



General Certificate of Education

English Literature 5741 *Specification A*

LTA3 Texts in Context

Mark Scheme

2006 examination – January series

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

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

LTA3: 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 targeted in the proportions set out in the specification.

How to use the Grids and the marking scheme

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

MARKING GRID FOR AS ENGLISH LITERATURE 5741

	A01	A02i	A03
	Candidates should be able to communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate written expression	Candidates should be able to respond with knowledge and understanding to literary texts of different types and periods	Candidates should be able to show detailed understanding of the ways in which choices of form, structure and language shape meanings
Band 4 16 – 20	<ul style="list-style-type: none"> technically accurate, mature style fluent use of an apt and varied vocabulary a cogent, well-structured argument accurate use of an appropriate, extensive critical vocabulary 	<ul style="list-style-type: none"> relevant and well-informed knowledge of text appreciable skills of analysis and synthesis range of ideas supported by close reading crucial aspects of a question clearly identified developed, sustained discussion some conceptual grasp 	<ul style="list-style-type: none"> analysis of the ways in which different kinds of form, structure and language shape meanings
Band 3 11 – 15	<ul style="list-style-type: none"> well-controlled and technically accurate expression varied and appropriate vocabulary used effectively critical vocabulary deployed accurately clear, developing line of argument supported by appropriate detailed reference to the text 	<ul style="list-style-type: none"> competent and increasingly detailed understanding of text a clear understanding of the question set increasing ability to evaluate and consider issues critically argument is supported by detailed reference to the text received ideas are satisfactorily assimilated and enhance the response to the text understands genre differences and characteristics 	<ul style="list-style-type: none"> recognition of and commentary on the features, form, structure and language which shape meaning detailed understanding of a writer's techniques and the impact of these on meaning
Band 2 7 – 10	<ul style="list-style-type: none"> some inaccuracies in written expression vocabulary sufficient to express less complicated ideas some basic critical vocabulary points supported by general reference to text 	<ul style="list-style-type: none"> general knowledge of text some engagement with text some key issues raised by question identified and understood appropriate but generalised evidence to support points some assimilation of received ideas aware of genre characteristics and differences 	<ul style="list-style-type: none"> some awareness of the importance of form, structure and language to the shaping of meaning awareness of implicit meanings and attitudes some general awareness of a writer's techniques and the impact of these on meaning
Band 1 0 – 6	<ul style="list-style-type: none"> frequent lapses in spelling, punctuation, grammar, sentence construction limited vocabulary hinders expression technical terms often misunderstood unclear lines of argument and/or poor deployment of knowledge/evidence 	<ul style="list-style-type: none"> simple narration, description of plot simple assertion unsupported/unconnected comments frequent irrelevance unassimilated ideas 	<ul style="list-style-type: none"> few (if any) form, structure or language features identified very limited (if any) discussion of how language shapes meaning

	A04	AO5i
	Candidates should be able to articulate informed independent opinions and judgements, showing understanding of different interpretations of literary texts by different readers	Candidates should be able to show understanding of the contexts in which literary texts are written and understood and evaluate the significance of cultural, historical and other contextual influences on literary texts and study
Band 4 16 – 20	<ul style="list-style-type: none"> • grasp of the significance of differing critical positions • confident judgement of text based upon an informed consideration of various possibilities 	<ul style="list-style-type: none"> • detailed knowledge of relevant contextual factors with assessment of their importance • specific, detailed and illuminating connections between text and context
Band 3 11 - 15	<ul style="list-style-type: none"> • clear understanding of differing critical positions • prepared to explore other ways of studying a text • coherent, informed individual response to text, based on an understanding of appropriate detail 	<ul style="list-style-type: none"> • increasingly detailed knowledge of relevant contextual factors or influences • detailed connections between text and context
Band 2 7 - 10	<ul style="list-style-type: none"> • reasonable understanding of appropriate, differing critical positions which may be summarised rather than explored • aware that texts may be interpreted in more than one way • some evidence of an individual response supported by general reference to the text, but not always balanced or consistent 	<ul style="list-style-type: none"> • an awareness of the importance of contextual factors in shaping literary works or responses to them • some specific and appropriate connections between text and context • identifies and comments on points of interest in relation to social and cultural context
Band 1 0 - 6	<ul style="list-style-type: none"> • little (if any) understanding of different interpretive approaches • little personal response based upon slender or misinterpreted evidence or insensitive reading of other opinions or text • narrow range of meaning asserted 	<ul style="list-style-type: none"> • very limited awareness of the significance of relevant contextual factors on literary works and/or responses to them

Section A**'Tis Pity She's a Whore – John Ford****Question 1**

Servants, such as nurses or tutoresses, who adopt a maternal role are common characters in the drama of this period.

Explore Ford's purposes in his presentation of Putana.

Focus

Presentation of Putana, whole text

Key Words

Explore Ford's purposes, presentation of Putana, a maternal role

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

'Tis Pity She's a Whore – John Ford

Question 2

Remind yourself of Act III Scenes v and vii, from “Now if the doctor keep his word...” to “Then you may kiss your fill, and bed her too.” And from “ 'Tis early night as yet...” to “O my master, my master, my master!”

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

In your answer, you should consider:

- the presentation of Grimaldi, Bergetto and Richardetto
- the dramatic effects Ford creates
- the ways in which a seventeenth century audience might have responded to these scenes.

Focus

Act III Scenes v and vii / whole text

Key Words

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

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

The School for Scandal – Richard Brinsley Sheridan

Question 3

Sheridan entitled an early draft of this play “The Slanderers”.

Explore the ways that slander is presented in *The School for Scandal*.

Focus

Presentation of slander, whole text

Key Words

Explore the ways, slander is presented

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

The School for Scandal – Richard Brinsley Sheridan

Question 4

Remind yourself of Act I Scene ii, which begins “When an old bachelor marries a young wife...” and ends “...the crime carries its punishment along with it.”

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

In your answer, you should consider

- the presentation of the relationship between Sir Peter and Lady Teazle
- the dramatic effects Sheridan creates
- what the scene tells an audience about eighteenth century attitudes to marriage.

Focus

Act I Scene ii / whole text

Key Words

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

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

A Woman of No Importance – Oscar Wilde

Question 5

Wilde once wrote “Civilized society feels instinctively that manners are of more importance than morals”.

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

Focus

Manners and morals; whole text

Key Words

Explore the ways that Wilde presents, civilized society, manners of more importance than morals

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

A Woman of No Importance – Oscar Wilde

Question 6

Remind yourself of the ending of Act II, from the stage direction “*Sound of violin heard from music-room*” at line 520.

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

In your answer, you should consider:

- Wilde’s presentation of Lord Illingworth and Mrs Arbuthnot
- the dramatic effects Wilde creates
- the ways late nineteenth century social issues are presented in this section.

Focus

Act II line 520 - end / whole text

Key Words

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

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

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

A critic has written that “Miller’s plays show us that happiness can only be achieved by making moral compromises”.

To what extent does this claim apply to *All My Sons*?

Focus

Given view / whole text

Key Words

To what extent does this claim apply, happiness can only be achieved by making moral compromises

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

All My Sons – Arthur Miller

Question 8

Remind yourself of the play's opening, as far as the exit of Bert on page 98 of the Penguin Classics edition.

How far do you agree with the view that, in terms of subject matter and style, this section forms an effective introduction to the play?

Focus

Opening section / whole text, opinion expressed

Key Words

How far do you agree, subject matter and style, effective introduction

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

Comedians – Trevor Griffiths**Question 9**

A leading theatre critic has categorised many late twentieth century plays as “the drama of refusal”.

To what extent does this description apply to *Comedians*?

Focus

Critic’s opinion / whole text

Key Words

To what extent does this description apply, the drama of refusal

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

Comedians – Trevor Griffiths

Question 10

“Of all those who betray Waters, McBrain is the one the audience despises the most.”

How far do you agree with this claim?

Use McBrain’s act on pages 46 – 48 of the Faber edition, from “MCBRAIN *on*, carrying a hand-mic...” to “...MCBRAIN *breaks, disappears*”, as the starting point for your answer.

Focus

Given claim, presentation of McBrain

Key Words

How far do you agree, those who betray Waters, the one the audience despises the most

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

Making History – Brian Friel**Question 11**

An Irish poet has described Friel's drama as "preoccupied with the conflict between the public and private selves".

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

Focus

Poet's claim / whole text

Key Words

To what extent does this assessment apply, preoccupied with the conflict between the public and private selves

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

Making History – Brian Friel

Question 12

Remind yourself of the beginning of Act 2 Scene 2, as far as the stage direction “LOMBARD *assesses the situation instantly...*” (pages 54 – 60 in the Faber edition).

How far do you agree with the view that “by this point in the play, O’Neill is merely a comical drunk”?

Focus

Given section / presentation of O’Neill

Key Words

This point in the play, merely a comical drunk, how far do you agree

AO1 - 3	AO4	
Narrative account. Little or no clear line of argument. <u>Cannot engage with the idea of O’Neill’s changing character.</u>	Assertive personal response. Muddled; difficulty in engaging with the question.	Band 1 0-6
General account of the section with some implicit relevance. Adequate expression. <u>Basic grasp of Friel’s dramatic technique.</u>	Straightforward response to keywords. Some simple personal response to <u>the way O’Neill is presented here.</u>	Band 2 7-10
Shaped and relevant response with clear, coherent expression. Secure knowledge of section and <u>analysis of Friel’s presentation of O’Neill.</u>	Balanced, well-argued answer which <u>considers the given assessment of the state of O’Neill.</u> Thoughtful personal response.	Band 3 11-15
<u>Confident exploration of the section and the presentation of O’Neill.</u> Sophisticated expression.	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

Doctor Faustus – Christopher Marlowe**Question 13**

Explore the ways that Marlowe presents sixteenth century attitudes to magic in *Doctor Faustus*.

Focus

Whole play / attitudes to magic

Key Words

Explore the ways, Marlowe presents, attitudes to magic, sixteenth century

AO1 – 3	AO5i	
Basic narrative or paraphrase. Assertion or irrelevance. Weak expression. Little or no awareness of genre.	<u>Limited contextual awareness, lack of engagement.</u> Muddled.	Band 1 0-6
Some engagement with the text and some implicit relevance to the question. Adequate expression. Some awareness of form and language.	<u>Basic grasp of ‘attitudes to magic’.</u> Some specific examples in support, though may be rather general in their treatment.	Band 2 7-10
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.	Relevant exploration of links between context and text. <u>Uses keywords as a springboard to detailed exploration</u> of the text.	Band 3 11-15
Sophisticated analysis and sustained, developed treatment. Fluent and mature expression. Some conceptual grasp.	<u>Illuminating and confident exploration of ways Marlowe presents magic.</u> Insight enables candidate to make illuminating links between text and context. Originality.	Band 4 16-20

Doctor Faustus – Christopher Marlowe

Question 14

Remind yourself of Scene 13 from “Ah gentlemen!” to the stage direction “*Exeunt with him*”.

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

In your answer, you should consider:

- the language used by Faustus
- the dramatic effects that Marlowe creates
- the use of sixteenth century ideas about damnation.

Focus

Scene 13 / whole play

Key Words

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

AO1 – 3	AO5i	
<u>Simple narrative of the scene sections.</u> Limited engagement or grasp of genre. Weak expression. Little or no grasp of language.	<u>Very limited awareness (or none at all) of how the scene might connect with the rest of the play.</u> Muddled.	Band 1 0-6
Adequate expression. Account-based but some implicit relevance. Some awareness of language features. Simple points relating to bullet points.	<u>Some basic connections between the scene and the rest of the text.</u> Some simple comment on appropriate points of interest.	Band 2 7-10
Shaped and coherent response. Secure knowledge of text and clear expression. <u>Begins to analyse language and explore the dramatic effects Marlowe creates in this scene.</u>	<u>Relevant exploration of connections between the scene and the whole text.</u> Perceptive use of detail. Increasingly detailed knowledge of relevant contextual factors.	Band 3 11-15
<u>Sophisticated analysis of the presentation of Faustus in Scene 13.</u> Well-structured exploration featuring fluent vocabulary and developed discussion.	<u>Confident exploration of links between the scene and the rest of the text.</u> Detailed knowledge of contextual importance. Insight and originality.	Band 4 16-20

The Glass Menagerie – Tennessee Williams

Question 15

To what extent do you agree with the director who claimed “The screen device is unnecessary: *The Glass Menagerie* would be a more effective piece of theatre without it”?

Focus

Williams’ screen device / whole text

Key Words

To what extent do you agree, the screen device is unnecessary, a more effective piece of theatre without it

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

The Glass Menagerie – Tennessee Williams

Question 16

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

Focus

Presentation of Laura / whole text

Key Words

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

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

The Miller's Prologue and Tale – Geoffrey Chaucer

Question 17

Explore the ways Chaucer uses fourteenth century ideas about the church and religion in *The Miller's Prologue and Tale*.

Focus

Whole text

Key Words

Explore the ways Chaucer presents fourteenth century ideas about the church and religion

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

The Miller's Prologue and Tale – Geoffrey Chaucer

Question 18

Remind yourself of lines 244 – 290 from “The moone, whan it was night, ful brighte shoon,” to “For Absolon may waille and singe ‘allas’ ”, in which Absolon makes his first visit to John and Alison’s house.

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

Focus

Lines 244 - 290 / whole text

Key Words

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

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

Selected Poems – The Brontës

Question 19

Branwell Brontë was described by a friend as “moody, moping...miserable”.

Explore the ways that this aspect of Branwell’s personality is reflected in his poetry.

In your answer, you should refer to **two** or **three** poems by Branwell Brontë.

Focus

Branwell Brontë / two or three poems

Key Words

Moody, moping...miserable, explore the ways, reflected in his poetry

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

Selected Poems – The Brontës

Question 20

Death was ever-present in the Brontës' lives: the four poets featured in this selection were dead before the age of forty; their mother and their two older sisters also died young.

Explore the ways that attitudes to death are presented in the Brontës' poetry.

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

Focus

Attitudes to death / two or three poems, whole collection

Key Words

Explore the ways, attitudes to death are presented

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

Selected Poems – Thomas Hardy

Question 21

Hardy once wrote “All things merge in one another”; for example, past into present, death into life.

Explore the ways that Hardy presents ideas about merging in his poetry.

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

You may wish to use ‘At Castle Boterel’ (page 57) as the starting point for your answer.

Focus

Two or three poems / whole text

Key Words

Explore the ways, Hardy presents, ideas about merging

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

Selected Poems – Thomas Hardy

Question 22

Like many writers of his time, Hardy was interested in the position of women in society.

Explore the ways that Hardy presents attitudes to women in his poetry.

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

Focus

Topical events, **two** or **three** poems / range more widely

Key Words

Explore the ways, Hardy presents, attitudes to women

AO1 - 3	AO5i	
Narrative or paraphrase. Weak expression. <u>Struggles to engage with “ways”.</u>	Little awareness of the connections between the poems and their context. May make <u>inappropriate selections.</u>	Band 1 0-6
Basic grasp of poems. Answer has at least implicit relevance. <u>Some awareness of how Hardy’s language shapes meaning.</u>	Simple, accurate personal response to the poems; makes basic comments <u>on the ways attitudes to women are presented in the poems.</u>	Band 2 7-10
Well-structured and engaged response with clear expression. <u>Analyses Hardy’s poetic technique.</u>	Secure understanding of <u>how attitudes to women are presented</u> through the poems. May consider a <u>variety of Hardy’s approaches.</u>	Band 3 11-15
Original and sophisticated response based on <u>close reading of Hardy’s poetry.</u> Wide critical vocabulary and cogent argument.	Confident exploration of <u>the ways Hardy presents attitudes to women in his poetry.</u> Insight.	Band 4 16-20

High Windows – Philip Larkin**Question 23**

When the paperback edition of *High Windows* was published, Larkin told a friend that “oath-larded depression will flood the land.”

How far do you agree that *High Windows* is a flood of swearing and depression?

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

Focus

Larkin’s claim / two or three poems, whole text

Key Words

Flood of swearing and depression, how far do you agree

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

High Windows – Philip Larkin

Question 24

Remind yourself of ‘The Trees’ (page 12).

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

Focus

‘The Trees’ / whole text

Key Words

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

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

Beowulf – Seamus Heaney**Question 25**

How far do you agree with the critic who described Heaney's *Beowulf* as "a combination of beauty and brutality"?

Focus

Whole text / critic's opinion

Key Words

A combination of beauty and brutality, how far do you agree

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

Beowulf – Seamus Heaney

Question 26

When asked to select his favourite section of *Beowulf* during an American television interview, Heaney chose the arrival of Grendel at Heorot (from “Then a powerful demon, a prowler through the dark...” on page 5 to “...kept a weather-eye open and moved away.” on page 7).

To what extent do you feel that, in terms of subject matter and style, this section is the key to the whole poem?

Focus

Grendel’s arrival at Heorot section / whole text

Key Words

To what extent do you feel, subject matter and style, key to the whole poem

AO1 – 3	AO4	
Narrative or paraphrase of given section. Weak expression. <u>Little or no awareness of Heaney’s style.</u>	<u>Struggles to engage with opinion</u> expressed in keywords. Mere assertion.	Band 1 0-6
Account of section with some implicit relevance. Adequate expression. <u>Some awareness of Heaney’s style.</u>	Superficial response to keywords. Aware of basic contrasts and comparisons: makes simple comments on given section of the poem.	Band 2 7-10
Well organised exploration of the poetry. Relevant response featuring secure textual understanding and clear expression.	Engaged consideration of the opinion: <u>explores given section of poem</u> and may suggest alternatives as part of balanced argument.	Band 3 11-15
Confident and original exploration of the poetry. Sophisticated analysis of style. Cogent argument and mature expression.	Insight and overview enable candidate to make <u>illuminating observations on the ways this section is the key to the poem.</u> Originality.	Band 4 16-20

The World's Wife – Carol Ann Duffy**Question 27**

A critic has written that “Duffy’s poetry is primarily concerned with human failings.”

To what extent do you feel this is true of *The World's Wife*?

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

Focus

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

Key Words

Primarily concerned with human failings, to what extent do you feel this is true

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

The World's Wife – Carol Ann Duffy

Question 28

Remind yourself of 'The Kray Sisters' (page 63).

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

Focus

'The Kray Sisters' / whole text

Key Words

How far do you agree, subject matter and style, key to the whole collection

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

A Choice of Christina Rossetti's Verse – ed. Jennings

Question 29

Christina Rossetti worked as a volunteer at a refuge for fallen women in Highgate, north London.

Explore the ways that Rossetti presents fallen women in her poetry.

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

Focus

Whole text / two or three poems

Key Words

Explore the ways Rossetti presents fallen women

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

A Choice of Christina Rossetti's Verse – ed. Jennings

Question 30

Remind yourself of 'Goblin Market'.

What do you find interesting about the ways that Victorian ideas and attitudes are reflected in this poem?

Focus

'Goblin Market' (and possibly one or two other poems)

Key Words

What do you find interesting about the ways, Victorian ideas and attitudes are reflected in this poem

AO1 – 3	AO5i	
Narrative or paraphrase of focal poem. Poor expression. <u>Little or no awareness of poetic techniques.</u>	<u>Struggling to connect poem to context.</u> Assertion and irrelevance.	Band 1 0-6
<u>Basic grasp of 'Goblin Market'.</u> Straightforward accounts with some awareness of stylistic features.	Makes some use of keywords. <u>Simple comments on "Victorian ideas and attitudes".</u>	Band 2 7-10
Coherent and organised response which <u>analyses the style of 'Goblin Market'.</u> Controlled expression with appropriate use of technical terms.	Addresses keywords and <u>is able to explore the ways in which the poem reflects the nineteenth century context.</u>	Band 3 11-15
<u>Confident and perceptive analysis of 'Goblin Market'.</u> Well-structured response with sophisticated expression.	Conceptual exploration which offers <u>illuminating and original views of the ways Victorian ideas and attitudes are reflected in the poem.</u>	Band 4 16-20

Safe As Houses – U. A. Fanthorpe**Question 31**

How far do you agree with the opinion that “growing old is the main theme of this collection”?

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

Focus

Whole text, two or three poems / range more widely

Key Words

Growing old, main theme, how far do you agree

AO1 – 3	AO4	
Narrative or paraphrase of the poems. Weak expression. Few or no stylistic features identified.	<u>Struggles to engage with “growing old / main theme”</u> . Assertion.	Band 1 0-6
Accounts of poems with some implicit relevance. Adequate expression. <u>Basic grasp of Fanthorpe’s poetic technique</u> .	Simple evaluation of “ <u>growing old / main theme</u> ”. Aware of obvious contrasts. Begins to develop a debate.	Band 2 7-10
Shaped and relevant exploration, founded on secure understanding of Fanthorpe’s poems. Analyses language and style.	Detailed, balanced consideration of “ <u>growing old is the main theme</u> ”. Argument is supported by a range of <u>examples drawn from relevant poems</u> . <u>May suggest alternatives</u> .	Band 3 11-15
Confident exploration featuring perceptive analysis and well-structured argument. Sophisticated expression.	Masterly consideration of “ <u>growing old is the main theme</u> ” featuring original response and <u>overview of <i>Safe As Houses</i></u> .	Band 4 16-20

Safe As Houses – U. A. Fanthorpe

Question 32

Remind yourself of ‘Water everywhere’ (page 58).

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

‘Water everywhere’ / whole text

Key Words

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

AO1 – 3	AO4	
Narrative or paraphrase of focal poem. Weak expression. <u>Little or no awareness of Fanthorpe’s style.</u>	<u>Struggles to engage with opinion</u> expressed in keywords. Mere assertion.	Band 1 0-6
Account of poem with some implicit relevance. Adequate expression. <u>Some awareness of Fanthorpe’s style.</u>	Superficial response to keywords. Aware of basic contrasts and comparisons: makes simple connections to other poems.	Band 2 7-10
Well organised exploration of the focal poem. Relevant response featuring secure textual understanding and clear expression.	Balanced consideration of the opinion: <u>connects ‘Water everywhere’ to other relevant poems</u> and suggests alternatives as part of balanced argument.	Band 3 11-15
Confident and original exploration of the poetry. Sophisticated analysis of style. Cogent argument and mature expression.	Insight and overview enable candidate to make <u>illuminating observations on the ways this poem could be the key to the collection.</u> Originality.	Band 4 16-20