

GCE 2005

January Series



Mark Scheme

English Literature A

LTA4

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.

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Dr Michael Cresswell Director General

January 2005**LTA4**

- In this unit, the weightings of the AOs are:

| | |
|-------|----|
| AO1 | 6% |
| AO2ii | 5% |
| AO3 | 6% |
| AO4 | 7% |
| AO5ii | 6% |

How to use the grids and the marking scheme

- For each question in Section A examiners should first judge the answer by criteria in the column AO4. This column is emphasised in this section. For each answer in Section B, examiners should first judge the answer by criteria in column AO5ii. This column is emphasised in this section.
- Having placed the answer in a band of the grid, move on to verify this mark by considering the AO1, AO2ii and AO3 column.

MARKING GRID FOR A LEVEL ENGLISH LITERATURE 6741

| | A01 | A02ii | 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, exploring and commenting on relationships and comparisons between literary texts | Candidates should be able to show detailed understanding of the ways in which choices of form, structure and language shape meanings |
| 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 notes comparisons between texts are mainly on their superficial features | <ul style="list-style-type: none"> few (if any) form, structure or language features identified very limited (if any) discussion of how language shapes meaning |
| Band 2 7 - 10 | <ul style="list-style-type: none"> some inaccuracies in written expression vocabulary sufficient to express less complicated ideas some basic technical vocabulary arguments supported by general reference to text | <ul style="list-style-type: none"> sound general knowledge of text engagement with text some key issues raised by question identified and understood appropriate but generalised evidence used to support points some confidence in the use of secondary sources comparisons between texts operate on both literal and inferential levels and across genres | <ul style="list-style-type: none"> some awareness of the importance of form, structure and language to the shaping of meaning understanding of and response to implicit meanings and attitudes a general awareness of a writer’s techniques and the impact of these on meaning |
| 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 sound arguments 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 frequent use of short, relevant quotations neatly integrated systematic comparisons of form, structure and language as well as subject and theme | <ul style="list-style-type: none"> explanation of the features, form, structure and language which shape meaning detailed understanding of a writer’s techniques and the impact of these on meaning |
| Band 4 16 - 20 | <ul style="list-style-type: none"> technically accurate, sophisticated style accurate use of an appropriate and extensive, critical vocabulary a cogent, well-structured argument accurate use of an appropriate, extensive critical vocabulary | <ul style="list-style-type: none"> sound knowledge and understanding of text mature skills of analysis and synthesis range of ideas supported by close reading crucial aspects of a question clearly identified developed, sustained discussion secure conceptual grasp skilfully selects for analysis specific aspects of texts, clarifying and developing ideas by comparison and contrast | <ul style="list-style-type: none"> mature and sophisticated analysis of the ways in which different kinds of form, structure and language shape meaning |

| | A04 | A05ii |
|--------------------------|---|--|
| | Candidates should be able to articulate independent opinions and judgements, informed by different interpretations of literary texts by other 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 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 • some awareness of period or movement |
| 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 • some understanding of the historical, social and cultural interests influencing a text. • identifies and comments on points of interest in relation to social, cultural and historical context |
| Band 3 11 - 15 | <ul style="list-style-type: none"> • clear understanding of differing critical positions • appropriate consideration of the strengths and weaknesses of one or more critical views with detailed reference to text and/or other evidence • coherent, informed individual response to the text, based on a command of appropriate detail | <ul style="list-style-type: none"> • increasingly detailed knowledge of relevant contextual factors or influences • detailed connections between text and context • understanding of historical factors and cultural elements in a text • able to comment on literary influences on a text • explains where appropriate how context may affect interpretation of text |
| Band 4 16 - 20 | <ul style="list-style-type: none"> • mature understanding of the significance of differing critical positions • sophisticated judgement of text based upon an informed consideration of various possibilities | <ul style="list-style-type: none"> • detailed knowledge of relevant contextual factors with analysis of their importance • specific, detailed and sophisticated connections between text and context • evaluates the effect of context upon text • understands text in context of literary tradition and influence |

SECTION A

EITHER

Othello – William Shakespeare

Question 1

“Male sexual longings and disappointments drive the action of *Othello*.”

“The only motivation of the male protagonists is lust for power and position.”

What support can you find in the play for each of these opinions?

What do **you** think is the chief motivation of the male characters in *Othello*?

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO4 Understanding of different interpretations. Informed independent opinions and judgements. | |
|--|--|-----------------|
| <ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> Tends to rely on narrative, concentrating on what characters do in the play. Finds it difficult to cope with the differences between the critics’ opinions. Struggles to find the text to support either point of view. Own view is simple and assertive without supporting evidence. | Band 1 1-6 |
| <ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key issues raised by critics identified and generally understood. A general rather than a competent knowledge of the play. Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> Moving towards an understanding of the essential differences between the two views. Will tend to concentrate on the character traits and make broad-brush references to the play. Though own view may be assertive from time to time, it is often supported with general reference to the text. | Band 2 7-10 |
| <ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if appropriate. Clear lines of argument. Increasingly competent knowledge and understanding of the play. Competent understanding of critical views. Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> Shows understanding of both the criticisms offered. Able to set up arguments in response to both critics. Now often focuses on more specific areas of the text to support arguments, using some quotations and echoes of the text. Own view is tempered by an appreciation of alternative ways of looking at the play. | Band 3 11-15 |
| <ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and appropriate vocabulary, technical if needed. Cogent, well-structured argument. Sound knowledge of play. Grasp of critical views. Mature skills of analysis and synthesis. Secure conceptual grasp. | <ul style="list-style-type: none"> Has a grasp of both the criticisms offered. Has a detailed grasp of appropriate areas of the text to support arguments, using frequent quotations woven into the fabric of the answer. Own view is confident and well considered. | Band 4 16-20 |

OR

Othello* – William Shakespeare*Question 2**

“*Othello* is simply a morality play which shows the dire consequences of jealousy.”

“*Othello* reveals a complexity which prevents any assertion about the moral of the play.”

With close reference to the text of the play, show how far you agree with each of these opinions.

What do **you** think is the effect of the play on an audience?

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO4 Understanding of different opinions. Informed independent opinions and judgements. | |
|--|---|-----------------|
| <ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> Will probably see the opinions as an invitation to write about what happens in the play. Struggles to remember relevant areas of the play. Own view is simple and assertive, based on a skimpy knowledge of the play. | Band 1 1-6 |
| <ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key issues raised by critics identified and generally understood. A general rather than a competent knowledge of the play. Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> A fair understanding of the critical opinions expressed. Aware of the differences of the two points of view. Has sufficient knowledge and understanding of the text to support satisfactorily both points of view, taking a broad-brush approach. Though own view is assertive from time to time, it is often supported with a general reference to the text, making much use of paraphrase. | Band 2 7-10 |
| <ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if appropriate. Clear lines of argument. Increasingly competent knowledge and understanding of the play. Competent understanding of critical views. Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> Understands the critical opinions expressed. Able to set up arguments in response to both critics. Deals with smaller, more specific areas of text to support arguments, using some quotation and text echoes. | Band 3 11-15 |
| <ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and appropriate vocabulary, technical if needed. Cogent, well-structured argument. Sound knowledge of play. Grasp of critical views. Mature skills of analysis and synthesis. Secure conceptual grasp. | <ul style="list-style-type: none"> Has a grasp of both the criticisms of the end of the play. Approach is thoughtful and exploratory. Sets up a cogent essay. Has a detailed knowledge of the play to support arguments, using frequent quotations woven into the fabric of the essay. | Band 4 16-20 |

OR

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

“Shakespeare presents the likes of Froth, Elbow, Mistress Overdone and Barnardine as appealing characters.”

“The low-life characters presented by Shakespeare are repulsive examples of all that is corrupt and offensive in Vienna.”

Defend each of these opinions with reference to the text of the play.

What is **your** opinion of the ways these characters are presented to the audience?

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO4 Understanding of different opinions. Informed independent opinions and judgements. | |
|--|---|-----------------|
| <ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> After a time ignores the two opinions and follows own agenda. Tends, therefore, to a narration of partly remembered low-life scenes. Own view is often simple and unsupported. | Band 1 1-6 |
| <ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key issues raised by critics identified and generally understood. A general rather than a competent knowledge of the play. Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> Shows some understanding of the nature of the two opinions. Has sufficient knowledge and understanding to support satisfactorily at least one of the criticisms. Though own view is assertive from time to time it is often supported by broad reference, paraphrase predominating. | Band 2 7-10 |
| <ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if appropriate. Clear lines of argument. Increasingly competent knowledge and understanding of the play. Competent understanding of critical views. Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> Understands both criticisms. Able to set up arguments in response to both critics. Reference is more specific, aimed at more precise areas of text to support arguments, using some quotation and text-echoes. Own views are put forward tentatively. | Band 3 11-15 |
| <ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and appropriate vocabulary, technical if needed. Cogent, well-structured argument. Sound knowledge of play. Grasp of critical views. Mature skills of analysis and synthesis. Secure conceptual grasp. | <ul style="list-style-type: none"> Has a grasp of the critical opinions. Sets up a cogent essay. Has a detailed knowledge of relevant scenes, using frequent quotations woven into the fabric of the answer. Approach is exploratory and thoughtful. | Band 4 16-20 |

OR

Measure for Measure – William Shakespeare**Question 4**

“The title of the play, *Measure for Measure*, is achieved in its full meaning in the final Act.”

“The ending of the play is disappointing: all the main problems are left unsorted.”

What justification can you find to support both these views?

What is **your** response to the way the play ends?

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO4 Understanding of different opinions. Informed independent opinions and judgements. | |
|--|---|-----------------|
| <ul style="list-style-type: none"> • Difficulties with spelling, grammar, punctuation and expression. • Attention needs to be paid to the setting out of logical argument. • Answers in narrative form. • Simple assertions made on flimsy evidence or on a misreading of the text. • May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> • Will tend to ignore the opinions after a time and concentrate on what happens in the last Act. • Tends, therefore, to narrate. • Finds it difficult to write relevantly. • Own view is simple, assertive and often unsupported by the play. | Band 1 1-6 |
| <ul style="list-style-type: none"> • Tolerable accuracy of spelling, grammar and punctuation. • Expression adequate for the ideas expressed. • Some logical development of argument. • Key issues raised by critics identified and generally understood. • A general rather than a competent knowledge of the play. • Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> • Has a fair understanding of the differences between the two views. • Has a broad enough knowledge and understanding of the Act to support satisfactorily both points of view. • Though own view is assertive from time to time it is often supported by general reference to the text, paraphrase predominating. | Band 2 7-10 |
| <ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary if appropriate. • Clear lines of argument. • Increasingly competent knowledge and understanding of the play. • Competent understanding of critical views. • Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> • Understands the key words. • Able to set up arguments in response to both critics. • Focuses on smaller, more specific parts of relevant scenes to support arguments, using some quotations or echoes of the text. • Own views are put forward tentatively. | Band 3 11-15 |
| <ul style="list-style-type: none"> • Technically accurate. • Sophisticated style. • Fluent and telling use of apt and appropriate vocabulary, technical if needed. • Cogent, well-structured argument. • Sound knowledge of play. • Grasp of critical views. • Mature skills of analysis and synthesis. • Secure conceptual grasp. | <ul style="list-style-type: none"> • Has a grasp of the different standpoints of the critics. • Sets up a cogent essay. • Has a detailed knowledge of relevant scenes, using frequent quotations woven into the fabric of the answer. • Approach is exploratory and thoughtful. | Band 4 16-20 |

OR

The Merchant of Venice - William Shakespeare**Question 5**

“If *The Merchant of Venice* were written in 2005, its author would be prosecuted for inciting racial hatred.”

“Shakespeare presents racial tensions in his play, but leaves it to an audience to make a serious judgement on the issues which he raises.”

By concentrating on the characters and language of the play, show what justification there is for both of these opinions.

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO4 Understanding of different opinions. Informed independent opinions and judgements. | |
|--|--|-----------------|
| <ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> Tends to ignore the opinions of the two critics. Will narrate parts of the play relating to the expression of racial hatred. Own views are assertive, simple with little or no textual support. | Band 1 1-6 |
| <ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key issues raised by critics identified and generally understood. A general rather than a competent knowledge of the play. Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> Begins to understand the criticisms. Has sufficient knowledge and understanding to support in a general way the criticisms, referring mainly to plot and character. Though own views are sometimes assertive, they are supported by a general reference to large areas of text. | Band 2 7-10 |
| <ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if appropriate. Clear lines of argument. Increasingly competent knowledge and understanding of the play. Competent understanding of critical views. Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> Understands the views and tackles ‘leaves it to an audience’. Able to set up arguments text-based in response to them. Refers more specifically to shorter areas of text to support own views, using some quotations and/or echoes of the text. | Band 3 11-15 |
| <ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and appropriate vocabulary, technical if needed. Cogent, well-structured argument. Sound knowledge of play. Grasp of critical views. Mature skills of analysis and synthesis. Secure conceptual grasp. | <ul style="list-style-type: none"> Has a grasp of the ramifications of the critical views. Sets up a cogent essay. Has a detailed knowledge and understanding of the text to support own views, using frequent quotations woven into the fabric of the answer. | Band 4 16-20 |

OR

The Merchant of Venice - William Shakespeare**Question 6**

“Shakespeare’s Shylock and Antonio are more similar than different.”

“It is the contrast between Shylock and Antonio that makes the play dramatically gripping.”

To what extent do you agree with both of these views?

What are **your** opinions about the role of the two characters in the dramatic framework of the play?

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO4 Understanding of different opinions. Informed independent opinions and judgements. | |
|--|--|-----------------|
| <ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> Tends to ignore the views of the critics shortly after the start of the answer. Will narrate a few of the scenes where Shylock and Antonio appear. Own view is simple, assertive with little or no textual support. | Band 1 1-6 |
| <ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key issues raised by critics identified and generally understood. A general rather than a competent knowledge of the play. Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> Has sufficient knowledge and understanding to support the opinions of the two critics with the emphasis on plot and character. Though own view is sometimes assertive, it is often supported by general reference to some of the scenes where Shylock and Antonio appear. | Band 2 7-10 |
| <ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if appropriate. Clear lines of argument. Increasingly competent knowledge and understanding of the play. Competent understanding of critical views. Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> Understands both views. Able to set up arguments in response to both critics. Has a more specific grasp of the scenes to support the critics and their own opinions, using some quotations and/or echoes of the text. | Band 3 11-15 |
| <ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and appropriate vocabulary, technical if needed. Cogent, well-structured argument. Sound knowledge of play. Grasp of critical views. Mature skills of analysis and synthesis. Secure conceptual grasp. | <ul style="list-style-type: none"> Has a confident grasp of both views. Sets up a cogent essay. Has a detailed knowledge and understanding of relevant scenes to support arguments, using frequent quotations woven into the fabric of the answer. | Band 4 16-20 |

OR

*Edward II – Christopher Marlowe***Question 7**

“Marlowe had no other desire than to present Edward II as a dissolute king who deserved his fate.”

“There are many times in the play when Marlowe goes out of his way to gain the audience’s sympathy for Edward.”

What justification is there in the play to support each of these views?

What is **your** opinion of the way Marlowe presents Edward?

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO4 Understanding of different opinions. Informed independent opinions and judgements. | |
|--|---|-----------------|
| <ul style="list-style-type: none"> • Difficulties with spelling, grammar, punctuation and expression. • Attention needs to be paid to the setting out of logical argument. • Answers in narrative form. • Simple assertions made on flimsy evidence or on a misreading of the text. • May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> • A tendency to write ignoring the opinions of the two critics. • Tends to narrate the scenes in which Edward appears. • Own view is simple, assertive with little if any textual support. | Band 1 1-6 |
| <ul style="list-style-type: none"> • Tolerable accuracy of spelling, grammar and punctuation. • Expression adequate for the ideas expressed. • Some logical development of argument. • Key issues raised by critics identified and generally understood. • A general rather than a competent knowledge of the play. • Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> • Has sufficient knowledge and understanding to support one of the opinions with vague references to the general run of the play and to what the characters say and do. • Aware of the significance of the second opinion. • Though own view is assertive from time to time it is often supported by relevant, but unspecific reference to areas of text. | Band 2 7-10 |
| <ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary if appropriate. • Clear lines of argument. • Increasingly competent knowledge and understanding of the play. • Competent understanding of critical views. • Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> • Understands both critics’ views. • Able to set up arguments in response to both critics. • References are pointed at specific areas of text to support most of the arguments propounded. • There will be occasional quotations and echoes of text. • Own views are put forward tentatively. | Band 3 11-15 |
| <ul style="list-style-type: none"> • Technically accurate. • Sophisticated style. • Fluent and telling use of apt and appropriate vocabulary, technical if needed. • Cogent, well-structured argument. • Sound knowledge of play. • Grasp of critical views. • Mature skills of analysis and synthesis. • Secure conceptual grasp. | <ul style="list-style-type: none"> • Has a grasp of the thrust of both opinions proposed by the critics. • Sets up a cogent essay. • Has a detailed knowledge and understanding of scenes used to support arguments with frequent quotations woven into the fabric of the answer. • Approach is exploratory and thoughtful. | Band 4 16-20 |

OR

Edward II – Christopher Marlowe**Question 8**

“The fascination of *Edward II* lies in the constant shifts of power among the main protagonists.”

“The continual ups and downs of the characters in their struggle for power are so unbelievable that they create laughter in the audience.”

With reference to the text of the play, show how both these views may be justified.

How do **you** respond to these ‘ups and downs’?

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO4 Understanding of different opinions. Informed independent opinions and judgements. | |
|--|---|-----------------|
| <ul style="list-style-type: none"> • Difficulties with spelling, grammar, punctuation and expression. • Attention needs to be paid to the setting out of logical argument. • Answers in narrative form. • Simple assertions made on flimsy evidence or on a misreading of the text. • May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> • Tendency to write ignoring the opinions of the two critics. • Will adopt a narrative approach which will very occasionally be relevant by implication. • Own view is simple, assertive with little or no textual support. | Band 1 1-6 |
| <ul style="list-style-type: none"> • Tolerable accuracy of spelling, grammar and punctuation. • Expression adequate for the ideas expressed. • Some logical development of argument. • Key issues raised by critics identified and generally understood. • A general rather than a competent knowledge of the play. • Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> • Has sufficient knowledge and understanding to support the opinions of the two critics by general reference to plot and character. • Though own view is assertive from time to time, it is often supported by general reference to the ups and downs and shifts of power in the play. | Band 2 7-10 |
| <ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary if appropriate. • Clear lines of argument. • Increasingly competent knowledge and understanding of the play. • Competent understanding of critical views. • Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> • Understands and illustrates with specific reference to text the key differences in the critics’ views. • Able to set up arguments in response to the two critics. • Has a competent knowledge and understanding of the relevant scenes, occasionally quoting or echoing the text. • Always aware of the views of others. | Band 3 11-15 |
| <ul style="list-style-type: none"> • Technically accurate. • Sophisticated style. • Fluent and telling use of apt and appropriate vocabulary, technical if needed. • Cogent, well-structured argument. • Sound knowledge of play. • Grasp of critical views. • Mature skills of analysis and synthesis. • Secure conceptual grasp. | <ul style="list-style-type: none"> • Has a grasp of the standpoints of the two critics. • Sets up a cogent essay. • Has a detailed knowledge of the relevant scenes used to support arguments with frequent quotations woven into the fabric of the answer. | Band 4 16-20 |

OR

The Duchess of Malfi – John Webster**Question 9**

“Most theatre-goers will stagger out of the theatre shocked by the horrors which they have seen in this play.”

“Webster creates more comedy than horror in this play.”

Referring closely to the play, how is it possible to justify both of these opinions of the play?

Explain the effect the play had on **you**.

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO4 Understanding of different opinions. Informed independent opinions and judgements. | |
|--|--|-----------------|
| <ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> Tends to ignore the critical opinions and see the question as an excuse to write everything known about horror and comedy in the play. Own view is <u>simple</u>, <u>assertive</u> with <u>little or no</u> textual support. | Band 1 1-6 |
| <ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key issues raised by critics identified and generally understood. A general rather than a competent knowledge of the play. Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> Understands that this question deals with <u>audience response</u> to the play. Supports those parts of the critics’ opinions which are understood with reference to <u>broad areas of text</u>. Though own view is <u>sometimes assertive</u>, it is supported by the same generalised reference to the text. | Band 2 7-10 |
| <ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if appropriate. Clear lines of argument. Increasingly competent knowledge and understanding of the play. Competent understanding of critical views. Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> <u>Understands</u> both opinions and the differences between them. <u>Able to set up arguments</u> in response to both critics. References are now pointed to <u>more specific areas of the text</u> to support critics’ and own arguments with the use of <u>some quotation and/or echoes of the text</u>. | Band 3 11-15 |
| <ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and appropriate vocabulary, technical if needed. Cogent, well-structured argument. Sound knowledge of play. Grasp of critical views. Mature skills of analysis and synthesis. Secure conceptual grasp. | <ul style="list-style-type: none"> Has a <u>grasp</u> of the views of both critics. Sets up a <u>cogent</u> essay. Has a detailed knowledge of the text which enables support of all arguments attempted, using <u>frequent quotations</u> woven into the fabric of the answer. | Band 4 16-20 |

OR

The Duchess of Malfi – John Webster**Question 10**

“*The Duchess of Malfi* is a simple revenge tragedy.”

“*The Duchess of Malfi* is a fascinating study of political corruption.”

What evidence is there in the play for holding both these opinions?

What other ways have **you** found to appreciate this play?

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO4 Understanding of different opinions. Informed independent opinions and judgements. | |
|--|--|-----------------|
| <ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> Struggles to understand the opinions of the critics. Will narrate parts of the play which seem relevant. Own view is simple, assertive with little or no textual support. | Band 1 1-6 |
| <ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key issues raised by critics identified and generally understood. A general rather than a competent knowledge of the play. Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> Has sufficient knowledge and understanding to give a broad-brush textual support to the more easily understood parts of the quotations. Though own view of the opinion is sometimes made in an assertive way, it is given general support from the play with paraphrase predominating. | Band 2 7-10 |
| <ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if appropriate. Clear lines of argument. Increasingly competent knowledge and understanding of the play. Competent understanding of critical views. Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> Has a good understanding of the thrust of the critics’ opinions. Sets up valid arguments in response. Now focuses more specifically on smaller areas of text to support arguments, using some quotations and echoes of the text. | Band 3 11-15 |
| <ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and appropriate vocabulary, technical if needed. Cogent, well-structured argument. Sound knowledge of play. Grasp of critical views. Mature skills of analysis and synthesis. Secure conceptual grasp. | <ul style="list-style-type: none"> Has a good grasp of the critics’ views. Sets up a cogent essay in response. Has a detailed knowledge of those parts of the play used to support arguments, with frequent quotations woven into the fabric of the answer. | Band 4 16-20 |

OR

Volpone* – Ben Jonson*Question 11**

“The inclusion of Sir Politic Would-be and Peregrine provides a welcome relief from the main plot of the play.”

“The sub-plot of *Volpone* is not only irrelevant but it also ruins the unity of the main action of the play.”

Argue the case for both these opinions with reference to the text of the play.

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO4 Understanding of different opinions. Informed independent opinions and judgements. | |
|--|---|-----------------|
| <ul style="list-style-type: none"> • Difficulties with spelling, grammar, punctuation and expression. • Attention needs to be paid to the setting out of logical argument. • Answers in narrative form. • Simple assertions made on flimsy evidence or on a misreading of the text. • May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> • After a time will ignore the opinions set and write about what Sir Politic and Peregrine do in the play, making simple observations on character. • Own response is simple, assertive with little or no textual support. | Band 1 1-6 |
| <ul style="list-style-type: none"> • Tolerable accuracy of spelling, grammar and punctuation. • Expression adequate for the ideas expressed. • Some logical development of argument. • Key issues raised by critics identified and generally understood. • A general rather than a competent knowledge of the play. • Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> • The differences in the opinions are now more clearly understood. • Has sufficient knowledge and understanding to assess the criticisms with generalisations from the play. • Though own opinion is assertive from time to time, it usually has support from a general knowledge of the text. | Band 2 7-10 |
| <ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary if appropriate. • Clear lines of argument. • Increasingly competent knowledge and understanding of the play. • Competent understanding of critical views. • Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> • Understands the opinions and how they differ. • Able to set up arguments in response to both critics and to own views. • Now focuses on more specific areas of text with occasional quotations from and echoes of relevant scenes. | Band 3 11-15 |
| <ul style="list-style-type: none"> • Technically accurate. • Sophisticated style. • Fluent and telling use of apt and appropriate vocabulary, technical if needed. • Cogent, well-structured argument. • Sound knowledge of play. • Grasp of critical views. • Mature skills of analysis and synthesis. • Secure conceptual grasp. | <ul style="list-style-type: none"> • Has a grasp of the differences of opinion. • Sets up a cogent essay. • Has a detailed knowledge of the scenes used to support arguments, using frequent quotations woven into the fabric of the answer. | Band 4 16-20 |

OR

Volpone – Ben Jonson**Question 12**

“Stereotyping Volpone as the fox and Mosca as the flesh-fly makes the actions of both characters predictable and prevents them from being seen as rounded characters.”

“Both Volpone and Mosca become much more in the play than their names would suggest.”

How far does the text of the play support both of these opinions?

What is **your opinion** of the way Jonson has used these characters in his play?

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO4 Understanding of different opinions. Informed independent opinions and judgements. | |
|--|---|-----------------|
| <ul style="list-style-type: none"> • Difficulties with spelling, grammar, punctuation and expression. • Attention needs to be paid to the setting out of logical argument. • Answers in narrative form. • Simple assertions made on flimsy evidence or on a misreading of the text. • May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> • Will have only a skimpy idea of the issues raised by the two critics. • Will narrate as far as memory will allow. • Own view is simple, assertive with little or no textual support. | Band 1 1-6 |
| <ul style="list-style-type: none"> • Tolerable accuracy of spelling, grammar and punctuation. • Expression adequate for the ideas expressed. • Some logical development of argument. • Key issues raised by critics identified and generally understood. • A general rather than a competent knowledge of the play. • Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> • Will have a general idea of the debate proposed by the two critics. • Has sufficient knowledge and understanding to support the criticisms from a general knowledge of the play, perhaps relying mainly on paraphrase. • Own view is sometimes assertive, but it has a broad-brush support from the text. | Band 2 7-10 |
| <ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary if appropriate. • Clear lines of argument. • Increasingly competent knowledge and understanding of the play. • Competent understanding of critical views. • Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> • Understands the differences in the views of the two critics. • Able to set up arguments in response to both critics and for own argument. • Now focuses more specifically on smaller areas of text to support arguments with some quotation and echoes of the text. | Band 3 11-15 |
| <ul style="list-style-type: none"> • Technically accurate. • Sophisticated style. • Fluent and telling use of apt and appropriate vocabulary, technical if needed. • Cogent, well-structured argument. • Sound knowledge of play. • Grasp of critical views. • Mature skills of analysis and synthesis. • Secure conceptual grasp. | <ul style="list-style-type: none"> • Has a grasp of the crucial differences between the critics’ views. • Sets up a cogent essay. • Has a detailed knowledge of the scene to support arguments, using frequent quotations woven into the fabric of the answer. | Band 4 16-20 |

OR

Henry the Fourth Part 2 – William Shakespeare**Question 13**

“The play is an exploration of the consequences on monarchy and nation of a usurping king.”

“The play is an intimate revelation of the relationships within the royal family.”

How far do you think the text of the play supports both these opinions?

What do **you** think is the purpose of the play?

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO4 Understanding of different opinions. Informed independent opinions and judgements. | |
|--|---|-----------------|
| <ul style="list-style-type: none"> • Difficulties with spelling, grammar, punctuation and expression. • Attention needs to be paid to the setting out of logical argument. • Answers in narrative form. • Simple assertions made on flimsy evidence or on a misreading of the text. • May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> • Tends to narrate the actions of the King and his family. • Has only a skimpy knowledge of this aspect of the play. • Soon begins to deviate from the critical opinions provided. • Own view is simple, assertive and unsupported by the play. | Band 1 1-6 |
| <ul style="list-style-type: none"> • Tolerable accuracy of spelling, grammar and punctuation. • Expression adequate for the ideas expressed. • Some logical development of argument. • Key issues raised by critics identified and generally understood. • A general rather than a competent knowledge of the play. • Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> • Some understanding of the different standpoints of the two critics. • Has sufficient general knowledge and understanding of the scenes to support satisfactorily both points of view, though paraphrase will predominate. • Though own view is assertive from time to time, it is often supported by a paraphrase approach. | Band 2 7-10 |
| <ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary if appropriate. • Clear lines of argument. • Increasingly competent knowledge and understanding of the play. • Competent understanding of critical views. • Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> • Understands the different standpoints of the two critics. • Has a knowledge of specific areas of relevant scenes to support effectively argument and counter-argument. | Band 3 11-15 |
| <ul style="list-style-type: none"> • Technically accurate. • Sophisticated style. • Fluent and telling use of apt and appropriate vocabulary, technical if needed. • Cogent, well-structured argument. • Sound knowledge of play. • Grasp of critical views. • Mature skills of analysis and synthesis. • Secure conceptual grasp. | <ul style="list-style-type: none"> • Has a grasp of the arguments of the two critics. • Sets up a cogent essay. • Has a grasp of the relevant scenes of the play to allow a confident approach to the question and uses frequent embedded quotation. • Approach is exploratory and thoughtful. | Band 4 16-20 |

OR

*Henry the Fourth Part 2 - William Shakespeare***Question 14**

“The reformed, dazzlingly virtuous, newly crowned Henry V in Act 5 is unconvincing.”

“Throughout the play the audience becomes aware that, by its end, Hal will sweep away the corruption plaguing England.”

What textual evidence is there in the play to support each of these views?

What is **your** opinion of the transformation which takes place in Act 5?

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO4 Understanding of different opinions. Informed independent opinions and judgements. | |
|--|--|-----------------|
| <ul style="list-style-type: none"> • Difficulties with spelling, grammar, punctuation and expression. • Attention needs to be paid to the setting out of logical argument. • Answers in narrative form. • Simple assertions made on flimsy evidence or on a misreading of the text. • May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> • Tends to narrate Act 5 and certain other scenes in the play sometimes of doubtful relevance. • Tends to ignore quickly the two differing critical opinions. • Own view is usually assertive and rarely supported from the text. | Band 1 1-6 |
| <ul style="list-style-type: none"> • Tolerable accuracy of spelling, grammar and punctuation. • Expression adequate for the ideas expressed. • Some logical development of argument. • Key issues raised by critics identified and generally understood. • A general rather than a competent knowledge of the play. • Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> • Some understanding of the crucial difference between the two critical ideas. • Has sufficient knowledge and understanding of the play to support satisfactorily both points of view. • Though own view is assertive from time to time it is often supported by general reference to the text, paraphrase predominating. | Band 2 7-10 |
| <ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary if appropriate. • Clear lines of argument. • Increasingly competent knowledge and understanding of the play. • Competent understanding of critical views. • Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> • Understands the crucial difference between the two points of view. • Able to set up arguments in response to both critics. • Is able to focus on the more specific parts of the relevant scenes to support arguments, using some quotations and echoes from the scenes. • Own views are put forward tentatively. | Band 3 11-15 |
| <ul style="list-style-type: none"> • Technically accurate. • Sophisticated style. • Fluent and telling use of apt and appropriate vocabulary, technical if needed. • Cogent, well-structured argument. • Sound knowledge of play. • Grasp of critical views. • Mature skills of analysis and synthesis. • Secure conceptual grasp. | <ul style="list-style-type: none"> • Has a grasp of these different opinions about the credibility of the ‘transformation’ scene. • Sets up a cogent essay. • Has a detailed knowledge of the relevant scenes, using frequent quotations woven into the fabric of the answer. • Approach is exploratory and thoughtful. | Band 4 16-20 |

OR

Noah and his Sons, The Second Shepherds’ Play and Herod the Great from The Complete Plays of the Wakefield Master**Question 15**

“I am sure that a medieval audience went to sleep after Mak’s part in the play had finished.”

“For a medieval audience the spectacle of Christ’s birth must have been the moving climax of the play.”

Argue what there is to be said for both of these opinions, making detailed reference to the play.

What did **you** enjoy most in *The Second Shepherds’ Play*?

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO4 Understanding of different opinions. Informed independent opinions and judgements. | |
|--|---|-----------------|
| <ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> Tends to narrate the stories of Mak and the birth of Jesus. Finds it difficult to sustain relevance. Own view is simple and assertive with little or no support from the play. | Band 1 1-6 |
| <ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key issues raised by critics identified and generally understood. A general rather than a competent knowledge of the play. Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> There will be assertion from time to time. Begins to understand the differences in the two opinions about what interests or moves an audience. Arguments will be supported by general, sometimes vague reference to the text, paraphrase predominating. | Band 2 7-10 |
| <ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if appropriate. Clear lines of argument. Increasingly competent knowledge and understanding of the play. Competent understanding of critical views. Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> Understands the implications of the differences between the two critics. Able to set up arguments to account for the different views. References are now pointed at specific areas of text to support arguments. There will be occasional quotations and echoes of the text. Supports a valid own view of the scene’s purpose. | Band 3 11-15 |
| <ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and appropriate vocabulary, technical if needed. Cogent, well-structured argument. Sound knowledge of play. Grasp of critical views. Mature skills of analysis and synthesis. Secure conceptual grasp. | <ul style="list-style-type: none"> Grasps the implications of the different views. Sets up a cogently argued essay. Supports arguments with a detailed knowledge of the text with frequent quotations woven into the fabric of the answer. | Band 4 16-20 |

OR

Noah and his Sons, The Second Shepherds' Play and Herod the Great from The Complete Plays of the Wakefield Master**Question 16**

“The shrewishness of Noah’s Wife must have struck a chord in the heart of every man in the audience.”

“Noah’s Wife must have reassured every woman in the audience that patriarchal rule supported by a male God can be challenged.”

Argue the validity of both these opinions.

What do **you** think of the way the relationship between Noah and his Wife is portrayed in this play?

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO4 Understanding of different opinions. Informed independent opinions and judgements. | |
|--|---|-----------------|
| <ul style="list-style-type: none"> • Difficulties with spelling, grammar, punctuation and expression. • Attention needs to be paid to the setting out of logical argument. • Answers in narrative form. • Simple assertions made on flimsy evidence or on a misreading of the text. • May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> • After a time will ignore the opinions about Noah and his Wife. • Usually tempted to narrate the events that take place between them. • Own view is simple, assertive with little, if any, textual support. | Band 1 1-6 |
| <ul style="list-style-type: none"> • Tolerable accuracy of spelling, grammar and punctuation. • Expression adequate for the ideas expressed. • Some logical development of argument. • Key issues raised by critics identified and generally understood. • A general rather than a competent knowledge of the play. • Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> • Begins to understand the purpose of the question. • Has sufficient knowledge and understanding to support ranging over broad areas of text the opinions of the two critics. • Own view is sometimes assertive but it is supported by general reference to the play. | Band 2 7-10 |
| <ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary if appropriate. • Clear lines of argument. • Increasingly competent knowledge and understanding of the play. • Competent understanding of critical views. • Recognition of form, structure and language and appropriate comments on their effects. | <ul style="list-style-type: none"> • Understands the differences between the two critical opinions. • Able to set up arguments in response to both critics. • Has a more specific focus on smaller areas of the text to support arguments, using some quotation and echoes from the play. • Own view is put forward in a tentative way. | Band 3 11-15 |
| <ul style="list-style-type: none"> • Technically accurate. • Sophisticated style. • Fluent and telling use of apt and appropriate vocabulary, technical if needed. • Cogent, well-structured argument. • Sound knowledge of play. • Grasp of critical views. • Mature skills of analysis and synthesis. • Secure conceptual grasp. | <ul style="list-style-type: none"> • Grasps the differences between the two critics. • Sets up a cogent essay. • Has a detailed knowledge of the play to support the arguments with frequent quotations woven into the fabric of the answer. • Approach is thoughtful and appreciative. | Band 4 16-20 |

How to determine band, then mark.

Section B

1. The marking grid will determine the band and the mark you give.
2. Judge first the candidate by the criteria in the column AO5ii. In this section of the paper, this column is emphasised.

So what mark would you give your candidate judged on these criteria alone?

3. Look then at the criteria in the AO1, AO2ii and AO3 columns. Judgement by these columns will generally either confirm the mark or raise it.

The weightings for all Section B questions are:

| | |
|-------|------|
| AO1 | 3% |
| AO2ii | 2.5% |
| AO3 | 3% |
| AO5ii | 6% |

SECTION B

EITHER

Women Romantic Poets 1785 - 1832, An Anthology - ed. Breen**Question 17**

In the *Anthology* what differences have you found in both the content and style of their poems between the women who had to work for their living and those who enjoyed a more leisured life-style?

Context: Worker and Leisured Women

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study. | |
|--|---|-----------------|
| <ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> Will have a hazy knowledge of the context of the poems they choose. Will tend to go through the poems of two or more poets with limited success dealing with their themes. Attempts at 'style' will be confined to identification of obvious tropes. Will unload irrelevant context. | Band 1 1-6 |
| <ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key areas of context identified and understood. A general rather than competent knowledge of the poems chosen. Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> Will have some knowledge of the context of the poetry they choose. Will usually write relevantly about the life-styles and attitudes of the two classes of women identified in the question. Will have no trouble writing about the general themes of the poetry they choose. Attempts at 'how' will be confined to identification of technique. | Band 2 7-10 |
| <ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if needed. Clear lines of argument. Increasingly detailed understanding of the poems and their contexts. Recognition of form, structure and language and commentary on their effects. | <ul style="list-style-type: none"> Understands the context of the poetry chosen. Writes relevantly about the way the two classes write. Focus on more specific areas of text, using some quotations and 'echoes' to illustrate their ideas. Attempts at 'how' will include the effects of some of the techniques used. | Band 3 11-15 |
| <ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and varied vocabulary. Cogent, well-structured argument. Sound knowledge and understanding of the poems and their contexts. Mature skills of analysis and synthesis. Secure conceptual grasp. | <ul style="list-style-type: none"> Has a thorough grasp of the contexts of the poetry selected. Intersperses themes and contexts in a cogent answer. Has a detailed knowledge of the poetry chosen, using frequent quotations either for analysis or to weave skilfully into the fabric of the answer. | Band 4 16-20 |

OR

Women Romantic Poets 1785 - 1832, An Anthology - ed. Breen**Question 18**

How do the women poets show their thoughts and feelings about the radical political and social changes taking place in their time?

Context: Radical political and social changes of the time.

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study. | |
|--|--|-----------------|
| <ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in a narrative form, Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> Will have problems in choosing suitable poems to fit in terms of the question. Will tend to go through two or more poems with limited success dealing with their themes. Will unload irrelevant context. | Band 1 1-6 |
| <ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key areas of context identified and understood. A general rather than competent knowledge of the poems chosen. Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> Will show some ability to choose suitable poems to fit the terms of the question. Will show some ideas about the changes of the time addressed in the poems (context). Illustration from the poems will be broadly based. | Band 2 7-10 |
| <ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if needed. Clear lines of argument. Increasingly detailed understanding of the poems and their contexts. Recognition of form, structure and language and commentary on their effects. | <ul style="list-style-type: none"> Understands the context. Will focus on smaller, more specific areas of the poems chosen, using some quotation and ‘echoes’. Begins to discuss ways the poets treat the changes taking place. | Band 3 11-15 |
| <ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and varied vocabulary. Cogent, well-structured argument. Sound knowledge and understanding of the poems and their contexts. Mature skills of analysis and synthesis. Secure conceptual grasp. | <ul style="list-style-type: none"> Has a thorough grasp of the poems selected. Intersperses themes and contexts in a cogent answer. Has a detailed knowledge of the poems chosen, frequently using quotations for the purpose of analysis or to weave into the fabric of the answer. | Band 4 16-20 |

OR

*The Prelude, Books 1 and 2 - William Wordsworth***Question 19**

How does Wordsworth express his enthusiasm for Nature as a force of personal liberation?

In your answer, you should refer to the extract below and to **one** other relevant extract.

From “Wisdom and Spirit of the universe!” to “And by the waters all the summer long.”

Context: Nature as a force of personal liberation

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study. | |
|--|---|-----------------|
| <ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in a narrative form, Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> Will have a hazy knowledge of the meaning of the given passage. Will have trouble finding another relevant extract. Will tend to go through passages with only limited relevance to Nature as a force of personal liberation. Assertion will predominate. | Band 1 1-6 |
| <ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key areas of context identified and understood. A general rather than competent knowledge of the poems chosen. Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> Will begin to find meaning in the given passage. Will usually write relevantly on a similar passage, though paraphrase will predominate. | Band 2 7-10 |
| <ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if needed. Clear lines of argument. Increasingly detailed understanding of the poems and their contexts. Recognition of form, structure and language and commentary on their effects. | <ul style="list-style-type: none"> Understands most of what Wordsworth is writing. Finds an appropriate relevant extract. Focuses on specific, smaller areas of the passages chosen to support the idea of Nature as a force of liberation, using some quotation and echoes of the poetry. Will consider either language or imagery or form. | Band 3 11-15 |
| <ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and varied vocabulary. Cogent, well-structured argument. Sound knowledge and understanding of the poems and their contexts. Mature skills of analysis and synthesis. Secure conceptual grasp. | <ul style="list-style-type: none"> Has a thorough grasp of what Wordsworth is writing. Analyses and synthesises. Has a detailed knowledge of the passages chosen with frequent quotations used either for analysis or to weave into the fabric of the answer. | Band 4 16-20 |

OR

The Prelude, Books 1 and 2 - William Wordsworth**Question 20**

Wordsworth believed that disturbing experience was an important part of a child's personal development.

How successful has his poetry been in convincing you of that belief?

In your answer, you should refer to at least **two** episodes from either or both *Books*.

Context: Disturbing experience necessary for child development

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study. | |
|--|---|-----------------|
| <ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in a narrative form, Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> Will struggle through with the meaning of the context. Will tend to narrate the themes of the poems which may have peripheral relevance. | Band 1 1-6 |
| <ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key areas of context identified and understood. A general rather than competent knowledge of the poems chosen. Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> Will have some idea of the meaning of the context. Will have a broad knowledge and understanding of the chosen passages for illustration. | Band 2 7-10 |
| <ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if needed. Clear lines of argument. Increasingly detailed understanding of the poems and their contexts. Recognition of form, structure and language and commentary on their effects. | <ul style="list-style-type: none"> Understands satisfactorily the language of the question. Will focus on specific parts of the chosen passages with some quotation and 'echoes' for illustration. Will set up arguments to address 'how successful'. | Band 3 11-15 |
| <ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and varied vocabulary. Cogent, well-structured argument. Sound knowledge and understanding of the poems and their contexts. Mature skills of analysis and synthesis. Secure conceptual grasp. | <ul style="list-style-type: none"> Confidently applies text to illustrate 'how successful'. Will have a detailed knowledge and understanding of the passages chosen, using frequent quotations either for analysis or to weave into the fabric of the answer. Will write a cogent answer. | Band 4 16-20 |

OR

Songs of Innocence and of Experience - William Blake**Question 21**How does Blake present his views in the *Songs* on relationships between parents and children?

Context: Relationships between parents and children

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study. | |
|--|--|-----------------|
| <ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in a narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> Has trouble understanding the context. Tends to paraphrase <i>Songs</i> often irrelevant to the question. Asserts often with inadequate evidence. Unloads irrelevant context. | Band 1 1-6 |
| <ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key areas of context identified and understood. A general rather than competent knowledge of the poems chosen. Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> Begins to understand the significance of the context. Will usually choose appropriate <i>Songs</i>. Will have a nodding acquaintance with and some understanding of chosen examples. | Band 2 7-10 |
| <ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if needed. Clear lines of argument. Increasingly detailed understanding of the poems and their contexts. Recognition of form, structure and language and commentary on their effects. | <ul style="list-style-type: none"> Understands the significance of the context. <i>Songs</i> will be well-chosen. Will have some specific knowledge of the <i>Songs</i> chosen with occasional quotations. Will start to use the evidence of language and imagery to illustrate ideal relationships. | Band 3 11-15 |
| <ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and varied vocabulary. Cogent, well-structured argument. Sound knowledge and understanding of the poems and their contexts. Mature skills of analysis and synthesis. Secure conceptual grasp. | <ul style="list-style-type: none"> Will confidently discuss the context raised. Will have a detailed knowledge and understanding of the <i>Songs</i> chosen with frequent quotations woven into the fabric of the answer. Will set up a cogent argument, using the evidence of language and imagery to support ideas. | Band 4 16-20 |

OR

Songs of Innocence and of Experience - William Blake**Question 22**How does Blake in his *Songs* present his vision of paradise on earth?

Context: Blake’s vision of paradise on earth

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study. | |
|--|--|-----------------|
| <ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in a narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> Finds difficulty in understanding ‘paradise on earth’. Will tend to do a jog-trot through a randomly chosen set of poems. Unloads irrelevant context. | Band 1 1-6 |
| <ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key areas of context identified and understood. A general rather than competent knowledge of the poems chosen. Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> Will have a fair grasp of ‘paradise on earth’. Will choose some appropriate poems for consideration. Will have a general knowledge and understanding of the poems chosen, using paraphrase as the means to write about the poems. | Band 2 7-10 |
| <ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if needed. Clear lines of argument. Increasingly detailed understanding of the poems and their contexts. Recognition of form, structure and language and commentary on their effects. | <ul style="list-style-type: none"> Will understand ‘paradise on earth’. Poems for illustration will be well-chosen. Will make more specific reference to the poems chosen. | Band 3 11-15 |
| <ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and varied vocabulary. Cogent, well-structured argument. Sound knowledge and understanding of the poems and their contexts. Mature skills of analysis and synthesis. Secure conceptual grasp. | <ul style="list-style-type: none"> Will have a clear grasp of ‘paradise on earth’. Will have a detailed knowledge and understanding of the poems chosen, using frequent quotations woven into the fabric of the answer. Will set up a cogent argument. | Band 4 16-20 |

OR

*Selected Poems - John Keats***Question 23**

With close reference to appropriate poems from this selection, illustrate Keats' obsession with death in his poetry. How does his style of poetry highlight this obsession?

Context: Keats' obsession with death

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study. | |
|--|---|-----------------|
| <ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in a narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> Finding appropriate poems will be a problem. Will be tempted to take a jog-trot through a number of poems in the selection hoping for the best. Will unload irrelevant context. | Band 1 1-6 |
| <ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key areas of context identified and understood. A general rather than competent knowledge of the poems chosen. Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> Will have some idea of how to deal with this question. Most of the poems chosen to illustrate his obsession will be well-chosen. Ideas will be supported by general reference to the poetry often paraphrased. There will be some attempt to address style. | Band 2 7-10 |
| <ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if needed. Clear lines of argument. Increasingly detailed understanding of the poems and their contexts. Recognition of form, structure and language and commentary on their effects. | <ul style="list-style-type: none"> Will understand allegory and where to find it. Shows a more specific knowledge of the poems used in answer to the question using occasional quotations. Style will be commented on and occasionally analysed. | Band 3 11-15 |
| <ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and varied vocabulary. Cogent, well-structured argument. Sound knowledge and understanding of the poems and their contexts. Mature skills of analysis and synthesis. Secure conceptual grasp. | <ul style="list-style-type: none"> Has a clear grasp of what the question demands and tackles it with confidence. Shows a detailed knowledge and understanding of the poetry chosen to illustrate the obsession and the style, using frequent quotations woven into the fabric of the answer. Writes a cogent answer. | Band 4 16-20 |

OR

*Selected Poems - John Keats***Question 24**

How does Keats seek to evoke the medieval world?

Context: the medieval world

| AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language. | AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study. | |
|--|--|-----------------|
| <ul style="list-style-type: none"> Difficulties with spelling, grammar, punctuation and expression. Attention needs to be paid to the setting out of logical argument. Answers in a narrative form. Simple assertions made on flimsy evidence or on a misreading of the text. May identify features of language, form and structure without comment. | <ul style="list-style-type: none"> Tends to ignore the context set. May not choose suitable poems. A skimpy jog-trot through the poems is likely. Unloads irrelevant context. | Band 1 1-6 |
| <ul style="list-style-type: none"> Tolerable accuracy of spelling, grammar and punctuation. Expression adequate for the ideas expressed. Some logical development of argument. Key areas of context identified and understood. A general rather than competent knowledge of the poems chosen. Some awareness of the influence of form, structure and language. | <ul style="list-style-type: none"> Some understanding of the particular qualities of the medieval world. Chooses some suitable poems to illustrate. Will have a general knowledge of the poems chosen often shown in the frequency of paraphrase. | Band 2 7-10 |
| <ul style="list-style-type: none"> Well-controlled and accurate expression. Uses an appropriate critical vocabulary if needed. Clear lines of argument. Increasingly detailed understanding of the poems and their contexts. Recognition of form, structure and language and commentary on their effects. | <ul style="list-style-type: none"> Will understand the thrust of the question. Poems will be well-chosen to illustrate the way Keats uses the medieval world in this selection. Will have a more specific knowledge and understanding of the poems chosen, using quotations from time to time to illustrate. | Band 3 11-15 |
| <ul style="list-style-type: none"> Technically accurate. Sophisticated style. Fluent and telling use of apt and varied vocabulary. Cogent, well-structured argument. Sound knowledge and understanding of the poems and their contexts. Mature skills of analysis and synthesis. Secure conceptual grasp. | <ul style="list-style-type: none"> Will confidently display the medieval world in Keats' poetry. Will have a detailed knowledge of the poems cleverly chosen, using frequent quotations woven into the fabric of the answer. | Band 4 16-20 |