



**General Certificate of Education**

**English Literature 5741**

*Specification A*

**LTA3      Texts in Context**

**Mark Scheme**

*2007 examination - June series*

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

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

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### **The Assessment Objectives**

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

**MARKING GRID FOR AS ENGLISH LITERATURE 5741**

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

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

## Section A

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

#### Question 1

Explore the ways Ford presents seventeenth century ideas about justice in *'Tis Pity She's a Whore*.

#### Focus

Justice, whole text

#### Key Words

Explore the ways Ford presents, seventeenth century ideas about justice

AO1 – 3	AO5i	Marks and Bands
Simple narrative or general plot description, <u>possibly with slant on justice</u> . Poor expression. Little grasp of language and style.	<u>Limited engagement with Ford's presentation of justice</u> . Assertion. Very basic or thin.	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 aspects of justice. Selects some relevant points of interest. <u>May produce 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 dramatic effects through well-chosen textual detail. <u>Engages with Ford's presentation of ideas about justice</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 justice 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 the last scene in the play, Act V Scene vi.

In what ways does this scene form an appropriate ending to *'Tis Pity She's a Whore*?

**Focus**

Act V Scene vi / whole text

**Key Words**

In what ways, last scene, form an appropriate ending

<b>AO1 – 3</b>	<b>AO5i</b>	<b>Marks and Bands</b>
Narrative or paraphrase. Weak expression. Pays little or no attention to language or style.	Very limited awareness of <u>how the scene might form an appropriate ending</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>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 this scene 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 this scene 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

Country girls who find rich husbands are common characters in the drama of this period.

Explore Sheridan's purposes in his presentation of Lady Teazle.

### Focus

Presentation of Lady Teazle, whole text

### Key Words

Explore Sheridan's purposes, presentation of Lady Teazle

AO1 – 3	AO5i	Marks and Bands
Simple narrative or general character description. Poor expression. Little grasp of language and style.	<u>Limited engagement with Sheridan's presentation.</u> Assertion. Very basic, or thin, description of <u>Lady Teazle</u> .	Band 1 0-6
Basic or accurate knowledge of character, though remains at the surface of the text. Adequate expression. Some simple awareness of language and structure.	Some awareness of the importance of <u>Lady Teazle</u> . 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 <u>Lady Teazle</u> 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 Lady Teazle 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 V Scene ii, which begins “Indeed, ma’am, my lady will see nobody at present” and ends “I have had enough of them to serve me the rest of my life”.

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

In your answer, you should consider:

- the presentation of the main characters in this scene
- the dramatic effects Sheridan creates
- Sheridan’s references to eighteenth century manners and codes of behaviour.

### Focus

Act V Scene ii section / whole text

### Key Words

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

AO1 – 3	AO5i	Marks and Bands
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 manners</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 section to rest of the play</u> . Some simple comments on <u>Sheridan’s themes and eighteenth century manners</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 section 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 this section 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

Explore the ways Wilde presents the hypocrisy of late nineteenth century society in *A Woman of No Importance*.

### Focus

Presentation of hypocrisy; whole text

### Key Words

Explore the ways Wilde presents, hypocrisy of late nineteenth century society

AO1 – 3	AO5i	Marks and Bands
<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 hypocrisy</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 hypocrisy</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; <u>mastery of Wilde's dramatic technique; explores presentation of hypocrisy with confidence</u> .	Band 4 16-20

## A Woman of No Importance – Oscar Wilde

### Question 6

Remind yourself of the first 212 lines of Act II, from “What a comfort it is to have got rid of the men for a little” to “There are just four in London, Lady Stutfield”; pages 32 – 41 in the New Mermaids edition.

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

In your answer, you should consider:

- the presentation of the characters in this scene
- the dramatic effects Wilde creates
- the ways in which late nineteenth century ideas about gender and class are presented.

### Focus

Act II section (pages 32 – 41) / whole text

### Key Words

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

AO1 – 3	AO5i	Marks and Bands
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 creates dramatic effects in this section and how the audience might have responded</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 *All My Sons* “shows the audience the emptiness of The American Dream”.

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

**Focus**

Given view / whole text

**Key Words**

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

AO1 – 3	AO4	Marks and Bands
Simple narrative or character description. Limited vocabulary. <u>Little or no awareness of Miller as playwright.</u>	<u>Little or no engagement with given 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 given 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 the American Dream.</u>	<u>Addresses keywords and evaluates given 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 presentation of the American Dream which considers critic’s claim</u> and also offers independent, original response.	Band 4 16-20

**All My Sons – Arthur Miller****Question 8**

A recent review claimed that “the typical Miller hero is tormented by guilt”.

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

In your answer, you may **either** consider both Joe Keller and Chris Keller **or** focus on only one character.

**Focus**

Given opinion, presentation of Joe and / or Chris

**Key Words**

To what extent does this claim apply, the typical Miller hero is tormented by guilt

<b>AO1 – 3</b>	<b>AO4</b>	<b>Marks and Bands</b>
Narrative account or mere description. 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 Chris / Joe sketch 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 presentation of Chris / Joe,</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. May offer alternatives.	Band 3 11-15
Confident <u>analysis of the ways Miller presents Chris / Joe.</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**

To what extent do you agree with the view that “Griffiths presents Mick Connor as Waters’ only true disciple”?

**Focus**

Given opinion, presentation of Mick / whole text

**Key Words**

To what extent do you agree, Griffiths presents, Waters’ only true disciple

<b>AO1 – 3</b>	<b>AO4</b>	<b>Marks and Bands</b>
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
Accurate Mick sketch 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 Mick</u>	<u>Thoughtful consideration of given opinion</u> , addressing keywords. Well-informed personal response enhances answer. May suggest alternatives.	Band 3 11-15
Perceptive and well-argued answer featuring <u>sophisticated analysis of Griffiths’ presentation of Mick.</u> Fluent expression with wide vocabulary.	<u>Confident exploration of given opinion.</u> Original and illuminating personal response is supported by well-chosen textual detail.	Band 4 16-20

## Comedians – Trevor Griffiths

### Question 10

A theatre director has written: “We’re unused to happy endings in modern drama. Nowadays we usually end plays on a note of despair.”

Using Waters’ final conversations with Price and Patel as your starting point (pages 65 – 67 in the Faber edition), consider the extent to which *Comedians* ends “on a note of despair”.

### Focus

Given claim, play’s ending / whole text

### Key Words

A note of despair, unused to happy endings, consider the extent to which *Comedians* ends in this way

AO1 – 3	AO4	Marks and Bands
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
Account-based 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 play’s ending.</u>	<u>Thoughtful consideration of given 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 given idea.</u> Original and illuminating personal response is supported by well-chosen textual detail.	Band 4 16-20

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

“Primarily *Making History* is a love story.”

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

**Focus**

Given view / whole text

**Key Words**

To what extent do you agree, primarily *Making History* is a love story

AO1 – 3	AO4	Marks and Bands
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 given opinion.</u> Personal response is mere assertion.	Band 1 0-6
Simple account of the play’s romantic elements 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 love in the play.</u>	<u>Considers given view as part of well-informed personal response.</u> Balanced discussion with clear line of argument. May suggest alternatives.	Band 3 11-15
Confident analysis, featuring close reading and well-developed argument. Sophisticated expression with wide vocabulary.	<u>Sophisticated exploration of the given view and Friel’s presentation of the love story element.</u> Independent and original response.	Band 4 16-20

## Making History – Brian Friel

### Question 12

Remind yourself of the part of Act 2 Scene 1 in which O'Neill writes his submission, from the stage direction "*O'Neill picks up his papers and puts them in order*" on page 46 of the Faber edition to the stage direction "*Harry enters*" at the bottom of page 50.

How far do you agree with the critic who claimed that "this is the play's most shocking, most dramatic moment"?

### Focus

Given section / whole text, critic's opinion

### Key Words

The play's most shocking, most dramatic moment, how far do you agree

AO1 – 3	AO4	Marks and Bands
Narrative account. Little or no clear line of argument. <u>Cannot engage with the Friel's dramatic effects.</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 scene's shock value and the ways drama is created here.</u>	Band 2 7-10
Shaped and relevant response with clear, coherent expression. Secure knowledge of section and <u>analysis of Friel's dramatic technique.</u>	Balanced, well-argued answer which <u>considers the given opinion.</u> Thoughtful personal response, supported by well-chosen textual detail.	Band 3 11-15
<u>Confident exploration of the section and its dramatic effects.</u> Sophisticated expression.	Original and well-informed personal response which makes persuasive use of textual detail in its <u>consideration of the given opinion.</u>	Band 4 16-20

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

In the aftermath of the tale told by the Miller, Chaucer informs the reader:

“Ne at this tale I saugh no man hym greve,  
But it were oonly Osewold the Reve.”

From your reading of *The Miller's Prologue and Tale*, what do you think caused the Reeve to grieve?

**Focus**

Whole text / Reeve's grief

**Key Words**

From your reading, what do you think caused the Reeve to grieve

<b>AO1 – 3</b>	<b>AO5i</b>	<b>Marks and Bands</b>
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, character sketches or account, but no real analysis. Adequate expression. <u>Basic grasp of Chaucer's poetic technique.</u>	<u>Some basic ideas about the Reeve's roles within the Prologue and 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 presentation of ways the Reeve is provoked.</u> Addresses keywords in a well-informed manner. <u>The 14<sup>th</sup> 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 likely causes of upset within the 14<sup>th</sup> 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 14

Remind yourself of lines 82 – 112 (from “With him ther was dwellinge a poure scoler” to After his freendes finding and his rente.”), in which the character of Nicholas is introduced.

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

### Focus

Lines 82 - 112 / whole text

### Key Words

What is the importance of this section in the whole [text]

AO1 – 3	AO5i	Marks and Bands
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 of the Prologue.</u>	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.</u>	Band 4 16-20

## Selected Poems – The Brontës

### Question 15

Explore the ways that Charlotte Brontë presents her relationships with her sisters in **two** or **three** poems.

You may wish to use the extract from 'Retrospection' (pages 3-4) or 'On the Death of Anne Brontë' (page 20) as the starting point for your answer.

### Focus

Charlotte Brontë / two or three poems

### Key Words

Explore the ways, Charlotte presents her relationship with her sisters

AO1 – 3	AO5i	Marks and Bands
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> . Basic grasp of <u>the way these relationships are reflected in Charlotte'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 biographical context</u> . Well-chosen textual detail supports contextual points.	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 the relationships</u> .	Band 4 16-20

## Selected Poems – The Brontës

### Question 16

The Brontës lived on the edge of the Yorkshire moors and nature is an important feature in their writing.

Explore the ways that nature is 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

Presentation of nature / two or three poems, or whole collection

### Key Words

Explore the ways, nature is presented

AO1 – 3	AO5i	Marks and Bands
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 nature.</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 is <u>able to explore the ways in which the poems present nature.</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 nature.</u>	Band 4 16-20

## Selected Poems – Thomas Hardy

### Question 17

Explore the ways Hardy presents the moral issues of his time 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.

You may wish to use 'The Ruined Maid' as the starting point for your answer.

#### Focus

Two or three poems / whole text

#### Key Words

Explore the ways, Hardy presents, moral issues

AO1 – 3	AO5i	Marks and Bands
<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 moral issues are 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 morality.</u> Detailed knowledge.	Band 4 16-20

## Selected Poems – Thomas Hardy

### Question 18

Hardy is often associated with the Wessex landscape in which he lived and worked.

Explore Hardy's purposes in his presentation of landscape in **two** or **three** poems from this selection.

### Focus

Hardy's landscape poetry, **two** or **three** poems

### Key Words

Explore Hardy's purposes, presentation of landscape

AO1 – 3	AO5i	Marks and Bands
Narrative or paraphrase. Weak expression. <u>Struggles to engage with "purposes"</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 the landscape is 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 landscape is presented</u> through the poems. May consider <u>a 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 landscape in his poetry</u> . Insight.	Band 4 16-20

## High Windows – Philip Larkin

### Question 19

Larkin once wrote to a friend “Gloomy old sod, aren’t I?”

To what extent does *High Windows* confirm this view?

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

### Focus

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

### Key Words

Gloomy old sod, to what extent does *High Windows* confirm this view

AO1 – 3	AO4	Marks and Bands
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 “to what extent”, 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 ‘gloomy old sod’ idea.</u> <u>Confidence</u> and insight.	Band 4 16-20

## High Windows – Philip Larkin

### Question 20

Remind yourself of 'The Building'.

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 Building' / whole text

### Key Words

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

AO1 – 3	AO4	Marks and Bands
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 "how far",</u> may suggest alternatives.	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 <i>High Windows</i> enables candidate to <u>explore 'The Building' within context of whole. Confidence and insight.</u>	Band 4 16-20

**Beowulf – Seamus Heaney****Question 21**

How far do you agree with the critic who claimed that “Heaney’s *Beowulf* presents a society in which women have no place”?

**Focus**

Whole text / given opinion

**Key Words**

Heaney presents, world in which women have no place, how far do you agree

<b>AO1 – 3</b>	<b>AO4</b>	<b>Marks and Bands</b>
Narrative of the poem or thin character description. Weak expression. Few or no stylistic features identified.	<u>Struggles to engage with “women have no place”.</u> Assertion.	Band 1 0-6
Account of poem or character sketch with some implicit relevance. Adequate expression. <u>Basic grasp of Heaney’s poetic technique.</u>	Simple response to “ <u>women have no place</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>women have no place</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>women have no place</u> ” featuring original response and <u>overview of <i>Beowulf</i>.</u>	Band 4 16-20

**Beowulf – Seamus Heaney****Question 22**

“Primarily it is an elegy, a lament for lost glories.”

How far do you agree with this view of Heaney's *Beowulf*?

You may wish to use ‘The Lay of the Last Survivor’ as the starting point for your answer.

**Focus**

Given view / whole text

**Key Words**

How far do you agree, primarily an elegy, lament for lost glories

AO1 – 3	AO4	Marks and Bands
Narrative or paraphrase, perhaps of suggested 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 sections 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 the idea of the poem as a lament.	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 relevant sections of poem</u> 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 poem's elegiac elements.</u> Originality.	Band 4 16-20

## The World's Wife – Carol Ann Duffy

### Question 23

To what extent do you agree with the critic who claimed that “*The World's Wife* is a celebration of women”?

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

To what extent do you agree, a celebration of women

AO1 – 3	AO4	Marks and Bands
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. <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 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 <i>The World's Wife</i></u> enables candidate to reach well-informed, independent conclusion.	Band 4 16-20

## The World's Wife – Carol Ann Duffy

### Question 24

Remind yourself of 'Mrs Faust' (pages 23 - 27).

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 Faust' / whole text

### Key Words

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

AO1 – 3	AO4	Marks and Bands
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</u> and offers own ideas. <u>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