agree that the stories are enriched but write with little conviction. Higher band answers are more likely to show they have engaged with the text. Some may not agree with the quotation's claim for enrichment and argue that something is lost in the debunking of ancient myth.

18. WALCOTT: *The Odyssey* (Faber)

- (b) 'We have lost the traditional concept of a hero in our modern age. Therefore Walcott makes Penelope call her husband an "odd Zeus" or a "beggar". What emerges is a new kind of hero, a hero for our times.'

How helpful do you find this view of Walcott's play? Your answer should include an extract from at least two relevant examples from the text.

A05ii The concept of a hero for our times provides the context here. Lower band answers may be slightly prescriptive here and focus on our age as a not particularly heroic one therefore disallowing the existence of a hero in the traditional sense. Higher band answers are likely to interpret more broadly and imaginatively and explore the relevance of the play to its modern audience.

A01 The idea of a hero is clearly central to this question. Lower band answers may write about this and say how Walcott describes his heroes in anti-heroic ways. Higher band answers are likely to pick up on the word 'therefore' and see what Walcott is possibly aiming to do and why.

A02ii Lower band answers may describe what happens in the play treating the play as their set text which they have read rather than any particular type of play that they can imagine having seen performed in the theatre. Higher band answers are likely to be enriched by recognising the play in respect of its genre and be able to use terms such as heroic, epic and anti-heroic.

A03 Lower band answers may talk about their understanding of the play as a modern audience, relating to the text in a general way. Higher band answers are likely to explore and exploit the text in their answers in a way that shows they are able to criticise and even evaluate at times. The best answers will understand the value of close reading and see how form and structure contribute to meaning as well as explore the use of individual words.

A04 There is much that is open to debate here. Lower band answers may agree readily with the assertion. Higher band answers may be more inquisitive. There is much to speculate about what the 'new kind of hero' might be. Some answers may dispute the fact that we have lost the concept of hero in our modern age and argue that it is still very much alive.

19. SHAFFER: *Amadeus* (Penguin)

- (a) 'We relate to the mediocrity of Salieri and, like him, resent the genius of Mozart, because we ourselves have ordinary talents and belong in an ordinary world.'

What is your response to this assertion? You should include in your answer some detailed discussion of Salieri's soliloquy at the end of Act I (pages 55-57).

- AO5ii** The strong suggestion in the quotation is that identifying with the world of the play is crucial for our understanding of it. This can be seen as the eighteenth century world depicted on stage as well as the twenty first century to which we as spectators belong. Lower band answers may take the opportunity to write about themselves and the world they inhabit as a way into empathising with Salieri. Higher band answers are unlikely to be too distracted by this and more likely to focus on how the play directs our feelings in the complicated contexts around which the play has its being.
- AO1** 'Relating to' and 'resenting' are key concepts here. Lower band answers may take these issues personally and describe their feelings in some detail. Higher band answers are likely to see how their engagement with the text and its characters comes as a result of careful steering from the playwright.
- AO2ii** Central to an understanding of what kind of play this is, is an understanding of the two contexts. Lower band answers may not show particular awareness of genre though they will probably show they are aware implicitly they are writing about a play; higher band answers are likely to see that their understanding of the play's genre is fundamental in appreciating its meaning.
- AO3** Lower band answers may describe how they relate to the play in general terms. Higher band answers are likely to investigate the text in detail and examine the way that effects are created through choice of language, form and structure. Quotation from the play is likely to be embedded in the answer and explored rather than just given as an example of what happens without critical commentary.
- AO4** There is room for agreement and disagreement here. Lower band answers may agree readily with the response and show how they have felt in their study of the play. Higher band answers are likely to consider more complex reactions to the character of Mozart and also see how the play positions the audience not just how the audience may have preconceptions of themselves. The extraordinariness of the world of the play is likely to be a feature discussed in some higher band answers.
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19. SHAFFER: *Amadeus* (Penguin)

- (b) 'Music is everywhere in *Amadeus*, in the stage directions and in what the characters say. It serves to focus the audience's attention on conflict in the play.'

How far do you agree with this comment on Shaffer's play? Your answer should include at least two carefully chosen extracts from the text.

- AO5ii The timelessness of Mozart's music is at issue here. Lower band answers may observe that the music is the linking force in the play between the past and the present and may make some comment on how this is achieved. Higher band answers are more likely to comment on how the play uses the music to enter into the world of Mozart, and see that it is fundamental to the themes, structure and idea of the play as a whole.
- AO1 How the music is celebrated and how it speaks to the audience are the key factors here. Lower band answers may write about the music's presence in the play, describe how it occurs, and recognise that it is an important feature. Higher band answers are likely to pick up on the implications of these key words and see how for example the language of the play celebrates the music and how it is seen as having something to say.
- AO2ii Lower band answers may write about the play in general terms and see the music as an interesting but not essential part of the play's genre. Higher band answers are likely to understand how the play is enriched by the music and how the inter-relation of music and play actually works. They are likely to choose extracts that illustrate this.
- AO3 Lower band answers may write generally about the presence of music in the play and realise that it contributes significantly to the play's overall effect. Higher band answers are likely to give a more specific and detailed reference to the music looking in special detail at points where the language of music and the language of the written text come together.
- AO4 It is hardly likely that any answer will totally discount the importance of music in the play but there is plenty of room for discussion about its relative importance. Lower band answers may be in general agreement about the significance of Mozart's music. Higher band answers are likely to explore in some detail its contribution and show their individual engagement.
-

20. WILDE: *Lady Windermere's Fan* (Penguin)

- (a) 'The dialogue seems to be quite trivial, but the true nature of society is revealed through the hints and misunderstandings that lie beneath the surface.'

How far do you agree with this view of *Lady Windermere's Fan*? You should include in your answer a close examination of the opening of the play up to the announcement of the entry of the Duchess of Berwick and Lady Agatha (pages 13-17).

- AO5ii** The depiction of society, beneath its 'surface', is the context here, and this is indicated through the use of language. Lower band answers may describe the misunderstandings in the play and have a general sense of the world that is linguistically created. Higher band answers are likely to explore beneath the surface in some detail and see the interplay between the trivial dialogue and the real drama of the play.
- AO1** The question is about where the drama lies and candidates will need a sense of what is meant by drama. Lower band answers may interpret this as meaning sensational events (in a tabloid headline sense). Higher band answers are likely to see where the force of the play lies and relate what lies beneath the surface to what lies on it.
- AO2ii** The 'surface' should lead candidates into writing about genre. Lower band answers may not show an overt awareness of what kind of play this is but may write descriptively about some of the effects it achieves. Higher band answers are likely to show how an awareness of genre contributes to understanding how the drama works.
- AO3** Lower band answers may give a general gloss and description of the dialogue encountered in the play. Higher band answers are likely to be much more specific and relate closely to the actual dialogue in the play in making their points. They will also be especially aware of form and structure and how the choice of words creates meaning.
- AO4** There is scope here for an individual response and for candidates to demonstrate their own discovery of the drama beneath the surface of the play. Lower band answers may concentrate on the apparent triviality of the dialogue. Higher band answers are likely to hunt further beneath the surface and show by the way they write about the play that they have engaged with it on a more personal level and are open to accepting different interpretations.
-

20. WILDE: *Lady Windermere's Fan* (Penguin)

- (b) 'The play is skilful in engaging the audience's sympathy for someone who would have been condemned by society as a "bad mother".'

How far do you agree with this judgement of Wilde's presentation of Mrs Erlynne? Your answer should include an examination of **at least two** extracts from the play.

- AO5ii** The condemnation of society is an issue here and that society provides the context. Lower band answers may describe Mrs Erlynne's trespasses against the received notions of civilised society and show their awareness of the kind of society Wilde is writing about. Higher band answers are likely to see the difference between their own more complex feelings about Mrs Erlynne, and note how these have been contrived by Wilde, and the conventional response of society at large.
- AO1** The definition of a 'bad mother' (placed firmly within discourse markers) is contentious here. Lower band answers may accept the term at a fairly straightforward level and explain in what ways Mrs Erlynne measures up to the charge. Higher band answers are likely to query the expression and explore the audience's sympathy in the light of the word 'condemned'.
- AO2ii** Lower band answers may establish some points about the play's skill in the process of describing their own reaction as an audience to Mrs Erlynne. Higher band answers are likely to see that this skill is connected with the play's genre: they will see the play as a play and also as a clever piece of artifice whereby the audience is constantly being manipulated into having the kind of reaction the playwright requires.
- AO3** Lower band answers may refer generally to the play and show a knowledge of what happens in it. Higher band answers are likely to use and exploit the text in order to create their answers. In particular they are likely to be aware of form and structure and how choice of words is essential in creating meaning.
- AO4** Lower band answers may write in a descriptive way about Mrs Erlynne and how 'bad' she is. Higher band answers are more likely to see the issue as contentious and relate more on an individual level to the play and its issues. This will be apparent from the way they show they are open to fresh and original interpretations of what is going on in the play.
-

21. WERTENBAKER: *Our Country's Good* (Methuen)

- (a) '*Our Country's Good* brings together two worlds - the world of Farquhar's play and the world of the convict colony - so that they illuminate each other in a powerful and dramatic way.'

How far do you agree with this comment on the play? You should include in your answer an examination of Act Two, Scene Nine: 'A Love Scene'.

- AO5ii** The context lies in the worlds that are brought clashing and harmonising together here. Lower band answers may see that they are two very different worlds and be able to describe the differences and some of the similarities between them. Higher band answers are likely to explore further how they illuminate each other in the process.
- AO1** Lower band answers may interpret 'powerful' and 'dramatic' as saying much the same thing, the repetition being mere reinforcement. Higher band answers are more likely to be aware of 'dramatic' in its proper sense, as pertaining to the drama. Candidates need not follow though the imagery of 'illuminate' in their answers; better responses however are likely to show they are aware of the process of 'casting light' on another world that takes place in the play.
- AO2ii** Genre is very important here - both the genre of the play being studied and of Farquhar's play. Lower band answers may describe the two plays in appropriate ways without any specific acknowledgement of genre. Higher band answers are likely to use their knowledge and ideas about genre and generic conventions to their advantage and explore how this play explores and exploits these conventions.
- AO3** Lower band answers may describe the illuminating process in the play without much specific textual reference. Higher band answers are likely to explore the text in detail, analyse it and, at best, evaluate it. They are also likely to show their awareness of the importance of form and structure, especially in such a carefully wrought play as this, as the one play interleaves and interweaves through the other.
- AO4** Lower band answers may agree readily with the assertion showing that the two plays interact with each other. Higher band answers are likely to take this further and give something of their own more independent response. These answers are likely to bring out some of the force of the words 'powerful' and 'dramatic' showing how the play worked for them.
-

21. WERTENBAKER: *Our Country's Good* (Methuen)

- (b) 'Relationships between men and women in this play are seen as predominantly destructive.'

How far does this seem to you to be a fair comment on Wertebaker's play? Your answer should include an examination of at least two carefully selected extracts from the text.

- A05ii** The context is clearly a gendered one. Lower band answers may describe several relationships in the play and say whether they could be considered destructive to either or both parties. Higher band answers are likely to see the issue in terms of the partly brutalising and partly redeeming context of the play and argue along more subtle lines.
- A01** 'Predominantly destructive' is the central issue here. Lower band answers may interpret this as meaning that all relationships are doomed and destructive; higher band answers may find a mix of destructiveness and redeeming qualities within particular relationships.
- A02ii** What kind of play this is may not be an obvious concern of lower band answers which are more likely to be concerned about relationships rather than the genre of drama within which they occur. Higher band answers are likely to see that deciding that this is indeed a play, and what kind of play it is, are important steps in the process of making sense of what happens within it.
- A03** Lower band answers may write about characters and their destructive - or otherwise - relationships in general terms. Higher band answers are likely to focus much more precisely on the language of the text itself and consider the form and structure of the play.
- A04** There is much scope for argument here about who might be 'destroyed' by the relationship. The quality of the argument is all important, not necessarily the conclusion reached. Higher band answers are likely to show their ability to make an individual response.

END

Bands/ Marks	AO5ii evaluate the significance of cultural, historical and other contextual influences on literary texts and study	AO1 communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression	AO2ii respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts	AO3 show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings	AO4 articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers
Band 1 1-10	<ul style="list-style-type: none"> identify and comment on the broad historical and social contexts demonstrate some understanding of the relationship between text and context 	<ul style="list-style-type: none"> indicate limited grasp of the nature of literary study show insecure use of literary terms display frequent lapses in spelling, punctuation, grammar and sentence structure show little clear argument with minimal use of text 	<ul style="list-style-type: none"> show limited knowledge and understanding of texts show some awareness of features of genre describe some basic similarities and differences between texts 	<ul style="list-style-type: none"> identify and comment on some simple features of language and structure demonstrate some understanding of their effects show limited awareness of form 	<ul style="list-style-type: none"> offer some simple opinions and judgements based on personal reading put forward only a limited argument offer limited textual support
Band 2 11-20	<ul style="list-style-type: none"> demonstrate understanding of the influence of historical and social context on text identify specific elements of the text attributable to the context in which it was written outline the effects of historical and social context on the reader's perspective 	<ul style="list-style-type: none"> show some knowledge and of the nature of literary study make generally appropriate use of literary terms display some lapses in spelling, punctuation, grammar and sentence structure show generally clear argument with limited use of text 	<ul style="list-style-type: none"> show some knowledge and understanding of texts show awareness of features of genre develop some similarities and differences between texts 	<ul style="list-style-type: none"> examine a variety of features of language and structure demonstrate an understanding of their effects and function show awareness of form 	<ul style="list-style-type: none"> present simple opinions and judgements in a simple argument show limited awareness of different possible interpretations use generally appropriate textual evidence
Band 3 21-30	<ul style="list-style-type: none"> examine the variety of ways in which contextual influences are manifest in the text assess the relationship between the context in which the text was written and in which it is understood 	<ul style="list-style-type: none"> demonstrate proficient knowledge and understanding of the nature of literary study make appropriate and effective use of literary terms show generally accurate written expression with few lapses in spelling, punctuation, grammar and sentence structure show clear developing argument with appropriate use of text 	<ul style="list-style-type: none"> show secure knowledge and understanding of texts show confident awareness of features of genre and period examine similarities and differences between texts 	<ul style="list-style-type: none"> explore the writer's selection of features of language and choice of form and structure demonstrate a detailed understanding of their effects and function consider the writer's purpose in making this selection 	<ul style="list-style-type: none"> advance considered opinions and judgements in a sustained argument use sound textual evidence sum up different interpretations consider differing critical positions
Band 4 31-40	<ul style="list-style-type: none"> analyse the particular historical, social and other contexts in which the text was written and in which it has been and is read consider the variety of perspectives determined by contexts past and present 	<ul style="list-style-type: none"> demonstrate perception based on knowledge and understanding of the nature of literary study make discriminating and pertinent use of literary terms display accurate and fluent written expression show perceptive, cogent argument with detailed use of the text 	<ul style="list-style-type: none"> show secure and sustained knowledge and understanding of texts explore features of genre and period analyse and explore similarities and differences between texts 	<ul style="list-style-type: none"> analyse the writer's use of particular features of language, choice of form and exploitation of structure demonstrate a detailed understanding of their effects consider the contribution they make to its meaning and tone 	<ul style="list-style-type: none"> articulate confident independent opinions and judgements in a sustained argument provide thorough textual evidence assess different interpretations by other readers
Band 5 41-50	<ul style="list-style-type: none"> make significant connections between cultural, historical and literary influences and texts explore and evaluate a range of significant contextual factors 	<ul style="list-style-type: none"> demonstrate perception based on sustained knowledge and understanding of the nature of literary study make sustained discriminating and pertinent use of literary terms displaying accurate, fluent and assured written expression show comprehensive, perceptive argument with closely directed and detailed use of text 	<ul style="list-style-type: none"> show extensive knowledge and understanding of texts evaluate features of genre and period evaluate productively similarities and differences between texts 	<ul style="list-style-type: none"> evaluate the writer's choice of form, use of particular features of language, and exploitation of structure demonstrate a detailed understanding of a range of forms, features of language and types of structure consider the effectiveness of the writer's particular choices in conveying meaning and tone 	<ul style="list-style-type: none"> articulate perceptive independent opinions and judgements pursue a rigorous personal argument offer wide-ranging textual evidence in support evaluate different interpretations by other readers perhaps venture an independent critical position

6396/01 Criticism and Comparison

SECTION A: UNPREPARED PROSE OR POETRY

This Section targets Assessment Objective A03 and also assesses A01 and A02ii.

Answer either Question One or Question Two in this Section.

1. Read Text A on page 2 of the insert. It is taken from the novel *A Change of Climate* by Hilary Mantel, published in 1994 and set in Norfolk in 1980. Ralph and Anna Eldred are concerned about their son, Julian, who has dropped out of university and has been spending much of his time with a girl called Sandra Glasse who lives with her mother in a remote cottage near the coast.

Examine the ways in which Mantel presents the setting and the characters involved here. Remember that your answer should include some discussion of form, language and structure.

A03 Candidates are told at the outset that this is an extract from a novel so there should be no problems in identifying the genre. All candidates are likely to note the descriptions of the weather and setting but a discriminator will be how effectively they link these observations to their overall reading of the passage. Lower band answers should pick up on the explanatory nature of the opening paragraph but will probably treat the passage sequentially and may focus on the character of Mrs Glasse and the oddities of the situation. Higher band answers can be expected to explore the shifts in the narrative method and to consider the implications of the dialogue in their assessment of the two characters. They may pay some attention to the final paragraph and to the hints of a transforming process at work in the final sentence.

A01 The key elements here are the quality of the candidate's own writing and the way in which they structure their response. It is likely that lower band candidates will adopt a paragraph by paragraph approach and concentrate on content rather than on Mantel's methods. Higher band answers are more likely to organise their responses in a more purposeful way and to write with greater fluency, giving a holistic reading of the passage which takes account of the impact and effect of the author's choice of lexis.

A02ii Candidates are not expected to find direct parallels here but to bring their experience of literature to bear in considering the passage in a linguistic and literary way. Lower band answers may well provide quite a sensitive response to the passage but fail to elaborate on the means by which they have arrived at this reading. Higher band answers, by a close exploration of textual detail, will offer a confident and sustained personal reading of the passage based on carefully selected material.

2. Read Text B on pages 3 and 4 of the insert, 'Letter to Barbados' by Ted Walker, published in 1973.

Consider the ways in which the writer develops the overall situation here. Remember that your answer should include some discussion of the form, language and structure of the poem.

A03 The poem is very accessible and the title alone directs candidates to the nature of the piece. Lower band answers may well work their way through the poem, concentrating more on content than on form; where form is treated it is likely to be descriptively rather than with any sense of how it is used by Walker. Higher band answers are more likely to take account of how the variety of rhythms and conversational tone combined with descriptive detail enable the poet to analyse and come to a realisation of the depth of his own reaction to his brother's absence. Of course, not all candidates will see it entirely in these terms but higher band answers will combine a sensitive analysis of linguistic detail with an overall sense of how the poet's mood is developed through the poem, possibly noting and commenting on such features as the elusive half rhyme.

A01 The content, structure and situation of the poem are very accessible and all candidates should be able to understand and engage with the situation being described. The question clearly asks candidates to consider style and content in their answers. Lower band answers are likely to explore the content of the poem without defining too clearly the way in which the accumulating detail is being used by the poet. Higher band answers should respond to the poem as a whole and structure their responses clearly, showing perception in their analysis of linguistic detail and expressing it accurately and fluently.

A02ii Candidates need to be writing about this piece with a constant awareness that this is a poem. It is possible that lower band answers may follow the title and opening line and refer to the piece as a 'letter' but it is to be hoped that the detailed comments they make on form and content will clarify that they recognise they are dealing with a poem, even if their comments may be lacking in analysis and detail. Higher band answers should be more incisive, commenting perhaps on such features as the tension between the neat stanzas and the conversational tone and assessing what these contribute to the impact of the poem as a whole.

SECTION B: COMPARATIVE STUDY

This Section targets Assessment Objective AO2ii and also assesses AO4 and AO5.

Answer ONE question from this Section.

If you answered the unprepared prose question (Question 1) in Section A, you must answer on either poetry or drama (Questions 6 to 8) in Section B. If you answered the unprepared poetry question (Question 2) in Section A, you must answer on either prose or drama (Questions 3 to 6) in Section B.

3. The Comic Perspective: *Pride and Prejudice* and either *Emma* or *Larry's Party*.

- (a) 'Although these novels contain much that is comic, their real subject is the serious issue of an individual's search for his or her true home in the society being portrayed.'

Compare and contrast your two novels in such a way as to explore in some detail the extent to which you agree with this claim.

AO2ii Candidates are being asked to compare and contrast their chosen novels in terms of how the comic perspective relates to the novel as a whole. Lower band answers may either agree or take issue with the proposition and display their textual knowledge in an assertive way rather than as reasoned argument; they may also treat their texts separately rather than interweaving their commentary. Higher band answers should explore the proposition more thoughtfully, comparing and evaluating their texts in some detail and seeing how the comic perspective is integral to the provision of positive outcomes for individuals.

AO4 Candidates are asked for a personal response here and some may take issue with 'the real subject'. Lower band answers may ignore the first part of the proposition and present their material in a largely descriptive way with little clear argument. Higher band answers will take a variety of critical positions, pursuing their points in a sustained and well supported argument.

AO5ii The question points to 'the society being portrayed' which serves as a clear reminder to the candidates of the need to consider relevant contextual factors. Lower band answers, particularly if they have studied the two Austen novels, may pay some attention to the position of women but are unlikely to develop this. Higher band answers should explore how the resolutions of their two novels are firmly rooted in their socio-historical, marital and economic contexts.

3. The Comic Perspective: *Pride and Prejudice* and either *Emma* or *Larry's Party*.

- (b) 'In comic novels such as these it is often difficult to establish the moral viewpoint of the narrator.'

Compare and contrast the novels you have studied in some detail and in such a way as to show how far you have found this to be the case.

A02ii The candidates are clearly directed to compare and contrast their texts in terms of the narrative method and their experience of it as readers. Lower band answers are likely to see this as a question about irony and to draw attention to well rehearsed examples in their texts with little attempt at comparison. Higher band answers may well consider similar material but should range more widely, interweaving their comments on the two texts in a sustained and analytical way.

A04 Candidates are asked for a personal response but this does need to be firmly grounded in the texts. Lower band answers are likely to be written descriptively and may not develop a very clear argument in response to the proposition. Higher band answers will assess their own experience against other interpretations, exploring shifts of narrative viewpoint and using a range of textual evidence to arrive at their own judgement.

A05ii The focus on narrative viewpoint is intended to direct the candidates not only to the context of personal reading but also to the social and moral contexts of the novels. Lower band answers may rely on a largely personal response, drawing contrasts between then and now rather than exploring more widely. Higher band answers should consider and evaluate the particular contexts as a determining factor in the choice of narrative viewpoint.

4. The Tragic Perspective: *Wuthering Heights* and either *The Return of the Native* or *Petals of Blood*.

(a) 'It is hard to regard as wholly tragic characters who in their defiance of social conventions are presented as being so clearly bent on their own destruction.'

Compare and contrast the two novels you have studied in such a way as to explore in some detail your reactions to this view

A02ii Candidates should not find themselves short of material here but what will be a discriminator is the extent to which they explore and analyse similarities and differences within their chosen texts. Lower band answers are likely to rely on a catalogue approach and to develop some similarities and differences between their texts but without exploring in great detail. Higher band answers will be more selective, exploring and analysing links between their texts in a clearly structured way.

A04 The statement is clearly contentious and candidates are asked for a personal response although lower band answers may well tend to focus on the second part of the proposition and write descriptively or voice their opinions in an assertive way with little clear textual support. Higher band answers will take on board the elements of the question, perhaps with some consideration of 'wholly tragic', and will reach their own judgements by a confident and wide ranging evaluation of their texts.

A05ii The question's reference to 'their defiance of social conventions' gives candidates the clear direction to consider context here and all the novels provide plentiful material. Lower band answers are likely to give examples of what characters do while higher band answers, using similar material, should explore and analyse in a way that focuses on the issues raised in the question.

4. The Tragic Perspective: *Wuthering Heights* and either *The Return of the Native* or *Petals of Blood*.

(b) 'The landscape and the society in which the characters are placed make a tragic outcome inevitable.'

Compare and contrast your two novels in such a way as to explore in some detail how far you would agree with this claim.

AO2ii The terms for comparison are clearly laid out in the question and candidates should not find it difficult to select relevant material. Lower band answers may treat their texts separately and rely on a descriptive approach. Higher band answers will be more incisive and selective in their commentary, analysing and exploring the similarities and differences between their texts in some detail.

AO4 Candidates are, of course, free to accept or reject the question's critical proposition here. Lower band answers may not find it contentious and are likely to provide a commentary which is largely illustrative. Higher band answers may well focus on 'inevitable' and will agree or otherwise with the proposition by a consideration of a variety of interpretations and textual evidence.

AO5ii 'The landscape and the society' clearly directs the candidates to the social and historical context of the novels. Lower band answers may focus more on the place than the social environment. Higher band answers will evaluate more carefully the links between time and place in exploring the similarities and differences in their chosen texts.

5. Divided Societies: *North and South* and either *Hard Times* or *Atonement*.

- (a) 'A central concern of these novels is to explore the uncertain relationship between personal morality and social justice.'

Compare and contrast the two novels you have studied in such a way as to explore in some detail your response to this claim.

A02ii The question directs the candidates to compare and contrast their texts from a particular focus and much will depend upon which two novels have been studied. Nevertheless, lower band answers should not find it difficult to select examples which show the conflict between personal morality and social justice but they may define these more loosely or treat each text separately. Higher band answers may select very similar material but may look more closely at divided societies in terms of the impact on individuals and will be more incisive and analytical in terms of the comparison and contrast they offer.

A04 Candidates may or may not agree with the proposition but the extent to which they explore the terms of the question is likely to be crucial. Lower band answers are more likely to accept the proposition and to write descriptively. Higher band answers should explore such terms as 'central' and 'uncertain relationship' in articulating their own well supported response to the question.

A05ii Moral and social context are clearly referred to in the question, inviting candidates to demonstrate their knowledge and understanding of the socio-historical context of their chosen novels. There is a wealth of material in all three novels although lower band answers may rely on a narrative or descriptive approach. Higher band answers should analyse more carefully, using the material to further extend and strengthen their comparison.

5. Divided Societies: *North and South* and either *Hard Times* or *Atonement*.

- (b) 'Within these novels it is the women who are most able to perceive the divisions in society but also the least able to effect any change in that society.'

Compare and contrast your two novels in such a way as to explore in some detail how far you agree with this claim.

A02ii Candidates are clearly directed to consider the role of the female characters within the novels they have studied and there should be no shortage of material here. Lower band candidates are likely to exemplify cases of division and draw some parallels between their texts, without exploring in any great detail. Higher band answers will draw on similar material but will be more selective and analytical in developing similarities and differences between their texts.

A04 Candidates are being asked for a personal response and there is room for a variety of interpretations here. Nevertheless, lower band candidates may tend to accept the proposition rather unthinkingly and respond in an illustrative and assertive way. Higher band answers should adopt a more questioning approach, balancing their arguments with a careful selection of textual detail.

A05ii 'The divisions in society' points to the need for candidates to include contextual material in their responses though the range will, of course, depend on which two novels have been studied; gender issues are also clearly highlighted for consideration. Lower band answers are likely to make general points to show how their chosen novels are products of their time. Higher band answers are likely to weave their contextual knowledge into their overall comparison, thereby strengthening their exploration of the similarities and differences between their texts.

6. Broken Communication: *The Tempest* and either *Who's afraid of Virginia Woolf?* or *Translations*.

(a) 'In the isolated worlds presented in these plays, the arrival of outsiders provides a direct challenge to the existing ways in which people communicate.'

Compare and contrast the two plays you have studied in such a way as to explore in some detail how far you would agree with this claim.

AO2ii The question clearly directs candidates to a consideration of the role of communication in their chosen texts. Lower band answers may respond descriptively without drawing close comparison between their texts. Higher band answers should interweave the comments on their two texts and select precise detail to illustrate the similarities and differences between their texts.

AO4 A discriminator here is likely to be the extent to which the candidates engage with the question. Lower band answers, seeing the word 'communicate', may well present a range of pre-packaged material, showing knowledge of their texts but not adapting it to the particular demands of the question. Higher band answers are likely to consider the proposition more carefully and come to their own conclusions by a thoughtful evaluation of their texts.

AO5ii The question invites candidates to consider the social and historical contexts of the plays they have studied. Lower band answers may present their knowledge in a rather general way, not integrating it closely with their textual commentary. Higher band answers should use the contextual material to reinforce points they have established in their overall argument, showing what the context contributes to the whole.

6. Broken Communication: *The Tempest* and either *Who's afraid of Virginia Woolf?* or *Translations*.

(b) 'Actions speak louder than words; that is the true message of these plays for a twenty-first century audience.'

Compare and contrast the two plays you have studied in some detail so as to make clear your own reaction to this assertion.

A02ii The question reminds candidates of the comparative nature of the task. Nevertheless, lower band answers may well write about their texts separately, making little attempt to draw them together. Higher band answers should forge links between their chosen texts, showing a secure knowledge and understanding of their nature.

A04 Candidates are asked for a personal response but they will need to develop this persuasively, by close reference to the texts. Lower band answers may seize upon the first part of the proposition and make their points assertively with a limited range of textual reference. Higher band answers should engage more thoughtfully with the proposition and establish a view, whatever it may be, by evaluating a wide range of textual evidence.

A05ii 'For a twenty-first century audience' clearly directs candidates to consider the context in which the texts were written and in which they are understood. Lower band answers should not find themselves short of material here but they are likely to present it for itself rather than integrating it into their response as a whole. Higher band answers should be more selective but will, in any case, explore the importance of contextual factors in considering the similarities and differences between their texts.

7. Nature and the Imagination: *The Prelude* Books 1 and 2 William Wordsworth and either *Selected Poems* John Keats or *Selected Poems* Edward Thomas.

(a) 'Although these poets may be characterised as 'Nature poets' their central concern is not with Nature; it is with the human subject.'

Compare and contrast the writings of your two poets in such a way as to show in some detail the extent to which you agree with this claim.

AO2ii The areas for comparison and contrast are clearly set out in the question. Lower band answers may well approach the task in a rather general way, not establishing clear similarities and differences between their chosen poets. Higher band answers should address the terms of the question more carefully and range through their texts exploring and analysing the relationships between them.

AO4 Candidates are being asked for a personal response here but much will depend on the extent to which they engage with the terms of the question. Lower band answers may well write somewhat assertively and offer only a narrow range of material. Higher band answers should explore the apparent contradiction in the proposition more thoughtfully, probably establishing some distinctions between Wordsworth and their second poet. In any case, they will offer a range of textual evidence in arriving at a personal judgement. As always it will be the quality and persuasiveness of the argument which will be the discriminator here.

AO5ii Historic and artistic contextual implications are highlighted by the references to 'nature' and 'the human subject.' Lower band answers are likely to skim over these, showing some general awareness only. Higher band answers should explore the contexts in which the poetry was written more precisely, integrating this material with their evaluation of the similarities and differences between their chosen poets.

7. Nature and the Imagination: *The Prelude* Books 1 and 2 William Wordsworth and either *Selected Poems* John Keats or *Selected Poems* Edward Thomas.

(b) '..... the earth
And common face of Nature spake to me
Rememberable things'.

Compare and contrast the work of the poets you have studied in such a way as to explore the importance to the poets of the 'rememberable things' that they have derived from nature.

AO2ii The quotation is intended to direct the candidates to a comparison of the particular impact of nature upon their chosen poets. Lower band answers will have little difficulty in demonstrating their knowledge by selecting 'rememberable things', but may not develop any close comparison of their texts. Higher band answers will structure their comparisons to assess the importance of these experiences to their poets by detailed textual exploration.

A04 Candidates are being asked to assess the importance to the poets of their experience of nature. Lower band candidates may do little more by way of argument than assert that what the poets remember must be of importance to them while higher band answers should pursue a more rigorous assessment, offering their own interpretation of the relative importance of 'rememberable things' to their chosen poets.

AO5ii The personal poetic experience is clearly at the heart of this question. Lower band answers are likely to rely heavily on the biographical context, particularly in reference to Wordsworth, and the influence this has had on the poetry. Higher band answers may well draw upon similar material but will be mindful of the need to explore and evaluate its importance to the poetry in greater detail.

8. The Social Observer: *Songs of Innocence and Experience* William Blake and either *The Best of Betjeman* or *Selected Poems* WH Auden.

(a) 'It is the sufferings of society as a whole rather than that of individuals that is the primary concern of these poets.'

Compare and contrast the writings of your two poets in such a way as to show in some detail how far you agree with this claim.

AO2ii Candidates are presented with a straightforward proposition upon which to focus their comparison and lower band answers will not find themselves short of relevant material although they may present it in a fairly unquestioning way. Higher band answers, while probably drawing on similar material, will explore the claim more incisively, selecting from a range of poems in their exploration of the proposition

AO4 The proposition itself is contentious and 'primary concern' is deliberately there to develop discussion and argument. Nevertheless, lower band answers may present only a limited range of material, possibly in a rather assertive way. Higher band answers may well conclude that the primary concerns of their chosen poets, particularly if these are Blake and Betjeman, are rather different, but whatever their opinion they will have arrived at it by persuasive argument and convincing textual evidence.

AO5ii The candidates are directed by the question to consider the personal, socio-historical and moral context of their chosen texts. Lower band answers may well spend more time on Blake than their second poet and may tend to impose their contextual knowledge whilst higher band answers will evaluate more thoughtfully the connections between the life and times of their poets and their poetry.

8. The Social Observer: *Songs of Innocence and Experience* William Blake and either *The Best of Betjeman* or *Selected Poems* WH Auden.

(b) 'They are all acute observers of society, but what distinguishes these poets from one another is the attitude they take to what they observe.'

Compare and contrast the two poets you have studied in such a way as to explore in some detail your reaction to this judgement.

AO2ii This question directs the candidates to compare and contrast the poets they have studied

primarily in terms of attitude and tone. Lower band candidates should have no difficulty in selecting relevant material but this may turn into something of a catalogue without developing much clear comparison. Higher band answers will be more precise in selecting material and will move with confidence between their chosen poems to illustrate similarities and differences between their chosen texts.

AO4 Candidates need to focus on the terms of the question and choose their material appropriately. Lower band answers are more likely to rely on a few pre-selected poems, which may be only partly appropriate to the task. Higher band answers will be more rigorous, highlighting relevant material from both their poets and moving between the texts in a well structured and compelling argument.

AO5ii The social context is clearly highlighted in the question. Lower band answers are likely to present such knowledge for itself, rather than to integrate it into their response as a whole. Higher band answers will use their material more selectively, exploring the connections between the contemporary society and the individual poet's reactions and attitude to it.

END

Bands/ Marks	AO2ii respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts	AO3 show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings	AO1 communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression	AO4 articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers	AO5ii evaluate the significance of cultural, historical and other contextual influences on literary texts and study
Band 1 1-10	<ul style="list-style-type: none"> show limited knowledge and understanding of texts show some awareness of features of genre describe some basic similarities and differences between texts 	<ul style="list-style-type: none"> identify and comment on some simple features of language and structure demonstrate some understanding of their effects show limited awareness of form 	<ul style="list-style-type: none"> indicate limited grasp of the nature of literary study show insecure use of literary terms display frequent lapses in spelling, punctuation, grammar and sentence structure show little clear argument with minimal use of text 	<ul style="list-style-type: none"> offer some simple opinions and judgements based on personal reading put forward only a limited argument offer limited textual support 	<ul style="list-style-type: none"> identify and comment on the broad historical and social contexts demonstrate some understanding of the relationship between text and context
Band 2 11-20	<ul style="list-style-type: none"> show some knowledge and understanding of texts show awareness of features of genre develop some similarities and differences between texts 	<ul style="list-style-type: none"> examine a variety of features of language and structure demonstrate an understanding of their effects and function show awareness of form 	<ul style="list-style-type: none"> show some knowledge and of the nature of literary study make generally appropriate use of literary terms display some lapses in spelling, punctuation, grammar and sentence structure show generally clear argument with limited use of text 	<ul style="list-style-type: none"> present simple opinions and judgements in a simple argument show limited awareness of different possible interpretations use generally appropriate textual evidence 	<ul style="list-style-type: none"> demonstrate understanding of the influence of historical and social context on text identify specific elements of the text attributable to the context in which it was written outline the effects of historical and social context on the reader's perspective
Band 3 21-30	<ul style="list-style-type: none"> show secure knowledge and understanding of texts show confident awareness of features of genre and period examine similarities and differences between texts 	<ul style="list-style-type: none"> explore the writer's selection of features of language and choice of form and structure demonstrate a detailed understanding of their effects and function consider the writer's purpose in making this selection 	<ul style="list-style-type: none"> demonstrate proficient knowledge and understanding of the nature of literary study make appropriate and effective use of literary terms show generally accurate written expression with few lapses in spelling, punctuation, grammar and sentence structure show clear developing argument with appropriate use of text 	<ul style="list-style-type: none"> advance considered opinions and judgements in a sustained argument use sound textual evidence sum up different interpretations consider differing critical positions 	<ul style="list-style-type: none"> examine the variety of ways in which contextual influences are manifest in the text assess the relationship between the context in which the text was written and in which it is understood
Band 4 31-40	<ul style="list-style-type: none"> show secure and sustained knowledge and understanding of texts explore features of genre and period analyse and explore similarities and differences between texts 	<ul style="list-style-type: none"> analyse the writer's use of particular features of language, choice of form and exploitation of structure demonstrate a detailed understanding of their effects consider the contribution they make to its meaning and tone 	<ul style="list-style-type: none"> demonstrate perception based on knowledge and understanding of the nature of literary study make discriminating and pertinent use of literary terms display accurate and fluent written expression show perceptive, cogent argument with detailed use of the text 	<ul style="list-style-type: none"> articulate confident independent opinions and judgements in a sustained argument provide thorough textual evidence assess different interpretations by other readers 	<ul style="list-style-type: none"> analyse the particular historical, social and other contexts in which the text was written and in which it has been and is read consider the variety of perspectives determined by contexts past and present
Band 5 41-50	<ul style="list-style-type: none"> show extensive knowledge and understanding of texts evaluate features of genre and period evaluate productively similarities and differences between texts 	<ul style="list-style-type: none"> evaluate the writer's choice of form, use of particular features of language, and exploitation of structure demonstrate a detailed understanding of a range of forms, features of language and types of structure consider the effectiveness of the writer's particular choices in conveying meaning and tone 	<ul style="list-style-type: none"> demonstrate perception based on sustained knowledge and understanding of the nature of literary study make sustained discriminating and pertinent use of literary terms displaying accurate, fluent and assured written expression show comprehensive, perceptive argument with closely directed and detailed use of text 	<ul style="list-style-type: none"> articulate perceptive independent opinions and judgements pursue a rigorous personal argument offer wide-ranging textual evidence in support evaluate different interpretations by other readers perhaps venture an independent critical position 	<ul style="list-style-type: none"> make significant connections between cultural, historical and literary influences and texts explore and evaluate a range of significant contextual factors

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