



**General Certificate of Education**

**English Literature 5741**

*Specification A*

**LTA3      Texts in Context**

**Mark Scheme**

*2008 examination - January series*

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

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

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### **The Assessment Objectives**

- Assessment in English Literature is unlike that in most other subjects where Assessment Objectives can be assessed discretely.
- Experience of examining in this subject along with research conducted into how candidates approach answering questions\* show that there is never an occasion where one can assess a single Assessment Objective discretely.
- Some Assessment Objectives, such as AO1, 2 and 3 are always present.
- In this specification, the Assessment Objectives do have different weightings in different units.
- In some modules the AOs are more or less equal; in others there is a dominant AO.
- The specification and its units have been constructed and the questions have been framed so that the Assessment Objectives are targeted in the proportions set out in the specification.

### **How to use the Grids and the Marking Scheme**

- For each question in this unit, there is a dominant Assessment Objective which should be used in the first stage of assessing the answer. For all questions on pre-twentieth century texts this is AO5i; for all twentieth century texts, this is AO4.
- Having placed the answer in a band of the grid, move on to verify this mark by considering the other column where AOs 1, 2 and 3 are presented together. These three AOs are of equal weighting.

**MARKING GRID FOR AS ENGLISH LITERATURE 5741**

	<b>AO1</b>	<b>AO2i</b>	<b>AO3</b>
	<b>Candidates should be able to communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate written expression</b>	<b>Candidates should be able to respond with knowledge and understanding to literary texts of different types and periods</b>	<b>Candidates should be able to show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings</b>
<b>Band 4</b> <b>16 - 20</b>	<ul style="list-style-type: none"> <li>technically accurate, mature style</li> <li>fluent use of an apt and varied vocabulary</li> <li>a cogent, well structured argument</li> <li>accurate use of an appropriate, extensive critical vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>relevant and well-informed knowledge of text</li> <li>appreciable skills of analysis and synthesis</li> <li>range of ideas supported by close reading</li> <li>crucial aspects of a question clearly identified</li> <li>developed, sustained discussion</li> <li>some conceptual grasp</li> </ul>	<ul style="list-style-type: none"> <li>analysis of the ways in which different kinds of form, structure and language shape meanings</li> </ul>
<b>Band 3</b> <b>11 - 15</b>	<ul style="list-style-type: none"> <li>well-controlled and technically accurate expression</li> <li>varied and appropriate vocabulary used effectively</li> <li>critical vocabulary deployed accurately</li> <li>clear, developing line of argument supported by appropriate detailed reference to the text</li> </ul>	<ul style="list-style-type: none"> <li>competent and increasingly detailed understanding of text</li> <li>a clear understanding of the question set</li> <li>increasing ability to evaluate and consider issues critically</li> <li>argument is supported by detailed reference to the text</li> <li>received ideas are satisfactorily assimilated and enhance the response to the text</li> <li>understands genre differences and characteristics</li> </ul>	<ul style="list-style-type: none"> <li>recognition of and commentary on the features, form, structure and language which shape meaning</li> <li>detailed understanding of a writer's techniques and the impact of these on meaning</li> </ul>
<b>Band 2</b> <b>7 - 10</b>	<ul style="list-style-type: none"> <li>some inaccuracies in written expression</li> <li>vocabulary sufficient to express less complicated ideas</li> <li>some basic critical vocabulary</li> <li>points supported by general reference to text</li> </ul>	<ul style="list-style-type: none"> <li>general knowledge of text</li> <li>some engagement with text</li> <li>some key issues raised by question identified and understood</li> <li>appropriate but generalised evidence to support points</li> <li>some assimilation of received ideas</li> <li>aware of genre characteristics and differences</li> </ul>	<ul style="list-style-type: none"> <li>some awareness of the importance of form, structure and language to the shaping of meaning</li> <li>awareness of implicit meanings and attitudes</li> <li>some general awareness of a writer's techniques and the impact of these on meaning</li> </ul>
<b>Band 1</b> <b>0 - 6</b>	<ul style="list-style-type: none"> <li>frequent lapses in spelling, punctuation, grammar, sentence construction</li> <li>limited vocabulary hinders expression</li> <li>technical terms often misunderstood</li> <li>unclear lines of argument and/or poor deployment of knowledge/evidence</li> </ul>	<ul style="list-style-type: none"> <li>simple narration, description of plot</li> <li>simple assertion</li> <li>unsupported/unconnected comments</li> <li>frequent irrelevance</li> <li>unassimilated ideas</li> </ul>	<ul style="list-style-type: none"> <li>few (if any) form, structure or language features identified</li> <li>very limited (if any) discussion of how language shapes meaning</li> </ul>

	<b>AO4</b>	<b>AO5i</b>
	<b>Candidates should be able to articulate informed independent opinions and judgements, showing understanding of different interpretations of literary texts by different readers</b>	<b>Candidates should be able to show understanding of the contexts in which literary texts are written and understood and evaluate the significance of cultural, historical and other contextual influences on literary texts and study</b>
<b>Band 4</b> <b>16 - 20</b>	<ul style="list-style-type: none"> <li>grasp of the significance of differing critical positions</li> <li>confident judgement of text based upon an informed consideration of various possibilities</li> </ul>	<ul style="list-style-type: none"> <li>detailed knowledge of relevant contextual factors with assessment of their importance</li> <li>specific, detailed and illuminating connections between text and context</li> </ul>
<b>Band 3</b> <b>11 - 15</b>	<ul style="list-style-type: none"> <li>clear understanding of differing critical positions</li> <li>prepared to explore other ways of studying a text</li> <li>coherent, informed individual response to text, based on an understanding of appropriate detail</li> </ul>	<ul style="list-style-type: none"> <li>increasingly detailed knowledge of relevant contextual factors or influences</li> <li>detailed connections between text and context</li> </ul>
<b>Band 2</b> <b>7 - 10</b>	<ul style="list-style-type: none"> <li>reasonable understanding of appropriate, differing critical positions which may be summarised rather than explored</li> <li>aware that texts may be interpreted in more than one way</li> <li>some evidence of an individual response supported by general reference to the text, but not always balanced or consistent</li> </ul>	<ul style="list-style-type: none"> <li>an awareness of the importance of contextual factors in shaping literary works or responses to them</li> <li>some specific and appropriate connections between text and context</li> <li>identifies and comments on points of interest in relation to social and cultural context</li> </ul>
<b>Band 1</b> <b>0 - 6</b>	<ul style="list-style-type: none"> <li>little (if any) understanding of different interpretive approaches</li> <li>little personal response based upon slender or misinterpreted evidence or insensitive reading of other opinions or text</li> <li>narrow range of meaning asserted</li> </ul>	<ul style="list-style-type: none"> <li>very limited awareness of the significance of relevant contextual factors on literary works and/or responses to them</li> </ul>

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

Characters who disguise themselves are common in the drama of this period.

Explore Ford's purposes in his presentation of Richardetto.

**Focus**

Presentation of Richardetto, whole text

**Keywords**

Explore Ford's purposes, presentation of Richardetto, disguise

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

**Question 2**

Remind yourself of the two short scenes in which the Friar is given a letter by Annabella and delivers it to Giovanni: Act V Scene i (which begins “Pleasures, farewell,” and ends “now I can welcome death.”) and Act V Scene iii (which begins “Busy opinion is an idle fool,” and ends “with me they all shall perish.”).

What is the importance of these two scenes in the context of the whole play?

In your answer, you should consider:

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

**Focus**

Act V Scenes i and iii/whole text

**Keywords**

What is the importance of these scenes, context of whole play, bullet points

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

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

The “scandalous college” which provides the play’s title includes Lady Sneerwell, Crabtree, Sir Benjamin Backbite and Mrs Candour.

Explore Sheridan’s purposes in his presentation of this group of characters.

**Focus**

Presentation of the scandalous college, whole text

**Keywords**

Explore Sheridan’s purposes, presentation of this group

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



**Question 4**

Remind yourself of the last scene in the play, Act V Scene iii.

In what ways does this scene form an appropriate ending to *The School for Scandal*?

**Focus**

Act V Scene iii/whole text

**Keywords**

In what ways, appropriate ending

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

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

Wilde was something of an outsider in nineteenth century English society.

Explore the ways that Wilde presents outsiders in *A Woman of No Importance*.

**Focus**

Presentation of outsiders; whole text

**Keywords**

Explore the ways that Wilde presents, outsiders

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

**Question 6**

Remind yourself of the concluding section of Act III, from line 302 ("It is getting late. Let us go home." to the stage direction "...leads her from the room": pages 79 – 88 in the New Mermaids edition).

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

In your answer, you should consider:

- the presentation of the characters
- the dramatic effects Wilde creates
- the ways that late nineteenth century social issues are presented in this section.

**Focus**

Act III, line 302–end/whole text

**Keywords**

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

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

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

A theatre critic has written that “Act One of *All My Sons* lacks drama: it is ordinary and uneventful”.

To what extent do you agree with this view?

**Focus**

Given view/Act One

**Keywords**

To what extent do you agree, lacks drama, ordinary and uneventful

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

**Question 8**

One of Miller's obituaries claimed that *All My Sons* is "a sermon on family values".

How far do you agree with this view of the play?

**Focus**

Whole text, obituary's claim

**Keywords**

How far do you agree, a sermon on family values

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

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

“The relationship between Phil and Ged Murray embodies the play’s central conflict.”

How far do you agree with this view?

**Focus**

Presentation of Phil and Ged/given view

**Keywords**

How far do you agree, the relationship embodies the play’s central conflict

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

**Question 10**

“There is always the danger that the theatre audience will enjoy the *wrong* parts of Act Two. If this happens, Griffiths succeeds only in reinforcing the very prejudices and stereotypes he wishes to challenge.”

To what extent do you agree with this view?

**Focus**

Given view, Act Two

**Keywords**

To what extent do you agree, danger the audience will enjoy the wrong parts, Griffiths succeeds in reinforcing the prejudices and stereotypes he wishes to challenge

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

**Making History- Brian Friel****Question 11**

How far do you agree with the view that “Friel presents O’Neill as a man who drinks too much and thinks too little”?

**Focus**

Given view/presentation of O’Neill

**Keywords**

How far do you agree, Friel presents, drinks too much and thinks too little

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



**Question 12**

A critic has written that “the themes of power and control are central to Friel’s drama”.

To what extent does this claim apply to *Making History*?

**Focus**

Given view/whole text

**Keywords**

To what extent does this claim apply, themes of power and control are central

	AO1 - 3	AO4
Band 4 16-20	<u>Confident exploration of the presentation of power and control.</u> Sophisticated expression.	Original and well-informed personal response which makes persuasive use of textual detail in its <u>consideration of the given view.</u>
Band 3 11-15	Shaped and relevant response with clear, coherent expression. Secure knowledge of the text, <u>analyses of Friel’s presentation of power and control.</u>	Balanced, well-argued answer which <u>considers the given view.</u> Thoughtful personal response.
Band 2 7-10	General, accurate approach with some implicit relevance. Adequate expression. <u>Basic grasp of Friel’s dramatic technique.</u>	Straightforward response to keywords. Some simple personal response to <u>the way power and control are presented here.</u>
Band 1 0-6	Narrative account. Little or no clear line of argument. <u>Can’t engage with the idea of power and control.</u>	Assertive personal response. Muddled; difficulty in engaging with the question.

## SECTION B- Poetry

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

Several of Chaucer's tales focus on the subject of marriage.

Explore the ways that Chaucer presents ideas about marriage in *The Miller's Prologue and Tale*.

**Focus**

Whole text, ideas about marriage

**Keywords**

Explore the ways, Chaucer presents, ideas about marriage

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

**Question 14**

Remind yourself of lines 549–599 (from “This parisshe clerk, this amorous Absolon,” to “I may nat ete na moore than a maide.”), in which Absolon makes his second visit to the carpenter’s house.

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

**Focus**

Lines 549–599/whole text

**Keywords**

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

	AO1 – 3	AO5i
Band 4 16-20	Conceptual exploration using relevant critical vocabulary. <u>Sophisticated analysis of Chaucer’s techniques.</u>	Confident analysis of <u>this section within an overview of the whole Prologue and Tale.</u>
Band 3 11-15	Clear understanding of text and question. Controlled expression and coherent argument. <u>Analyses detail from the passage.</u>	Secure knowledge enables candidate firmly to <u>place this section in context of whole Prologue and Tale.</u> Relevant connections made.
Band 2 7-10	General but accurate response with implicit relevance. Adequate expression. <u>Some awareness of Chaucer’s technique.</u>	Basic grasp of section’s importance. May make <u>simple connections with other parts of the Prologue and Tale.</u>
Band 1 0-6	Paraphrase of passage, description of events. Unassimilated notes. Poor expression.	Struggles to engage. Assertion.

**Selected Poems- The Brontës****Question 15**

Some modern critics have suggested that the Brontë sisters were “writers of feminist poetry”.

Explore the ways that the Brontë sisters present women’s concerns in their poetry.

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

You may use the writing of **one**, **two** or **all three** sisters in your answer.

**Focus**

Women’s concerns, two or three poems/range more widely

**Keywords**

Explore the ways, present women’s concerns

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

**Question 16**

A character in Emily Brontë's novel *Wuthering Heights* says, "and, while I sobbed...I could not help wishing we were all there safe together".

Explore the ways that the longing for home and security is presented in this selection.

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

You may wish to use 'Lines Written at Thorp Green' (page 76) as the starting point for your answer.

**Focus**

Homesick poems, two or three poems/range more widely

**Keywords**

Explore the ways, longing for security and home, presented

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

**Selected Poems- Thomas Hardy****Question 17**

Hardy told a friend: "When I write verse, I believe in spectres, mysterious voices, intuitions, omens, dreams, haunted places."

Explore the ways that Hardy presents the supernatural in his poetry.

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

**Focus**

The supernatural, two or three poems/whole text

**Keywords**

Explore the ways, Hardy presents, the supernatural

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

**Question 18**

The dramatic monologue was a very popular form during Hardy's lifetime.

Write a detailed commentary on **two** of the dramatic monologues from this selection.

In your answer, you should consider:

- the presentation of the speakers' characters and situations
- the poet's use of language and its effect on the reader
- the ways that the poems reflect the context of Hardy's time.

**Focus**

Candidate's choice of dramatic monologue

**Keywords**

Write a detailed commentary, bullet points

	AO1 - 3	AO5i
Band 4 16-20	Original and sophisticated response based on <u>close reading of Hardy's poetry</u> . Wide critical vocabulary and cogent argument.	Confident exploration of <u>the selected Hardy dramatic monologues with illuminating contextual references</u> . Insight.
Band 3 11-15	Well-structured and engaged response with clear expression. <u>Analyses Hardy's poetic technique</u> .	Secure understanding of <u>chosen monologues and the ways they reflect the context of Hardy's time</u> .
Band 2 7-10	Basic grasp of chosen poems. Answer has at least implicit relevance. <u>Some awareness of how Hardy's language shapes meaning</u> .	Simple, accurate personal response to the selected poems; makes basic comments <u>on the ways Hardy's time is reflected in the poems</u> .
Band 1 0-6	Narrative or paraphrase. Weak expression. <u>Struggles to engage with the requirement for a commentary</u> .	Little awareness of the connections between the chosen poems and their contexts. May make <u>inappropriate selections</u> .

**High Windows- Philip Larkin****Question 19**

A review of *High Windows* claimed that “Larkin is a poet who hates modern life”.

How far do you agree with this view?

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

**Focus**

Given view, two or three poems/whole text

**Keywords**

A poet who hates modern life, how far do you agree

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



**Question 20**

Remind yourself of 'The Old Fools' (pages 19-20).

To what extent do you agree with the view that, in terms of subject matter and style, this poem is the key to the whole collection?

**Focus**

'The Old Fools'/whole text

**Keywords**

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

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

**Beowulf- Seamus Heaney****Question 21**

In interviews, Heaney has placed great emphasis on his use of the verb “to thole” in his version of this poem.

To what extent is suffering an important element in Heaney’s *Beowulf*?

**Focus**

Whole text/suffering

**Keywords**

To what extent, suffering an important element

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

**Question 22**

An American university offers the following course:

“Swords and Sorcery. The influence of *Beowulf* on modern fantasy writing.”

To what extent do you feel that Heaney’s *Beowulf* is just a fantasy of swords and sorcery?

**Focus**

Given idea/whole text

**Keywords**

To what extent do you feel, just a fantasy of swords and sorcery

	AO1 – 3	AO4
Band 4 16-20	Confident and original exploration of the poem. Sophisticated analysis of style. Cogent argument and mature expression.	Insight and overview enable candidate to develop an <u>illuminating debate of the given idea</u> . Originality.
Band 3 11-15	Well organised exploration of the poem. Relevant response featuring secure textual understanding and clear expression.	Engaged consideration of the given idea; <u>explores relevant sections of poem</u> and uses these as part of balanced argument.
Band 2 7-10	Account-based response with some implicit relevance. Adequate expression. <u>Some awareness of Heaney’s style</u> .	Superficial response to keywords. Aware of basic examples; makes simple comments on these features of the poem.
Band 1 0-6	Narrative or paraphrase of the poem. Weak expression. <u>Little or no awareness of Heaney’s style</u> .	<u>Struggles to engage with the idea</u> expressed in keywords. Mere assertion.

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

A review of *The World's Wife* claimed that “Duffy is most concerned about the ghastly ordinary bloke and the sufferings of those closest to him”.

How far do you agree with this view?

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

**Focus**

**Two** or **three** poems/range more widely, given view

**Keywords**

Duffy is most concerned, ghastly ordinary bloke, sufferings of those closest to him, how far do you agree

	AO1 - 3	AO4
Band 4 16-20	<u>Confident, sophisticated analysis of the poetry.</u> Well-structured argument displaying insight and overview.	Mature and perceptive response to given view. <u>Overview of <i>The World's Wife</i></u> enables candidate to reach well-informed, independent conclusion.
Band 3 11-15	Shaped and coherent response. <u>Secure knowledge of <i>The World's Wife</i>; thoughtful analysis of Duffy's technique.</u>	<u>Balanced consideration of given view</u> , offering both support and alternatives. Well-informed, personal response.
Band 2 7-10	<u>Sensible choice of poems</u> , displaying basic engagement with the question. Adequate expression. <u>Some awareness of Duffy's style.</u>	<u>Understands given view and states a simple personal response.</u> May offer some obviously contrasting examples.
Band 1 0-6	Narrative or paraphrase. Poor expression. <u>Little or no awareness of Duffy's poetic technique.</u>	Struggles to engage with keywords. Assertion.

**Question 24**

Remind yourself of 'The Devil's Wife' (pages 42–46).

To what extent do you agree with the view that, in terms of subject matter and style, this poem is the key to the whole collection?

**Focus**

'The Devil's Wife'/whole text

**Keywords**

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

	AO1 - 3	AO4
Band 4 16-20	<u>Confident, sophisticated analysis of this poem.</u> Well-structured argument displaying insight and overview.	<u>Illuminating consideration of the opinion, making perceptive connections with the rest of <i>The World's Wife</i>.</u> Insight and originality.
Band 3 11-15	<u>Well-organised exploration of this poem.</u> Secure textual knowledge; clear expression and line of argument.	Well-informed response which <u>considers the opinion</u> and offers own ideas. <u>Thoughtful links to the rest of <i>The World's Wife</i>.</u>
Band 2 7-10	<u>Accurate account at the surface of the poem.</u> Implicit relevance. Adequate expression and basic awareness of style.	Simple personal response. May make <u>straightforward or obvious connections with the rest of <i>The World's Wife</i>.</u>
Band 1 0-6	Simple narrative of the poem. Weak expression. <u>Little or no awareness of Duffy as poet.</u>	Assertive response, <u>gives little consideration to the keywords.</u>