



## General Certificate of Education

# English Literature 5741 *Specification A*

*LTA3 Texts in Context*

## Mark Scheme

*2005 examination – June series*

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

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

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

	A04	A05i
	<b>Candidates should be able to articulate informed independent opinions and judgements, showing understanding of different interpretations of literary texts by different readers</b>	<b>Candidates should be able to show understanding of the contexts in which literary texts are written and understood and evaluate the significance of cultural, historical and other contextual influences on literary texts and study</b>
<b>Band 1</b> <b>0-6</b>	<ul style="list-style-type: none"> <li>• little (if any) understanding of different interpretive approaches</li> <li>• little personal response based upon slender or misinterpreted evidence or insensitive reading of other opinions or text</li> <li>• narrow range of meaning asserted</li> </ul>	<ul style="list-style-type: none"> <li>• very limited awareness of the significance of relevant contextual factors on literary works and/or responses to them</li> </ul>
<b>Band 2</b> <b>7 - 10</b>	<ul style="list-style-type: none"> <li>• reasonable understanding of appropriate, differing critical positions which may be summarised rather than explored</li> <li>• aware that texts may be interpreted in more than one way</li> <li>• some evidence of an individual response supported by general reference to the text, but not always balanced or consistent</li> </ul>	<ul style="list-style-type: none"> <li>• an awareness of the importance of contextual factors in shaping literary works or responses to them</li> <li>• some specific and appropriate connections between text and context</li> <li>• identifies and comments on points of interest in relation to social and cultural context</li> </ul>
<b>Band 3</b> <b>11 - 15</b>	<ul style="list-style-type: none"> <li>• clear understanding of differing critical positions</li> <li>• prepared to explore other ways of studying a text</li> <li>• coherent, informed individual response to text, based on an understanding of appropriate detail</li> </ul>	<ul style="list-style-type: none"> <li>• increasingly detailed knowledge of relevant contextual factors or influences</li> <li>• detailed connections between text and context</li> </ul>
<b>Band 4</b> <b>16 –20</b>	<ul style="list-style-type: none"> <li>• grasp of the significance of differing critical positions</li> <li>• confident judgement of text based upon an informed consideration of various possibilities</li> </ul>	<ul style="list-style-type: none"> <li>• detailed knowledge of relevant contextual factors with assessment of their importance</li> <li>• specific, detailed and illuminating connections between text and context</li> </ul>

**Section A****Dr Faustus – Christopher Marlowe****Question 1**

It has been suggested that Marlowe presents Faustus as an embodiment of the idea of ‘the Renaissance Man.’

Consider this view of the character of Doctor Faustus.

**Focus**

Whole play / presentation of Faustus.

**Key Words**

Presents Faustus, embodiment of idea of Renaissance Man, consider this view.

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

**Dr Faustus – Christopher Marlowe**

**Question 2**

Remind yourself of the two short scenes in which Faustus encounters the Horse-courser and the Duke of Vanholt (Scenes 10 & 11).

What is the importance of these scenes in the context of the whole of *Doctor Faustus*?

In your answer, you should consider:

- the presentation of Faustus
- the dramatic effects Marlowe creates
- the language used.

**Focus**

Scenes 10 & 11/ whole play.

**Key Words**

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

	<b>AO1 – 3</b>	<b>AO5i</b>
Band 1 0-6	<u>Simple paraphrase of these scenes.</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 these scenes might connect with the rest of the play.</u> Muddled.
Band 2 7-10	Adequate expression. Account-based but some implicit relevance. Some awareness of language features. Simple points relating to these two scenes.	<u>Some basic connections between these scenes and the rest of the text.</u> Some simple comment on appropriate points of interest.
Band 3 11-15	Shaped and coherent response. Secure knowledge of text and clear expression. <u>Begins to analyse language and explore dramatic effects Marlowe creates in these scenes.</u>	<u>Relevant exploration of connections between these scenes and the whole text.</u> Perceptive use of detail. Increasingly detailed knowledge of relevant contextual factors.
Band 4 16-20	<u>Sophisticated analysis of these scenes.</u> Well-structured argument featuring fluent vocabulary and developed discussion.	<u>Confident exploration of links between these scenes and the rest of the text.</u> Detailed knowledge of contextual importance. Insight and originality.

**'Tis Pity She's a Whore – John Ford****Question 3**

*'Tis Pity She's a Whore* is one of a number of plays from the early seventeenth century which deal with the theme of incest.

Explore the ways that Ford presents the incestuous relationship between Giovanni and Annabella.

**Focus**

Presentation of incest, whole text.

**Key Words**

Explore the ways Ford presents the incestuous relationship between Giovanni and Annabella.

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

**'Tis Pity She's a Whore – John Ford**

**Question 4**

Remind yourself of Act IV Scene i from “These holy rites performed,” to “Where the bride-banquet so begins in blood.”

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

In your answer, you should consider:

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

**Focus**

Act IV Scene i / whole text.

**Key Words**

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

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

## A Woman of No Importance – Oscar Wilde

### Question 5

Fallen women such as Mrs Arbuthnot are common characters in late nineteenth century drama.

Explore Wilde's purposes in his presentation of Mrs Arbuthnot.

### Focus

Presentation of Mrs Arbuthnot; whole text.

### Key Words

Explore Wilde's purposes in his presentation of Mrs Arbuthnot.

	<b>AO1 – 3</b>	<b>AO5i</b>
Band 1 0-6	<u>Simple narrative</u> . Weak expression. No awareness of stylistic features.	Very limited awareness. Cannot engage with keywords.
Band 2 7-10	Accurate response with some implicit relevance. Some <u>basic awareness of Wilde's technique</u> . Adequate expression.	<u>Basic grasp of ways Wilde presents the fallen woman</u> . Aware of obvious and appropriate features. Simple examples show some awareness.
Band 3 11-15	Balanced 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 the fallen woman</u> , via a range of relevant, well-chosen examples.
Band 4 16-20	Confident exploration of the question, addressing keywords with assurance. Sophisticated expression and analysis.	Illuminating and original response, displaying insight; <u>mastery of Wilde's dramatic technique and presentation of Mrs Arbuthnot</u> .

**A Woman of No Importance – Oscar Wilde**

**Question 6**

Remind yourself of the section of Act I which begins at line 241 and ends with the stage direction “*Exeunt*” at line 380.

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

In your answer, you should consider:

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

**Focus**

Act I lines 241 - 380 / whole text

**Key Words**

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

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

## The Glass Menagerie – Tennessee Williams

### Question 7

Tennessee Williams' psychiatrist told him that all his plays are "full of hate, anger and envy".

How far do you feel that this opinion applies to *The Glass Menagerie*?

### Focus

Whole text.

### Key Words

All his plays are full of hate, anger and envy, how far do you feel that this opinion applies.

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

**The Glass Menagerie – Tennessee Williams**

**Question 8**

A critic has written that *The Glass Menagerie* “shows the audience the emptiness of The American Dream”.

To what extent do you agree with this view of the play?

**Focus**

The American Dream, whole text.

**Key Words**

To what extent do you agree, shows the audience the emptiness of The American Dream.

	<b>AO1 - 3</b>	<b>AO4</b>
Band 1 0-6	Narrative and paraphrase. Weak expression. Little or no awareness of genre.	Confused and limited response. Assertive.
Band 2 7-10	Basic knowledge of text. Answer has implicit relevance and adequate expression. <u>Some awareness of how Williams presents The American Dream.</u>	Simple personal response. <u>Addresses the given opinion</u> in accurate, but probably superficial, manner.
Band 3 11-15	Shaped and relevant answer based on secure knowledge of text. <u>Analysis of Williams’ presentation of The American Dream.</u> Controlled and coherent expression.	<u>Considers the given view in detail</u> and has own informed personal response. Balanced argument.
Band 4 16-20	Close reading with mastery of relevant textual detail. Confident argument; fluent expression; <u>perceptive analysis of Williams’ characterisation and dramatic technique.</u>	A sophisticated personal response which <u>evaluates the given view with insight.</u>

**Comedians – Trevor Griffiths****Question 9**

To what extent do you agree with the critic who described the character of Gethin Price as “frightening, but admirable”?

**Focus**

Critic’s opinion, presentation of Price.

**Key Words**

To what extent do you agree, frightening but admirable.

	<b>AO1 – 3</b>	<b>AO4</b>
Band 1 0-6	Narrative approach or character description. Little or no clear line of argument. No attention to stylistic features.	Assertive personal response. <u>Little or no engagement with critic’s viewpoint.</u>
Band 2 7-10	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 3 11-15	Relevant critical evaluation founded on secure textual knowledge. <u>Some 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 4 16-20	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.

**Comedians – Trevor Griffiths**

**Question 10**

“It’s not really about comedy at all. It’s actually a Marxist allegory.”

How far do you agree with this assessment of *Comedians*?

**Focus**

Whole text, opinion expressed.

**Key Words**

How far do you agree, not really about comedy, Marxist allegory.

	<b>AO1 – 3</b>	<b>AO4</b>
Band 1 0-6	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 2 7-10	Accurate account with some implicit relevance. Adequate expression. <u>Basic grasp of Griffiths’ dramatic technique.</u>	Straightforward response to keywords. <u>Acknowledges opinion and constructs a simple debate.</u>
Band 3 11-15	<u>Relevant critical evaluation of the play’s political sub-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 4 16-20	Confident <u>analysis of the play’s political sub-text.</u> Sophisticated expression with wide critical vocabulary.	<u>Confident exploration of the opinion;</u> a persuasively argued response. Addresses keywords with assurance.

**Making History – Brian Friel****Question 11**

How far do you agree with the critic who claimed that “Irish identity is the central theme of *Making History*”?

**Focus**

Irish identity, critic’s claim.

**Key Words**

How far do you agree, Irish identity is the central theme.

	<b>AO1 - 3</b>	<b>AO4</b>
Band 1 0-6	Simple description of the play or characters. Limited vocabulary. <u>Little or no awareness of Friel as playwright.</u>	<u>Little or no engagement with critic’s opinion.</u> Personal response is mere assertion.
Band 2 7-10	Simple response 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 3 11-15	Coherent and relevant answer. Clear expression. <u>Analyses Friel’s presentation of identity.</u>	<u>Considers critic’s view</u> as part of well-informed personal response. Balanced discussion with clear line of argument.
Band 4 16-20	Confident analysis, featuring close reading and well-developed argument. Sophisticated expression with wide vocabulary.	<u>Sophisticated exploration of the critic’s claim and Friel’s presentation of identity.</u> Independent and original response.

**Making History – Brian Friel**

**Question 12**

Remind yourself of the ending of the play, from the entry of Lombard on page 60 of the Faber edition.

To what extent do you agree with the view that, in terms of subject matter and style, this is an effective conclusion to the play?

**Focus**

Ending of the play / whole text.

**Key Words**

To what extent do you agree, subject matter and style, effective conclusion.

	<b>AO1 - 3</b>	<b>AO4</b>
Band 1 0-6	Narrative account. Little or no clear line of argument. <u>Cannot engage with the way the play ends.</u>	Assertive personal response. Muddled; difficulty in engaging with the question.
Band 2 7-10	General account of the play's conclusion 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 the ending links to the rest of the play.</u>
Band 3 11-15	Shaped and relevant response with clear, coherent expression. Secure knowledge of text and <u>analysis of the play's ending.</u>	Balanced, well-argued answer which <u>considers the given assessment.</u> Thoughtful personal response.
Band 4 16-20	<u>Confident exploration of the play's ending.</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>

**Section B****The Miller's Prologue and Tale – Geoffrey Chaucer****Question 13**

Explore the ways Chaucer presents fourteenth century attitudes to women in *The Miller's Prologue and Tale*.

**Focus**

Whole text.

**Key Words**

Explore the ways Chaucer presents fourteenth century attitudes to women.

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

**The Miller’s Prologue and Tale – Geoffrey Chaucer**

**Question 14**

Remind yourself of lines 199 – 243, (from “Thanne fil it thus, that to the parissh chirche” to “For curteisie, he seide, he wolde noon”), in which The Miller introduces the character of Absolon.

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

**Focus**

Lines 199 - 243 / whole text.

**Key Words**

What is the importance of this section, whole *Prologue and Tale*.

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

## Selected Poems – Thomas Hardy

### Question 15

Like many poets of his time, Hardy was fascinated by the past.

Explore the ways Hardy presents the past in his poetry.

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

### Focus

Two or three poems / whole text.

### Key Words

Explore the ways, Hardy presents, the past.

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

**Selected Poems – Thomas Hardy**

**Question 16**

‘The Levelled Churchyard’ was inspired by Hardy’s experiences as a young architect involved in the relocation of a graveyard during the construction of London St Pancras station.

Using ‘The Levelled Churchyard’ (page 20) and **one** or **two** other poems from this selection, explore the ways Hardy presents death in his poetry.

**Focus**

Death, ‘The Levelled Churchyard’ and **one** or **two** poems.

**Key Words**

Explore the ways Hardy presents death.

	<b>AO1 - 3</b>	<b>AO5i</b>
Band 1 0-6	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 2 7-10	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 death is presented in the poems</u> .
Band 3 11-15	Well-structured and engaged response with clear expression. <u>Analyses Hardy’s poetic technique.</u>	Secure understanding of <u>how death is presented</u> through the poems. May consider <u>a variety of Hardy’s approaches</u> .
Band 4 16-20	Original and sophisticated response based on <u>close reading of Hardy’s poetry</u> . Wide critical vocabulary and cogent argument.	Confident exploration of <u>the ways Hardy presents death in his poetry</u> . Insight.

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

### Question 17

Some twenty-first century critics have suggested that Rossetti is “a writer of feminist poetry”.

Explore the ways Rossetti presents women's concerns 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 / Rossetti as feminist writer.

### Key Words

Explore the ways, presents women's concerns, two or three poems in detail, range more widely.

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

**A Choice of Christina Rossetti’s Verse – ed. Jennings**

**Question 18**

‘Up-Hill’ and ‘A Birthday’ were Rossetti’s breakthrough poems, bringing her writing to the attention of the general public when they were published in Macmillan’s Magazine.

Consider the ways that these two poems might have appealed to nineteenth century readers.

**Focus**

‘Up-Hill’ and ‘A Birthday’.

**Key Words**

Consider the ways, might have appealed to nineteenth century readers.

	<b>AO1 – 3</b>	<b>AO5i</b>
Band 1 0-6	Narrative or paraphrase of poems. Poor expression. <u>Little or no awareness of poetic techniques.</u>	Assertion and irrelevance. Little or no obvious understanding of the nineteenth century context.
Band 2 7-10	<u>Basic grasp of poems.</u> Straightforward accounts with some awareness of stylistic features.	Makes some use of keywords. <u>Simple comments on “appealed to nineteenth century readers”.</u>
Band 3 11-15	Coherent and organised response which <u>analyses the style of the poems.</u> Controlled expression with appropriate use of technical terms.	Addresses keywords and is <u>able to explore the ways in which the poems appealed to nineteenth century tastes.</u>
Band 4 16-20	<u>Confident and perceptive analysis of both poems.</u> Well-structured response with sophisticated expression.	Conceptual exploration which offers <u>illuminating and original views of the ways Rossetti appealed to her readers.</u>

**High Windows – Philip Larkin****Question 19**

“It is no more than a poetic scrapbook: a random collection with no coherent theme.”

How far do you agree with this view of *High Windows*?

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

**Focus**

Collection’s coherence / two or three poems, whole text.

**Key Words**

Poetic scrapbook, no coherent theme, how far do you agree.

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

**High Windows – Philip Larkin**

**Question 20**

Remind yourself of ‘Sad Steps’ (page 32).

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

**Focus**

‘Sad Steps’ / whole text.

**Key Words**

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

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

**Safe As Houses – U.A. Fanthorpe****Question 21**

How far do you agree with the critic who wrote that “these poems offer the voices of those who are usually silent or ignored”?

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**

Poems offer the voices of those usually silent or ignored, how far do you agree.

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

**Safe As Houses – U.A. Fanthorpe**

**Question 22**

Remind yourself of the poem ‘Queening It’.

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**

‘Queening It’ / whole text.

**Key Words**

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

	<b>AO1 – 3</b>	<b>AO4</b>
Band 1 0-6	Narrative or paraphrase of the 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 2 7-10	Accounts 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 comment on the poem’s connections to the rest of the collection.
Band 3 11-15	Well organised exploration of the poetry. Relevant response featuring secure textual understanding and clear expression.	Balanced consideration of the opinion: <u>explores poem</u> and suggests alternatives as part of balanced argument.
Band 4 16-20	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 is the key to the collection.</u> Originality.

## The World's Wife – Carol Ann Duffy

### Question 23

“In this collection, Duffy shows no sympathy for men.”

How far do you agree with this assessment 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

Duffy shows no sympathy for men, how far do you agree.

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

**The World’s Wife – Carol Ann Duffy**

**Question 24**

Remind yourself of ‘Mrs Beast’.

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**

‘Mrs Beast’ / whole text.

**Key Words**

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

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