



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark scheme January 2003

GCE

English Literature A

Unit LTA3

Copyright © 2003 AQA and its licensors. All rights reserved.

The Assessment and Qualifications Alliance (AQA) is a company limited by guarantee registered in England and Wales 3644723 and a registered charity number 1073334
Registered address: Addleshaw Booth & Co., Sovereign House, PO Box 8, Sovereign Street, Leeds LS1 1HQ
Kathleen Tattersall: *Director General*

Unit 3: Texts in Context

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 targetted in the proportions set out in the specification.
- In this unit, the weightings of the AOs are:

AO1	5%
AO2i	5%
AO3	5%
AO4	10%
AO5i	15%

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

AO1 Candidates should be able to communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate written expression.	AO2i Candidates should be able to respond with knowledge and understanding to literary texts of different types and periods.	AO3 Candidates should be able to show detailed understanding of the ways in which choices of form, structure and language shape meanings.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, punctuation, grammar, sentence construction. • Limited vocabulary hinders expression. • Technical terms often misunderstood. • Unclear lines of argument and/ or poor deployment of knowledge/ evidence. 	<ul style="list-style-type: none"> • Simple narration, description of plot. • Simple assertion. • Unsupported/ unconnected comments. • Frequent irrelevance. • Unassimilated ideas. 	<ul style="list-style-type: none"> • Few (if any) form, structure or language features identified. • Very limited (if any) discussion of how language shapes meaning. 	Band 1 0-6
<ul style="list-style-type: none"> • Some inaccuracies in written expression. • Vocabulary sufficient to express less complicated ideas. • Some basic critical vocabulary. • Points supported by general reference to text. 	<ul style="list-style-type: none"> • General knowledge of text. • Some engagement with text. • Some key issues raised by question identified and understood. • Appropriate but generalised evidence to support points. • Some assimilation of received ideas. • Aware of genre characteristics and differences. 	<ul style="list-style-type: none"> • Some awareness of the importance of form, structure and language to the shaping of meaning. • Awareness of implicit meanings and attitudes. • Some general awareness of a writer's techniques and the impact of these on meaning. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and technically accurate expression. • Varied and appropriate vocabulary used effectively. • Critical vocabulary deployed accurately. • Clear, developing line of argument supported by appropriate detailed reference to the text. 	<ul style="list-style-type: none"> • Competent and increasingly detailed understanding of text. • A clear understanding of the question set. • Increasing ability to evaluate and consider issues critically. • Argument is supported by detailed reference to the text. • Received ideas are satisfactorily assimilated and enhance the response to the text. • Understands genre differences and characteristics. 	<ul style="list-style-type: none"> • Recognition of and commentary on the features, form, structure and language which shape meaning. • Detailed understanding of a writer's techniques and the impact of these on meaning. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate, mature style. • Fluent use of an apt and varied vocabulary. • A cogent, well structured argument. • Accurate use of an appropriate, extensive critical vocabulary. 	<ul style="list-style-type: none"> • Relevant and well-informed knowledge of text. • Appreciable skills of analysis and synthesis. • Range of ideas supported by close reading. • Crucial aspects of a question clearly identified. • Developed, sustained discussion. • Some conceptual grasp. 	<ul style="list-style-type: none"> • Analysis of the ways in which different kinds of form, structure and language shape meanings. 	Band 4 16-20

<p style="text-align: center;">AO4</p> <p>Candidates should be able to articulate informed independent opinions and judgements, showing understanding of different interpretations of literary texts by different readers.</p>	<p style="text-align: center;">AO5i</p> <p>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.</p>	
<ul style="list-style-type: none"> • Little (if any) understanding of different interpretive approaches. • Little personal response based upon slender or misinterpreted evidence or insensitive reading of other opinions or text. • Narrow range of meaning asserted. 	<ul style="list-style-type: none"> • Very limited awareness of the significance of relevant contextual factors on literary works and/ or responses to them. 	Band 1 0-6
<ul style="list-style-type: none"> • Reasonable understanding of appropriate, differing critical positions which may be summarised rather than explored. • Aware that texts may be interpreted in more than one way. • Some evidence of an individual response supported by general reference to the text, but not always balanced or consistent. 	<ul style="list-style-type: none"> • An awareness of the importance of contextual factors in shaping literary works or responses to them. • Some specific and appropriate connections between text and context. • Identifies and comments on points of interest in relation to social and cultural context. 	Band 2 7-10
<ul style="list-style-type: none"> • Clear understanding of differing critical positions. • Prepared to explore other ways of studying a text. • Coherent informed individual response to text, based on an understanding of appropriate detail. 	<ul style="list-style-type: none"> • Increasingly detailed knowledge of relevant contextual factors or influences. • Detailed connections between text and context. 	Band 3 11-15
<ul style="list-style-type: none"> • Grasp of the significance of differing critical positions. • Confident judgement of text based upon an informed consideration of various possibilities. 	<ul style="list-style-type: none"> • Detailed knowledge of relevant contextual factors with assessment of their importance. • Specific, detailed and illuminating connections between text and context. 	Band 4 16-20

Dr Faustus**Question 1**

By considering what Faustus gains in exchange for his soul, explore the ways Marlowe presents sixteenth century views of pleasure and power in *Doctor Faustus*.

Focus

Whole play.

Key words

What Faustus gains, explore the ways, presents, sixteenth century views of pleasure and power.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> Basic narrative or paraphrase. Assertion or irrelevance. Weak expression. Little or no awareness of genre. 	<ul style="list-style-type: none"> <u>Limited awareness of, or lack of engagement with, pleasure and power.</u> Muddled. 	Band 1 1-6
<ul style="list-style-type: none"> Some engagement with the text and some implicit relevance to the question. Adequate expression. Some awareness of form and language. 	<ul style="list-style-type: none"> <u>Basic grasp of ‘sixteenth century views’.</u> Some specific examples of pleasure and power in support, though may be rather general in their treatment. 	Band 2 7-10
<ul style="list-style-type: none"> Shaped and coherent response. Secure knowledge of text and clear expression. <u>Begins to analyse Marlowe’s technique</u> and consider a variety of relevant examples. 	<ul style="list-style-type: none"> Relevant exploration of links between context and text. <u>Uses ‘views of pleasure and power’ as a springboard to detailed exploration</u> of the text. 	Band 3 11-15
<ul style="list-style-type: none"> Sophisticated analysis and sustained, developed discussion. Fluent and mature expression. Some conceptual grasp. 	<ul style="list-style-type: none"> <u>Illuminating and confident exploration of ways Marlowe presents contemporary ideas about power and pleasure.</u> Insight enables candidate to make illuminating links between text and context. Originality. 	Band 4 16-20

Question 2

Remind yourself of Scene 5, lines 1-145.

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

In your answer you should consider:

- the presentation of Faustus
- the dramatic effects created by the signing of the deed
- the ways in which Hell is described by Mephistophilis.

Focus

Scene 5, lines 1-145/ whole play.

Key words

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

AOs 1-3	AO5i	
<ul style="list-style-type: none"> • <u>Simple paraphrase of the section.</u> • Limited engagement or grasp of genre. • Weak expression. • Little or no grasp of language. 	<ul style="list-style-type: none"> • <u>Very limited awareness (or none at all) of how this section might connect with the rest of the play.</u> • Muddled. 	Band 1 1-6
<ul style="list-style-type: none"> • Adequate expression. • Account-based but some implicit relevance. • Some awareness of language features. • Simple points relating to each bullet. 	<ul style="list-style-type: none"> • <u>Some basic connections between this section and the rest of the text.</u> • Some simple comment on appropriate points of interest. 	Band 2 7-10
<ul style="list-style-type: none"> • Shaped and coherent response. • Secure knowledge of text and clear expression. • <u>Begins to analyse language and explore dramatic effects.</u> 	<ul style="list-style-type: none"> • <u>Relevant exploration of connections between this section and the whole text.</u> • Perceptive use of detail. • Increasingly detailed knowledge of relevant contextual factors. 	Band 3 11-15
<ul style="list-style-type: none"> • <u>Sophisticated analysis of the section's form and language.</u> • Well-structured argument featuring fluent vocabulary and developed discussion. 	<ul style="list-style-type: none"> • <u>Confident exploration of links between this section and the rest of the text.</u> • Detailed knowledge of contextual importance. • Insight and originality. 	Band 4 16-20

The Country Wife

Question 3

What does Wycherley's presentation of Alithea tell an audience about seventeenth century attitudes to marriage?

Use Alithea's conversation with Lucy at the start of Act IV Scene I as the starting point for your answer.

Focus

Presentation of Alithea, whole text.

Key words

What does Wycherley's presentation tell an audience, seventeenth century attitudes to marriage.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> Simple narrative or general plot description, <u>possibly with slant on Alithea</u>. Poor expression. Little grasp of language and style. 	<ul style="list-style-type: none"> <u>Limited engagement with Wycherley's presentation</u>. Assertion. Very basic, or thin, character sketch. 	Band 1 1-6
<ul style="list-style-type: none"> Basic or accurate knowledge of play, though remains at the surface of the text. Adequate expression. Some simple awareness of language and structure. 	<ul style="list-style-type: none"> Some awareness of character's importance. Selects some relevant points of interest. <u>May produce methodical character sketch</u>. 	Band 2 7-10
<ul style="list-style-type: none"> Relevant, well-structured answer which addresses all key words. Clear, well-expressed argument featuring some stylistic analysis. 	<ul style="list-style-type: none"> Explores presentation of character through well-chosen textual detail. <u>Engages with Wycherley's attitudes and intentions</u>. 	Band 3 11-15
<ul style="list-style-type: none"> Confident exploration, displaying insight and overview. Impressive critical vocabulary and consistently fluent expression. 	<ul style="list-style-type: none"> Close reading of text enables candidate to <u>analyse Wycherley's presentation of character and explore attitudes to marriage</u>. Mastery of relevant textual detail. 	Band 4 16-20

Question 4

Remind yourself of the section of Act V, Scene IV which begins with the entry of Horner and Mrs Pinchwife at line 200 and ends at line 433.

In what ways does this section form an appropriate ending to *The Country Wife*?

Focus

Last 230 lines/ whole text.

Key words

In what ways, form an appropriate ending.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> • Narrative or paraphrase. • Weak expression. • Pays little or no attention to language or style. 	<ul style="list-style-type: none"> • Very limited awareness of how the text might reflect <u>Wycherley's attitudes</u>. • Difficulty engaging with the question. 	Band 1 1-6
<ul style="list-style-type: none"> • Account-based but some implicit relevance. • Adequate expression. • General response to surface features. 	<ul style="list-style-type: none"> • May establish some obvious <u>features which connect to the rest of the play</u>. • Some simple comments on <u>Wycherley's themes or ideas</u>. 	Band 2 7-10
<ul style="list-style-type: none"> • Secure grasp of question. • Relevant argument supported by well-chosen detail. • Controlled and accurate expression. 	<ul style="list-style-type: none"> • Detailed knowledge of relevant contextual factors enables candidate to <u>explore links to rest of the play</u>. 	Band 3 11-15
<ul style="list-style-type: none"> • Confident exploration of text. • Sophisticated analysis of language and style. • Cogent, well-structured argument. 	<ul style="list-style-type: none"> • Mastery of detail enables candidate to make illuminating and original connections between ending and whole text. • <u>Confident analysis of Wycherley's conclusion</u>. 	Band 4 16-20

The Rivals**Question 5**

Remind yourself of the section of Act V Scene III which begins with the entrance of Sir Anthony, David, Mrs Malaprop, Lydia and Julia at line 163 and ends at line 290.

In what ways does this section form an appropriate ending to *The Rivals*?

Focus

Last 127 lines/ whole text

Key words

In what ways, form an appropriate ending.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> Simple narrative or paraphrase. Weak expression. Little or no engagement with language features. 	<ul style="list-style-type: none"> Very little awareness. Struggles to engage with keywords. 	Band 1 1-6
<ul style="list-style-type: none"> Straightforward response. Some implicit relevance and basic grasp. Tends to remain at the surface of the text. Adequate expression. 	<ul style="list-style-type: none"> Some simple but appropriate <u>connections between the scene and the whole play context.</u> Some basic comment on how <u>Sheridan ends the play.</u> 	Band 2 7-10
<ul style="list-style-type: none"> Relevant answer based on secure textual knowledge. Clear expression and coherent argument. Some analysis of selected details. 	<ul style="list-style-type: none"> Addresses keywords. Explores a range of ideas, linking scene to whole text. <u>Comments on the ways Sheridan achieves a conclusion to the play.</u> 	Band 3 11-15
<ul style="list-style-type: none"> <u>Confident exploration of the section.</u> Fluent, telling vocabulary is a feature of structured and sustained response. Mastery of appropriate detail. 	<ul style="list-style-type: none"> <u>Perceptive and original exploration.</u> Candidate develops a sophisticated and illuminating reading which <u>explores links between closing section and whole text.</u> 	Band 4 16-20

Question 6

When first performed, *The Rivals* received a hostile reception because, although some scenes featured the sentimental and romantic language popular with eighteenth century audiences, Sheridan used exaggeratedly contrasting language elsewhere in the play.

Explore Sheridan's purposes in his use of different kinds of language in *The Rivals*.

Focus

Sheridan's language; whole text.

Key words

Explore, Sheridan's purposes, different kinds of language (sentimental and romantic, exaggeratedly contrasting).

AOs 1-3	AO5i	
<ul style="list-style-type: none"> • <u>Simple character descriptions</u> or narrative. • Weak expression. • No awareness of stylistic features. 	<ul style="list-style-type: none"> • Very limited awareness. • Cannot engage with keywords. 	Band 1 1-6
<ul style="list-style-type: none"> • Accurate response with some implicit relevance. • Some <u>basic awareness of Sheridan's technique</u> in his use of different sorts of language. • Adequate expression. 	<ul style="list-style-type: none"> • <u>Basic grasp of contrasts in language.</u> • Aware of obvious and appropriate features. • Simple examples show a basic awareness. 	Band 2 7-10
<ul style="list-style-type: none"> • Balanced and relevant answer with clear, coherent expression. • Secure textual knowledge enables candidate to analyse the play's range of language. 	<ul style="list-style-type: none"> • <u>Explore Sheridan's different uses of language and the effects he achieves</u>, via a range of relevant, well-chosen examples. 	Band 3 11-15
<ul style="list-style-type: none"> • Confident exploration of the question, addressing keywords with assurance. • Sophisticated expression and analysis. 	<ul style="list-style-type: none"> • Illuminating and original response, displaying insight; <u>mastery of Sheridan's technique and use of different kinds of language.</u> 	Band 4 16-20

The Glass Menagerie

Question 7

Remind yourself of Tom’s short soliloquies at the beginning of Scenes 1, 3, 5 and 6 and at the end of Scene 7.

To what extent do you agree with the critic who claimed that “these are the most important speeches in the whole play”?

In your answer, you should **either** refer to **two** or **three** of the soliloquies in detail **or** range more widely across all five.

Focus

Tom’s soliloquies/ whole text.

Key words

To what extent do you agree, the most important speeches in the whole play.

AOs 1-3	AO4	
<ul style="list-style-type: none"> Simple narrative of soliloquies. Limited vocabulary. <u>Little or no awareness of Williams as playwright.</u> 	<ul style="list-style-type: none"> <u>Little or no engagement with critic’s claim.</u> Assertive personal response. 	Band 1 1-6
<ul style="list-style-type: none"> Accurate account of soliloquies with implicit relevance. Adequate expression. <u>Basic awareness of Williams’ technique.</u> 	<ul style="list-style-type: none"> Some <u>simple response to critic’s claim.</u> Some personal engagement. <u>Basic response to “to what extent?”.</u> 	Band 2 7-10
<ul style="list-style-type: none"> Coherent and relevant answer based on secure understanding of the text. <u>Analyses Williams’ use of the soliloquy as a dramatic device.</u> 	<ul style="list-style-type: none"> Addresses keywords and <u>evaluates critic’s claim</u> as part of a well-informed personal response. May suggest alternative speeches as “most important”. 	Band 3 11-15
<ul style="list-style-type: none"> Confident analysis, featuring close reading and well-developed argument. Fluent expression with telling vocabulary. 	<ul style="list-style-type: none"> Sophisticated, conceptual <u>exploration of the soliloquies which considers critic’s claim</u> and also offers independent, original response. 	Band 4 16-20

Question 8

How far do you agree with the theatre director who claimed that “Williams’ female characters are far more convincing than the male characters”?

Focus

Williams’ characterisation, whole text.

Key words

How far do you agree, female characters more convincing than males.

AOs 1-3	AO4	
<ul style="list-style-type: none"> • Narrative and paraphrase. • Weak expression. • Little or no awareness of genre. 	<ul style="list-style-type: none"> • Confused and limited response. • Assertive. 	Band 1 1-6
<ul style="list-style-type: none"> • Basic knowledge of text. • Answer has implicit relevance and adequate expression. • <u>Some awareness of how Williams presents men and women.</u> 	<ul style="list-style-type: none"> • Simple personal response. • <u>Addresses the given opinion</u> in accurate, but probably superficial, manner. 	Band 2 7-10
<ul style="list-style-type: none"> • Shaped and relevant answer based on secure knowledge of text. • <u>Analysis of Williams’ presentation of characters.</u> • Controlled and coherent expression. 	<ul style="list-style-type: none"> • <u>Considers the given view in detail</u> and has own informed personal response. • Balanced argument. 	Band 3 11-15
<ul style="list-style-type: none"> • Close reading with mastery of relevant textual detail. • Confident argument; fluent expression; <u>perceptive analysis of Williams’ characterisation and dramatic technique.</u> 	<ul style="list-style-type: none"> • A sophisticated personal response which <u>evaluates the given view with insight.</u> 	Band 4 16-20

Light Shining in Buckinghamshire

Question 9

A critic has written that “it is hard not to warm to these people: their sincerity and their belief in goodness”. With reference to **two** or **three** characters, show to what extent you agree with this view.

Focus

Critic’s opinion, two or three of Churchill’s characters.

Key words

To what extent do you agree, hard not to warm to these people, their sincerity and belief in goodness.

AOs 1-3	AO4	
<ul style="list-style-type: none"> • Narrative approach. • Little or no clear line of argument. • No attention to stylistic features. 	<ul style="list-style-type: none"> • Assertive personal response. • <u>Little or no engagement with critic’s viewpoint.</u> 	Band 1 1-6
<ul style="list-style-type: none"> • Generalised approach with some implicit relevance. • Adequate expression. • <u>Basic awareness of Churchill’s dramatic technique and characterisation.</u> 	<ul style="list-style-type: none"> • Straightforward response to keywords. • Simple personal engagement <u>taking some account of critic’s opinion.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • Relevant critical evaluation founded on secure textual knowledge. • Some <u>analysis of the presentation of the characters.</u> 	<ul style="list-style-type: none"> • <u>Thoughtful consideration of critic’s opinion</u>, addressing keywords. • Well-informed personal response enhances answer. 	Band 3 11-15
<ul style="list-style-type: none"> • Perceptive and well-argued answer featuring <u>sophisticated analysis of Churchill’s characterisation and dramatic technique.</u> • Fluent expression with wide vocabulary. 	<ul style="list-style-type: none"> • Confident exploration of critic’s idea. • Original and illuminating personal response is supported by well-chosen textual detail. 	Band 4 16-20

Question 10

Remind yourself of the scene “The Putney Debates” (Pages 23-34 in the Nick Hern Books edition).
How far do you agree with the view that “this is the political heart of the play”?

Focus

The Putney Debates/ whole text, opinion expressed.

Key words

How far do you agree, political heart of the play.

AOs 1-3	AO4	
<ul style="list-style-type: none"> • Narrative account or paraphrase. • Poor expression. • Little or no attention to stylistic features. 	<ul style="list-style-type: none"> • <u>Little or no discussion of stated opinion.</u> • Assertive personal response. 	Band 1 1-6
<ul style="list-style-type: none"> • Accurate account of the scene with some implicit relevance. • Adequate expression. • <u>Basic grasp of Churchill’s dramatic technique.</u> 	<ul style="list-style-type: none"> • Straightforward response to key words. • <u>Acknowledges opinion and constructs a simple debate.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • <u>Relevant critical evaluation of the scene in relation to the whole text, analysing form and language.</u> • Clear, well-developed line of argument. 	<ul style="list-style-type: none"> • <u>Considers opinion as part of coherent, structured discussion;</u> • Well-informed personal response which addresses all key words. 	Band 3 11-15
<ul style="list-style-type: none"> • <u>Confident analysis of the scene in relation to the whole text.</u> • Sophisticated expression with wide critical vocabulary. 	<ul style="list-style-type: none"> • <u>Confident exploration of the opinion;</u> a persuasively argued response. • Addresses keywords with assurance. 	Band 4 16-20

Arcadia**Question 11**

To what extent do you share the view that, in *Arcadia*, “Stoppard presents the early nineteenth century as an age of innocence and excitement, but the late twentieth century as a time of weary cynicism”?

Focus

Whole text, critic’s suggestion

Key words

To what extent do you share the view, an age of innocence and excitement, a time of weary cynicism.

AOs 1-3	AO4	
<ul style="list-style-type: none"> Simple description of the play or periods. Limited vocabulary. <u>Little or no awareness of Stoppard as playwright</u> 	<ul style="list-style-type: none"> <u>Little or no engagement with critic’s opinion.</u> Personal response is mere assertion. 	Band 1 1-6
<ul style="list-style-type: none"> Simple, contrasting period sketches with implicit relevance to the question. Adequate expression. <u>Basic grasp of Stoppard’s dramatic technique.</u> 	<ul style="list-style-type: none"> <u>May consider obvious examples of contrast and keywords</u> in the text. Simple, accurate personal response. 	Band 2 7-10
<ul style="list-style-type: none"> Coherent and relevant answer. Clear expression. <u>Analyses Stoppard’s presentation of the two eras.</u> 	<ul style="list-style-type: none"> <u>Considers critic’s view</u> as part of well-informed personal response. Balanced discussion with clear line of argument. 	Band 3 11-15
<ul style="list-style-type: none"> Confident analysis, featuring close reading and well-developed argument. Sophisticated expression with wide vocabulary. 	<ul style="list-style-type: none"> <u>Sophisticated exploration of the critic’s interpretation of Stoppard’s presentation of different eras.</u> Independent and original response. 	Band 4 16-20

Question 12

“Hannah is the character the audience admires most: the play’s real heroine.”

How far do you agree with this assessment of Stoppard’s presentation of Hannah Jarvis?

Focus

The presentation of Hannah.

Key words

Character the audience admires most, play’s real heroine, how far do you agree with this assessment.

AOs 1-3	AO4	
<ul style="list-style-type: none"> • Narrative account. • Little or no clear line of argument. • <u>Cannot engage with the idea of presentation.</u> 	<ul style="list-style-type: none"> • Assertive personal response. • Muddled; difficulty in engaging with the question. 	Band 1 1-6
<ul style="list-style-type: none"> • General account of character with some implicit relevance. • Adequate expression. • <u>Basic grasp of Stoppard’s dramatic technique.</u> 	<ul style="list-style-type: none"> • Straightforward response to keywords. • Some simple personal response to <u>the way Hannah is presented.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • Shaped and relevant response with clear, coherent expression. • Secure knowledge of text and <u>analysis of Stoppard’s presentation of Hannah.</u> 	<ul style="list-style-type: none"> • Balanced, well-argued answer which <u>considers the given assessment of the character.</u> • Thoughtful personal response. 	Band 3 11-15
<ul style="list-style-type: none"> • <u>Confident exploration of the presentation of Hannah.</u> • Sophisticated expression. 	<ul style="list-style-type: none"> • Original and well-informed personal response which makes persuasive use of textual detail in its <u>consideration of the given assessment.</u> 	Band 4 16-20

The Wife of Bath's Prologue

Question 13

In *The General Prologue To The Canterbury Tales*, Chaucer tells us that the Wife of Bath was sometimes “so wrooth...that she was out of alle charitee”.

Explore the ways he presents this angry, unkind aspect of her character in *The Wife of Bath's Prologue*.

Focus

Whole text.

Key words

Wrooth, out of alle charitee, explore the ways, presents this angry, unkind aspect of her character.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> Paraphrase or narrative. Little or no obvious line of argument. <u>Little or no awareness of Chaucer as author.</u> 	<ul style="list-style-type: none"> Difficulty engaging with keywords. Much assertion. 	Band 1 1-6
<ul style="list-style-type: none"> Accurate, though generalised, account but no real analysis. Adequate expression. <u>Basic grasp of Chaucer's poetic technique.</u> 	<ul style="list-style-type: none"> <u>Some basic ideas about this aspect of the Wife's character</u>; simple points within the given context. 	Band 2 7-10
<ul style="list-style-type: none"> Relevant answer displaying secure understanding of the text. Clear <u>expression</u>. <u>Analyses Chaucer's poetic technique.</u> 	<ul style="list-style-type: none"> <u>Focused on “so wrooth...out of alle charitee.”</u> Addresses keywords in a well-informed manner. <u>The GP's context used to good effect.</u> 	Band 3 11-15
<ul style="list-style-type: none"> Sophisticated analysis founded on mastery of text. Cogent argument with mature expression. 	<ul style="list-style-type: none"> A confident exploration of the <u>presentation of the Wife and her angry, unkind side, within the given context.</u> 	Band 4 16-20

Question 14

What is the importance of the Wife of Bath's first three husbands in the context of the whole of *The Wife of Bath's Prologue*?

Use the ways the husbands are presented in lines 194-223 as the starting point for your answer.

Focus

Lines 194-223/ whole text.

Key words

What is the importance, Wife of Bath's first three husbands, context of whole Prologue.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> Paraphrase of passage, description of husbands. Unassimilated notes. Poor expression. 	<ul style="list-style-type: none"> Struggles to engage. Assertion. 	Band 1 1-6
<ul style="list-style-type: none"> General but accurate response with implicit relevance. Adequate expression. <u>Some awareness of Chaucer's technique.</u> 	<ul style="list-style-type: none"> Basic grasp of husbands' importance. May make <u>simple connections with other parts of the Prologue.</u> 	Band 2 7-10
<ul style="list-style-type: none"> Clear understanding of text and question. Controlled expression and coherent argument. <u>Analyses detail of husbands' presentation from the passage.</u> 	<ul style="list-style-type: none"> Secure knowledge enables candidate firmly to <u>place presentation of husbands in context of whole prologue.</u> Relevant connections made. 	Band 3 11-15
<ul style="list-style-type: none"> Conceptual exploration using relevant critical vocabulary. <u>Sophisticated analysis of Chaucer's techniques.</u> 	<ul style="list-style-type: none"> Confident analysis of <u>the husbands' importance within an overview of the whole Prologue.</u> 	Band 4 16-20

Three Victorian Poets

Question 15

Remind yourself of ‘The Cry Of The Children’ (pages 78-82).

Explore the ways that Elizabeth Barrett Browning presents the effects of nineteenth century industrialisation in this poem.

Focus

The Cry Of The Children.

Key words

Explore the ways, Elizabeth Barrett Browning presents, effects of industrialisation.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> Narrative approach or paraphrase of the poem. Poor expression. <u>Little or no awareness of poetic technique.</u> 	<ul style="list-style-type: none"> Assertion. Struggles to engage with the question. Little understanding of context. 	Band 1 1-6
<ul style="list-style-type: none"> Basic grasp of <u>the poem.</u> General approach but mainly accurate. Adequate expression. 	<ul style="list-style-type: none"> Simple engagement with <u>the ideas presented in the poem.</u> Basic grasp of <u>the way the context of industrialisation is reflected</u> 	Band 2 7-10
<ul style="list-style-type: none"> Relevant answer displaying <u>secure understanding of the poem.</u> Clear expression. Analyses poetic technique. 	<ul style="list-style-type: none"> <u>Explores the connections between the poem’s presentation and the context of growing industrialisation in the nineteenth century.</u> 	Band 3 11-15
<ul style="list-style-type: none"> Sophisticated, well-written analysis of the poem. Mastery of form, structure and language. 	<ul style="list-style-type: none"> Confident and perceptive exploration of <u>the ways this poem presents the effects of industrialisation.</u> 	Band 4 16-20

Question 16

Explore the ways Victorian attitudes to love and romance are reflected in this anthology.

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

Focus

Two or three poems/ whole selection, love and romance.

Key words

Explore the ways these poems reflect, Victorian attitudes to love and romance.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> • Narrative or paraphrase of poems. • Poor expression. • <u>Little or no awareness of poetic techniques.</u> 	<ul style="list-style-type: none"> • <u>Possibly inappropriate choice of poems.</u> • Assertion and irrelevance. 	Band 1 1-6
<ul style="list-style-type: none"> • <u>Basic grasp of chosen poems.</u> • Straightforward accounts with some awareness of stylistic features. 	<ul style="list-style-type: none"> • Makes some use of keywords. • <u>Poems chosen are appropriate.</u> • <u>Simple comments on “love and romance”.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • Coherent and organised response which <u>analyses the style of the selected poems.</u> • Controlled expression with appropriate use of technical terms. 	<ul style="list-style-type: none"> • Addresses keywords and is <u>able to explore the Victorian attitudes which poems present.</u> 	Band 3 11-15
<ul style="list-style-type: none"> • <u>Confident and perceptive analysis of the chosen poems.</u> • Well-structured response with sophisticated expression. 	<ul style="list-style-type: none"> • Conceptual exploration which offers <u>illuminating and original views of Victorian attitudes to love and romance.</u> 	Band 4 16-20

A Choice of Christina Rossetti's Verse

Question 17

Remind yourself of the five poems Rossetti published in the popular periodicals *The Athenaeum* and *Macmillan's Magazine*: 'Death's Chill Between', 'Heart's Chill Between', 'Consider', 'A Smile and a Sigh' and "They Desire a Better Country".

What is the importance of this group of poems in the context of the whole of this selection?

Focus

Five poems for periodicals/ whole text.

Key words

What is the importance, context of the whole selection.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> • <u>Simple paraphrase of the poems.</u> • Limited vocabulary. • Struggles to identify stylistic features. 	<ul style="list-style-type: none"> • Struggling to place these poems in context. • Assertive. 	Band 1 1-6
<ul style="list-style-type: none"> • Treatment of the poems may be general but usually accurate. • Adequate expression. • <u>Some awareness of Rossetti's technique.</u> 	<ul style="list-style-type: none"> • Makes some <u>basic connections between these poems and the rest of Rossetti's poetry.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • These five poems, analysed within shaped and coherent response. • <u>Secure knowledge and understanding of Rossetti's poetry.</u> 	<ul style="list-style-type: none"> • Purposeful exploration of <u>poems in whole collection context.</u> • <u>Thoughtfully reasoned argument</u> and well-informed personal response. 	Band 3 11-15
<ul style="list-style-type: none"> • <u>Confident exploration of Rossetti's poetic technique.</u> • Sophisticated expression and cogent argument. 	<ul style="list-style-type: none"> • Overview and insight enable candidate to offer illuminating and original suggestions concerning the importance of these poems within the context of the whole. • Detailed knowledge. 	Band 4 16-20

Question 18

Explore the ways that Christina Rossetti presents her inner conflicts in her poetry.

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

Focus

Inner conflicts, **two** or **three** poems/ range more widely.

Key words

Explore the ways Rossetti presents, her inner conflicts.

AOs 1-3	AO5i	
<ul style="list-style-type: none"> • Narrative or paraphrase. • Weak expression. • <u>Struggles to engage with “ways”.</u> 	<ul style="list-style-type: none"> • Little awareness of the connections between the poems and their context. • May make <u>inappropriate selections.</u> 	Band 1 1-6
<ul style="list-style-type: none"> • Basic grasp of poems. • Answer has at least implicit relevance. • <u>Some awareness of how Rossetti’s language shapes meaning.</u> 	<ul style="list-style-type: none"> • Simple, accurate personal response to the poems; makes basic comments <u>on the ways inner conflicts are presented in the poems.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • Well-structured and engaged response with clear expression. • <u>Analyses Rossetti’s poetic technique.</u> 	<ul style="list-style-type: none"> • Secure understanding of <u>how the inner conflicts are presented</u> through the poems. • May consider <u>a variety of Rossetti’s approaches.</u> 	Band 3 11-15
<ul style="list-style-type: none"> • Original and sophisticated response based on <u>close reading of Rossetti’s poetry.</u> • Wide critical vocabulary and cogent argument. 	<ul style="list-style-type: none"> • Confident exploration of <u>the ways Rossetti presents her inner conflicts.</u> • Insight. 	Band 4 16-20

The Whitsun Weddings

Question 19

When invited to select his own favourite poem for an anthology, Larkin chose ‘MCMXIV’ because “it is typical of the kind of poem I write”.

To what extent do you agree that ‘MCMXIV’(page 28) is typical of the poems in *The Whitsun Weddings*?

Focus

‘MCMXIV’/ whole text.

Key words

To what extent do you agree, typical of the poems in *The Whitsun Weddings*.

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative or paraphrase of the poem. Weak expression <u>Little or no grasp of Larkin’s style.</u> 	<ul style="list-style-type: none"> Struggles to engage with keywords. Assertion. <u>Inappropriate selections when attempting to establish whole text connections.</u> 	Band 1 1-6
<ul style="list-style-type: none"> Straightforward, accurate response at the surface of the poem. Adequate expression. <u>Basic awareness of Larkin’s style.</u> 	<ul style="list-style-type: none"> Simple response to keywords. <u>Obvious connections to other poems, debate not fully developed.</u> 	Band 2 7-10
<ul style="list-style-type: none"> Shaped and relevant answer founded on secure knowledge of the poetry. Clear expression, <u>analyses Larkin’s style.</u> 	<ul style="list-style-type: none"> Well-informed personal response. <u>Balanced consideration of typical, opinion, addresses “to what extent”, may suggest alternatives.</u> 	Band 3 11-15
<ul style="list-style-type: none"> <u>Sophisticated analysis of Larkin’s style and presentation of himself.</u> Mastery of text; fluent expression with wide vocabulary. 	<ul style="list-style-type: none"> Overview of <i>The Whitsun Weddings</i> enables candidate to <u>explore MCMXIV within context of whole.</u> <u>Confidence and insight.</u> 	Band 4 16-20

Question 20

How far do you agree with the view that “Larkin views advertising and consumerism with disapproval”? In your answer, you should **either** refer to **two** or **three** poems in detail **or** range more widely through the whole collection.

Focus

Advertising and consumerism/ whole text.

Key words

How far do you agree, Larkin views advertising and consumerism with disapproval.

AOs 1-3	AO4	
<ul style="list-style-type: none"> • <u>Paraphrase of chosen poems.</u> • Weak expression. • Little or no reference to language and style. 	<ul style="list-style-type: none"> • <u>Struggling to engage with how attitudes to advertising and consumerism are presented in the book.</u> 	Band 1 1-6
<ul style="list-style-type: none"> • Basic textual knowledge. • Adequate expression. • <u>Some superficial awareness of Larkin’s style.</u> 	<ul style="list-style-type: none"> • Simple response to “how far”; <u>some obvious examples from a range of poems.</u> • <u>Basic, accurate.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • Shaped argument; <u>analysis of chosen poems.</u> • Secure understanding. • Clear and coherent answer. 	<ul style="list-style-type: none"> • Well-informed personal response. • <u>Establishes alternatives via a range of relevant poems.</u> • Addresses “how far”. 	Band 3 11-15
<ul style="list-style-type: none"> • <u>Confident analysis of the poetry.</u> • Cogent argument featuring wide vocabulary. • Sophisticated and mature. 	<ul style="list-style-type: none"> • <u>Thoughtful exploration of Larkin’s attitude to advertising and consumerism.</u> • Insight and originality. 	Band 4 16-20

Safe As Houses**Question 21**

An early review claimed that this is “a disturbing and disconcerting book”.

Is this a fair assessment of *Safe As Houses*?

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

Focus

Whole text/ 2 or 3 poems.

Key words

A disturbing and disconcerting book, is this a fair assessment.

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative or paraphrase of the poems. Weak expression. Few or no stylistic features identified. 	<ul style="list-style-type: none"> <u>Struggles to engage with “disturbing and disconcerting”.</u> Assertion. 	Band 1 1-6
<ul style="list-style-type: none"> Accounts of poems with some implicit relevance. Adequate expression. <u>Basic grasp of Fanthorpe’s poetic technique.</u> 	<ul style="list-style-type: none"> Simple evaluation of “<u>disturbing and disconcerting</u>”. Aware of obvious contrasts. Begins to develop a debate. 	Band 2 7-10
<ul style="list-style-type: none"> Shaped and relevant exploration, founded on secure understanding of Fanthorpe’s poems. Analyses language and style. 	<ul style="list-style-type: none"> Detailed, balanced consideration of “<u>disturbing and disconcerting</u>”. Argument is supported by a range of <u>examples drawn from the poems.</u> 	Band 3 11-15
<ul style="list-style-type: none"> Confident exploration featuring perceptive analysis and well-structured argument. Sophisticated expression. 	<ul style="list-style-type: none"> Masterly consideration of “<u>disturbing and disconcerting</u>” featuring original response and <u>overview of <i>Safe As Houses</i>.</u> 	Band 4 16-20

Question 22

To what extent do you agree with the critic who wrote that “the poems in which Fanthorpe re-invents great writers and their works are the most amusing in the collection”?

You may wish to use either ‘He refuses to read his public’s favourite poem’ or ‘What, in our house?’ as the starting point for your answer.

Focus

Whole text.

Key words

To what extent do you agree, Fanthorpe re-invents great writers and their works, most amusing in the collection.

AOs 1-3	AO4	
<ul style="list-style-type: none"> • Narrative or paraphrase of chosen poems. • Weak expression. • <u>Little or no awareness of Fanthorpe’s style.</u> 	<ul style="list-style-type: none"> • <u>Struggles to engage with opinion</u> expressed in keywords. • Mere assertion. 	Band 1 1-6
<ul style="list-style-type: none"> • Accounts of poems with some implicit relevance. • Adequate expression. • <u>Some awareness of Fanthorpe’s style.</u> 	<ul style="list-style-type: none"> • Superficial response to keywords. • Aware of basic contrasts and comparisons: makes simple comments on the chosen poems. 	Band 2 7-10
<ul style="list-style-type: none"> • Well organised exploration of the poetry. • Relevant response featuring secure textual understanding and clear expression. 	<ul style="list-style-type: none"> • Balanced consideration of the opinion: <u>explores relevant poems</u> and suggests alternatives as part of balanced argument. 	Band 3 11-15
<ul style="list-style-type: none"> • Confident and original exploration of the poetry. • Sophisticated analysis of style. • Cogent argument and mature expression. 	<ul style="list-style-type: none"> • Insight and overview enable candidate to make <u>illuminating observations on the ways these poems re-invent writers and literature.</u> • Originality. 	Band 4 16-20

Mean Time**Question 23**

A critic has called Duffy “a ventriloquist poet who speaks in a variety of voices”.

To what extent does this claim apply to the poems in *Mean Time*?

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

Focus

Two or **three** poems/ range more widely, opinion expressed.

Key words

Ventriloquist poet, speaks in a variety of voices, to what extent does this claim apply.

AOs 1-3	AO4	
<ul style="list-style-type: none"> Narrative or paraphrase. Poor expression. <u>Little or no awareness of Duffy’s poetic technique.</u> 	<ul style="list-style-type: none"> Struggles to engage with keywords. Assertion. 	Band 1 1-6
<ul style="list-style-type: none"> <u>Sensible choice of poems, displaying basic engagement with the question.</u> Adequate expression. <u>Some awareness of Duffy’s style.</u> 	<ul style="list-style-type: none"> <u>Understands opinion and states a simple personal response.</u> May offer some obviously contrasting examples. 	Band 2 7-10
<ul style="list-style-type: none"> Shaped and coherent response. <u>Secure knowledge of <i>Mean Time</i>; thoughtful analysis of Duffy’s technique.</u> 	<ul style="list-style-type: none"> <u>Balanced consideration of opinion, offering both support and alternatives.</u> Well-informed, personal response. 	Band 3 11-15
<ul style="list-style-type: none"> <u>Confident, sophisticated analysis of the poetry.</u> Well-structured argument displaying insight and overview. 	<ul style="list-style-type: none"> Mature and perceptive response to opinion. <u>Overview of <i>Mean Time</i> enables candidate to reach well-informed, independent conclusion.</u> 	Band 4 16-20

Question 24

Remind yourself of the poem ‘Beachcomber’ (page 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

“Beachcomber” / whole text.

Key words

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

AOs 1-3	AO4	
<ul style="list-style-type: none"> • Simple narrative of the poem. • Weak expression. • <u>Little or no awareness of Duffy as poet.</u> 	<ul style="list-style-type: none"> • Assertive response <u>gives little consideration to “appropriate”.</u> 	Band 1 1-6
<ul style="list-style-type: none"> • <u>Accurate account at the surface of the poem.</u> • Implicit relevance. • Adequate expression and basic awareness of style. 	<ul style="list-style-type: none"> • Simple personal response. • May make <u>simple or obvious connections with the rest of <i>Mean Time</i>.</u> 	Band 2 7-10
<ul style="list-style-type: none"> • <u>Well-organised exploration of this poem.</u> • Secure textual knowledge. • Clear expression and line of argument. 	<ul style="list-style-type: none"> • Well-informed response which <u>considers the opinion</u> and offers own ideas. • <u>Thoughtful links to the rest of <i>Mean Time</i>.</u> 	Band 3 11-15
<ul style="list-style-type: none"> • <u>Confident, sophisticated analysis of this poem.</u> • Well-structured argument displaying insight and overview. 	<ul style="list-style-type: none"> • <u>Illuminating consideration of the opinion, making perceptive connections with the rest of <i>Mean Time</i>.</u> • Insight and originality. 	Band 4 16-20