



**General Certificate of Education**

**English Literature 6741**

*Specification A*

**LTA4      Texts in Time**

**Mark Scheme**

*2008 examination - June series*

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

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

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**June 2008**

**LTA4**

In this unit, the weightings of the AOs are:

AO1 6%

AO2ii 5%

AO3 6%

AO4 7%

AO5ii 6%

**MARKING GRID FOR A LEVEL ENGLISH LITERATURE 6741**

	<b>A01</b>	<b>A02ii</b>	<b>A03</b>
	<b>Candidates should be able to communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate written expression</b>	<b>Candidates should be able to respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts</b>	<b>Candidates should be able to show detailed understanding of the ways in which choices of form, structure and language shape meanings</b>
<b>Band 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 notes</li> <li>comparisons between texts are mainly on their superficial features</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>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 technical vocabulary</li> <li>arguments supported by general reference to text</li> </ul>	<ul style="list-style-type: none"> <li>sound general knowledge of text</li> <li>engagement with text</li> <li>some key issues raised by question identified and understood</li> <li>appropriate but generalised evidence used to support points</li> <li>some confidence in the use of secondary sources</li> <li>comparisons between texts operate on both literal and inferential levels and across genres</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>understanding of and response to implicit meanings and attitudes</li> <li>a general awareness of a writer's techniques and the impact of these on meaning</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>sound arguments 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 frequent use of short, relevant quotations neatly integrated</li> <li>systematic comparisons of form, structure and language as well as subject and theme</li> </ul>	<ul style="list-style-type: none"> <li>explanation of 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 4</b> <b>16 – 20</b>	<ul style="list-style-type: none"> <li>technically accurate, sophisticated style</li> <li>accurate use of an appropriate and extensive, critical 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>sound knowledge and understanding of text</li> <li>mature 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>secure conceptual grasp</li> <li>skilfully selects for analysis specific aspects of texts, clarifying and developing ideas by comparison and contrast</li> </ul>	<ul style="list-style-type: none"> <li>mature and sophisticated analysis of the ways in which different kinds of form, structure and language shape meaning</li> </ul>

	<b>A04</b>	<b>AO5ii</b>
	<b>Candidates should be able to articulate independent opinions and judgements, informed by different interpretations of literary texts by other 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 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> <li>some awareness of period or movement</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>some understanding of the historical, social and cultural interests influencing a text.</li> <li>identifies and comments on points of interest in relation to social, cultural and historical 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>appropriate consideration of the strengths and weaknesses of one or more critical views with detailed reference to text and/or other evidence</li> <li>coherent, informed individual response to the text, based on a command 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> <li>understanding of historical factors and cultural elements in a text</li> <li>able to comment on literary influences on a text</li> <li>explains where appropriate how context may affect interpretation of text</li> </ul>
<b>Band 4</b> <b>16 - 20</b>	<ul style="list-style-type: none"> <li>mature understanding of the significance of differing critical positions</li> <li>sophisticated 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 analysis of their importance</li> <li>specific, detailed and sophisticated connections between text and context</li> <li>evaluates the effect of context upon text</li> <li>understands text in context of literary tradition and influence</li> </ul>

**Hamlet - William Shakespeare****Question 1**

“Hamlet’s flaw is that he thinks rather than acts.”

“It is Hamlet’s mistaken acts which cause his downfall.”

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

How do **you** think Shakespeare presents Hamlet’s flaws?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding or attention to the critical views on Hamlet in question.</b></li> <li>• <b>Own view is simple or/and irrelevant to question.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the play.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand and support one or part of the two views in the question on Hamlet.</b></li> <li>• Though <b>own view is sometimes assertive</b>, it is often <b>supported by relevant, general reference to text.</b></li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the play.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands and responds to the two views in question on Hamlet.</b></li> <li>• Expresses own view <b>tentatively</b>, with some <b>specific support</b> from text through <b>occasional quotation and echoes of relevant scenes.</b></li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of play.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Mature understanding of the differences in the two views in question on Hamlet.</b></li> <li>• Own view is <b>exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer.</b></li> </ul>	Band 4 16-20

**Hamlet - William Shakespeare****Question 2**

“At the end, the audience are satisfied that the death of Claudius and the arrival of Fortinbras destroy the corruption in Elsinore.”

“The audience finds no resolution in the ending; the hero, the royal family and most of the court have been murdered as a result of the corruption in Elsinore.”

What support is there for each of these critical opinions of the play?

How do **you** see the ending of the play?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding or attention</b> to the <b>critical views in question.</b></li> <li>• <b>Own view is simple or/and irrelevant</b> to question.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the play.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand</b> and <b>support one or part of the two views in the question on the ending in the play.</b></li> <li>• Though <b>own view is sometimes assertive</b>, it is often <b>supported by relevant, general reference to text.</b></li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the play.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands and responds to the two views in question on the ending.</b></li> <li>• Expresses own view <b>tentatively</b>, with some <b>specific support</b> from text through <b>occasional quotation and echoes of relevant scenes.</b></li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of play.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Mature understanding</b> of the <b>differences</b> in the <b>two views in question on the ending in the play.</b></li> <li>• Own view is <b>exploratory and thoughtful based on confident use of relevant scenes</b> with <b>frequent quotations embedded in the answer.</b></li> </ul>	Band 4 16-20

**Measure for Measure - William Shakespeare****Question 3**

“The Duke’s disregard for the rule of law is responsible for all the corruption in the play.”

“As the priest-prince, the Duke restores spiritual harmony and political order to his society in the play.”

What evidence is there to support both of these views?

How do **you** think Shakespeare presents the Duke?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding or attention to the critical views in question.</b></li> <li>• <b>Own view is simple or/and irrelevant to question.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the play.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand and support one or part of the two views in the question on the Duke.</b></li> <li>• Though <b>own view is sometimes assertive</b>, it is often <b>supported by relevant, general reference to text.</b></li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the play.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands and responds to the two views in question on the Duke.</b></li> <li>• Expresses own view <b>tentatively</b>, with some <b>specific support</b> from text through <b>occasional quotation and echoes of relevant scenes.</b></li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of play.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Mature understanding of the differences in the two views in question on the Duke.</b></li> <li>• Own view is <b>exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer.</b></li> </ul>	Band 4 16-20



**Measure for Measure - William Shakespeare****Question 4**

"The play is a romantic comedy. The outcomes are happy marriages and harmonious reunions."

"*Measure for Measure* exposes a dark and threatening society. In the play, no character escapes the corruptions of deceit and uncontrolled lust."

How far do **you** agree with each of these critical views?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding or attention to the critical views in question.</b></li> <li>• <b>Own view is simple or/and irrelevant to question.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the play.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand and support one or part of the two views in the question on central focus of the play.</b></li> <li>• Though <b>own view is sometimes assertive</b>, it is often <b>supported by relevant, general reference to text.</b></li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the play.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands and responds to the two views in question on central focus of the play.</b></li> <li>• Expresses own view <b>tentatively</b>, with some <b>specific support</b> from text through <b>occasional quotation and echoes of relevant scenes.</b></li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of play.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Mature understanding of the differences in the two views in question on central focus of play.</b></li> <li>• Own view is <b>exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer.</b></li> </ul>	Band 4 16-20

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

"In *The Winter's Tale*, Shakespeare fills the stage with intensely realised characters whose fortunes we follow with keen interest."

"The characters are shadowy and flat. They lack vitality and difference and simply conform to the requirements of symbolism and allegory."

How far do **you** agree with both of these views?

How do **you** see Shakespeare's use of character in the play?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding or attention</b> to the <b>critical views in question.</b></li> <li>• <b>Own view is simple or/and irrelevant</b> to question.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the play.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand</b> and <b>support one or part of the two views in the question on use of character in the play.</b></li> <li>• Though <b>own view is sometimes assertive</b>, it is often <b>supported by relevant, general reference to text.</b></li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the play.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands and responds to the two views in question on use of character in the play.</b></li> <li>• Expresses own view <b>tentatively</b>, with some <b>specific support</b> from text through <b>occasional quotation and echoes of relevant scenes.</b></li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of play.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Mature understanding</b> of the <b>differences</b> in the <b>two views in question on use of character in the play.</b></li> <li>• Own view is <b>exploratory and thoughtful based on confident use of relevant scenes</b> with <b>frequent quotations embedded in the answer.</b></li> </ul>	Band 4 16-20

**The Winter's Tale - William Shakespeare****Question 6**

"Perdita embodies rustic virtue and brings a nurtured purity to the court of Sicilia."

"Perdita demonstrates the assertion of royal nature and is out of place in the rustic world of the Shepherd."

How can these critical views be supported in the text?

How do **you** think Shakespeare presents Perdita in the play?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	
<ul style="list-style-type: none"> <li>Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>Unclear lines of argument.</li> <li>Reliant on narrative.</li> <li>Simple assertions.</li> <li>Misreading of the text.</li> <li>Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li><b>Limited understanding or attention to the critical views in question.</b></li> <li><b>Own view is simple or/and irrelevant to question.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>Some accuracy of spelling, grammar and punctuation.</li> <li>Vocabulary adequate for ideas expressed.</li> <li>Some general development of argument.</li> <li>General knowledge of the play.</li> <li>Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li><b>Begins to understand and support one or part of the two views in the question on Perdita.</b></li> <li>Though <b>own view is sometimes assertive</b>, it is often <b>supported by relevant, general reference to text.</b></li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Well-controlled and accurate expression.</li> <li>Uses an appropriate critical vocabulary.</li> <li>Clear lines of argument.</li> <li>Increasingly detailed knowledge and understanding of the play.</li> <li>Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li><b>Understands and responds to the two views in question on Perdita.</b></li> <li>Expresses own view <b>tentatively</b>, with some <b>specific support</b> from text through <b>occasional quotation and echoes of relevant scenes.</b></li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Technically accurate.</li> <li>Sophisticated style and critical vocabulary.</li> <li>Cogent, well-structured argument.</li> <li>Sound knowledge and understanding of play.</li> <li>Mature skills of analysis of language, form and structure.</li> <li>Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li><b>Mature understanding of the differences in the two views in question on Perdita.</b></li> <li>Own view is <b>exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer.</b></li> </ul>	Band 4 16-20

**Edward II - Christopher Marlowe****Question 7**

“The regicide in the play is unsupportable. It is a crime committed by a Church and State whose hypocrisy and prejudice know no bounds.”

“The play shows that the killing of a king was unavoidable. Edward’s lack of rule caused his inevitable murder.”

What evidence is there in the play to justify these assertions?

Where do **you** think Marlowe lays the blame for the King’s death in the play?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding or attention</b> to the <b>critical views in question.</b></li> <li>• <b>Own view is simple or/and irrelevant</b> to question.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the play.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand and support one or part of the two views in the question on blame for the King’s death.</b></li> <li>• Though <b>own view is sometimes assertive</b>, it is often <b>supported by relevant, general reference to text.</b></li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the play.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands and responds to the two views in question on blame for the King’s death.</b></li> <li>• Expresses own view <b>tentatively</b>, with some <b>specific support</b> from text through <b>occasional quotation and echoes of relevant scenes.</b></li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of play.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Mature understanding</b> of the <b>differences</b> in the <b>two views in question on blame for the King’s death.</b></li> <li>• Own view is <b>exploratory and thoughtful based on confident use of relevant scenes</b> with <b>frequent quotations embedded in the answer.</b></li> </ul>	Band 4 16-20

**Edward II - Christopher Marlowe****Question 8**

“The alliance between Mortimer Junior and Isabella is corrupt and traitorous.”

“The relationship developed between the Queen and her subject Mortimer Junior is born out of love and loyalty for each other and the country.”

What evidence can you find for each of these views?

How do **you** think Marlowe presents the involvement between Isabella and Mortimer Junior in the play?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding or attention</b> to the <b>critical views in question.</b></li> <li>• <b>Own view is simple or/and irrelevant</b> to question.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the play.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand</b> and <b>support one or part of the two views in the question on Isabella and Mortimer.</b></li> <li>• Though <b>own view is sometimes assertive</b>, it is often <b>supported by relevant, general reference to text.</b></li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the play.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands and responds to the two views in question on Isabella and Mortimer.</b></li> <li>• Expresses own view <b>tentatively</b>, with some <b>specific support</b> from text through <b>occasional quotation and echoes of relevant scenes.</b></li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of play.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Mature understanding</b> of the <b>differences</b> in the <b>two views in question on Isabella and Mortimer.</b></li> <li>• Own view is <b>exploratory and thoughtful based on confident use of relevant scenes</b> with <b>frequent quotations embedded in the answer.</b></li> </ul>	Band 4 16-20

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

"In *The White Devil*, Webster presents a world of social inequality and encourages an audience to make complex moral judgements about characters and events."

"Webster shows us how all the characters in the play are corrupt and their acts of revenge are the work of villains not heroes."

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

How do **you** think Webster presents morality and corruption in the play?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding or attention</b> to the <b>critical views in question.</b></li> <li>• <b>Own view is simple or/and irrelevant</b> to question.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the play.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand and support one or part of the two views in the question morality and corruption.</b></li> <li>• Though <b>own view is sometimes assertive</b>, it is often <b>supported by relevant, general reference to text.</b></li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the play.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands and responds to the two views in question on morality and corruption.</b></li> <li>• Expresses own view <b>tentatively</b>, with some <b>specific support</b> from text through <b>occasional quotation and echoes of relevant scenes.</b></li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of play.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Mature understanding of the differences in the two views in question on morality and corruption.</b></li> <li>• Own view is <b>exploratory and thoughtful based on confident use of relevant scenes</b> with <b>frequent quotations embedded in the answer.</b></li> </ul>	Band 4 16-20



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

“The play focuses on brutal and casual violence in a credible and menacing setting.”

“Webster creates a formally staged series of symbolic events with no attempt at realistic design.”

What truth is there in each of these opinions?

What do **you** think is the main impact of the play on the audience?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding or attention</b> to the <b>critical views in question.</b></li> <li>• <b>Own view is simple or/and irrelevant</b> to question.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the play.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand</b> and <b>support one or part of the two views in the question on main impact of the play.</b></li> <li>• Though <b>own view is sometimes assertive</b>, it is often <b>supported by relevant, general reference to text.</b></li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the play.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands and responds to the two views in question on main impact of the play.</b></li> <li>• Expresses own view <b>tentatively</b>, with some <b>specific support</b> from text through <b>occasional quotation and echoes of relevant scenes.</b></li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of play.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Mature understanding</b> of the <b>differences</b> in the <b>two views in question on main impact of the play.</b></li> <li>• Own view is <b>exploratory and thoughtful based on confident use of relevant scenes</b> with <b>frequent quotations embedded in the answer.</b></li> </ul>	Band 4 16-20

**The Alchemist - Ben Jonson****Question 11**

"It is actually the cozeners who are Jonson's intended gulls in the play. Ultimately, they fool no-one but themselves."

"Jonson uses the cozeners to mock and manipulate the gulls who are fooled and ridiculed throughout the play."

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

Who do **you** think Jonson presents as the fools of the play?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding or attention</b> to the <b>critical views in question.</b></li> <li>• <b>Own view is simple or/and irrelevant</b> to question.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the play.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand and support one or part of the two views in the question on fools of the play.</b></li> <li>• Though <b>own view is sometimes assertive</b>, it is often <b>supported by relevant, general reference to text.</b></li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the play.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands and responds to the two views in question on fools.</b></li> <li>• Expresses own view <b>tentatively</b>, with some <b>specific support</b> from text through <b>occasional quotation and echoes of relevant scenes.</b></li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of play.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Mature understanding</b> of the <b>differences</b> in the <b>two views in question on fools.</b></li> <li>• Own view is <b>exploratory and thoughtful based on confident use of relevant scenes</b> with <b>frequent quotations embedded in the answer.</b></li> </ul>	Band 4 16-20



**The Alchemist - Ben Jonson****Question 12**

"In Dol, Jonson creates a character with whom the audience sympathises as she juggles and calms the squabbles of Face and Subtle and the attentions of the gulls."

"Dol Common is a figure of ridicule and disgust with neither loyalty nor decency to save her from her end."

What evidence can you find for each of these views?

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

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding or attention</b> to the <b>critical views in question.</b></li> <li>• <b>Own view is simple or/and irrelevant</b> to question.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the play.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand</b> and <b>support one or part of the two views in the question Jonson's presentation of Dol in the play.</b></li> <li>• Though <b>own view is sometimes assertive</b>, it is often <b>supported by relevant, general reference to text.</b></li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the play.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands and responds to the two views in question on Jonson's presentation of Dol in the play.</b></li> <li>• Expresses own view <b>tentatively</b>, with some <b>specific support</b> from text through <b>occasional quotation and echoes of relevant scenes.</b></li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of play.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Mature understanding</b> of the <b>differences</b> in the <b>two views in question on presentation of Dol in the play.</b></li> <li>• Own view is <b>exploratory and thoughtful based on confident use of relevant scenes</b> with <b>frequent quotations embedded in the answer.</b></li> </ul>	Band 4 16-20

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

Consider how the *Lyrical Ballads* celebrate the ordinary lives of rural people.

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

Context: Wordsworth and/or Coleridge's celebration of ordinary lives of rural people.

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO5ii</b> <b>Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.</b>	
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding of the context in the question.</b></li> <li>• <b>Irrelevant context/notes.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the poetry.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand the significance of the context in the question.</b></li> <li>• <b>Poems/evidence generally appropriate</b> for context in question.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the poetry.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands the significance of the context in the question.</b></li> <li>• <b>Poems/evidence well chosen</b> for context.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of poetry.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Confident evaluation</b> of the <b>significance</b> of the <b>context in question.</b></li> <li>• <b>Poems/evidence confidently chosen</b> for context in question with <b>frequent quotations embedded in answer.</b></li> </ul>	Band 4 16-20

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

Explore how the poems reveal ideas about the role of imagination in writing poetry.

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

Context: Wordsworth and/or Coleridge's ideas about the role of imagination.

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO5ii</b> <b>Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.</b>	
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding of the context in the question.</b></li> <li>• <b>Irrelevant context/notes.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the poetry.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand the significance of the context in the question.</b></li> <li>• <b>Poems/evidence generally appropriate</b> for context in question.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the poetry.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands the significance of the context in the question.</b></li> <li>• <b>Poems/evidence well chosen</b> for context.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of poetry.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Confident evaluation</b> of the <b>significance</b> of the <b>context in question.</b></li> <li>• <b>Poems/evidence confidently chosen</b> for context in question with <b>frequent quotations embedded in answer.</b></li> </ul>	Band 4 16-20

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

How do these poems demonstrate Shelley's revolutionary beliefs?

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

Context: Shelley's revolutionary beliefs.

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO5ii</b> <b>Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.</b>	
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding</b> of the context in the question.</li> <li>• <b>Irrelevant context/notes.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the poetry.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand</b> the significance of the context in the question.</li> <li>• <b>Poems/evidence generally appropriate</b> for context in question.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the poetry.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands</b> the significance of the context in the question.</li> <li>• <b>Poems/evidence well chosen</b> for context.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of poetry.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Confident evaluation</b> of the significance of the context in question.</li> <li>• <b>Poems/evidence confidently chosen</b> for context in question with <b>frequent quotations embedded</b> in answer.</li> </ul>	Band 4 16-20

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

How do these poems reveal Shelley's views about the role of poets and poetry?

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

Context: Shelley's views about the role of poets and poetry.

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO5ii</b> <b>Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.</b>	
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding</b> of the context in the question.</li> <li>• <b>Irrelevant context/notes.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the poetry.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand</b> the significance of the context in the question.</li> <li>• <b>Poems/evidence generally appropriate</b> for context in question.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the poetry.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands</b> the significance of the context in the question.</li> <li>• <b>Poems/evidence well chosen</b> for context.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of poetry.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Confident evaluation</b> of the significance of the context in question.</li> <li>• <b>Poems/evidence confidently chosen</b> for context in question with <b>frequent quotations embedded</b> in answer.</li> </ul>	Band 4 16-20

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

Consider how Clare's poems demonstrate his beliefs about poetry and his identity as a poet.

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

Context: Clare's beliefs about poetry and his identity as a poet.

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO5ii</b> <b>Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.</b>	
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding of the context in the question.</b></li> <li>• <b>Irrelevant context/notes.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the poetry.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand the significance of the context in the question.</b></li> <li>• <b>Poems/evidence generally appropriate</b> for context in question.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the poetry.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands the significance of the context in the question.</b></li> <li>• <b>Poems/evidence well chosen</b> for context.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of poetry.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Confident evaluation of the significance of the context in question.</b></li> <li>• <b>Poems/evidence confidently chosen</b> for context in question with <b>frequent quotations embedded in answer.</b></li> </ul>	Band 4 16-20

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

How are these poems influenced by changes in agriculture and rural life during Clare's time?

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

Context: changes in agriculture and rural life in Clare's time.

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO5ii</b> <b>Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.</b>	
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding</b> of the context in the question.</li> <li>• <b>Irrelevant context/notes.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the poetry.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand</b> the significance of the context in the question.</li> <li>• <b>Poems/evidence generally appropriate</b> for context in question.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the poetry.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands</b> the significance of the context in the question.</li> <li>• <b>Poems/evidence well chosen</b> for context.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of poetry.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Confident evaluation</b> of the significance of the context in question.</li> <li>• <b>Poems/evidence confidently chosen</b> for context in question with <b>frequent quotations embedded</b> in answer.</li> </ul>	Band 4 16-20



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

Show how *Cantos 1-4* reveal Byron's ideas about heroes and heroism.

Context: Byron's ideas about heroes and heroism.

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO5ii</b> <b>Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.</b>	
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding</b> of the <b>context in the question.</b></li> <li>• <b>Irrelevant context/notes.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the poetry.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand</b> the <b>significance</b> of the <b>context in the question.</b></li> <li>• <b><i>Cantos</i>/evidence generally appropriate</b> for context in question.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the poetry.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands</b> the <b>significance</b> of the <b>context in the question.</b></li> <li>• <b><i>Cantos</i>/evidence well chosen</b> for context.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of poetry.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Confident evaluation</b> of the <b>significance</b> of the <b>context in question.</b></li> <li>• <b><i>Cantos</i>/evidence confidently chosen</b> for context in question with <b>frequent quotations embedded</b> in answer.</li> </ul>	Band 4 16-20



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

Explore how Byron communicates his feelings about travel and exile in these Cantos.

Context: Byron's feelings about travel and exile.

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO5ii</b> <b>Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.</b>	
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding</b> of the <b>context in the question.</b></li> <li>• <b>Irrelevant context/notes.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the poetry.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand</b> the <b>significance</b> of the <b>context in the question.</b></li> <li>• <b>Cantos/evidence generally appropriate</b> for context in question.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the poetry.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands</b> the <b>significance</b> of the <b>context in the question.</b></li> <li>• <b>Cantos/evidence well chosen</b> for context.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of poetry.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Confident evaluation</b> of the <b>significance</b> of the <b>context in question.</b></li> <li>• <b>Cantos/evidence confidently chosen</b> for context in question with <b>frequent quotations embedded</b> in answer.</li> </ul>	Band 4 16-20