



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark scheme

June 2003

GCE

English Literature A

Unit LTA4

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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 interpretative 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**

“Shakespeare has created in Cassio and Roderigo two puppets merely for Iago’s use.”

“Cassio and Roderigo are cleverly contrasted as admirers of Desdemona.”

How far do you think the text supports each of these views about the roles of Cassio and Roderigo in 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"> • Has <u>difficulty</u> with ‘puppets’, ‘for Iago’s use’ and the idea of role. • Will adopt a <u>narrative approach</u> which will very occasionally be relevant by implication. • Own view is <u>simple, assertive with little or no textual support.</u> 	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 <u>sufficient knowledge and understanding</u> to support in a <u>general</u> way the opinions of the two critics. • Though own view is <u>assertive from time to time</u>, it is often supported by general reference to the role of Cassio and Roderigo. 	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> the key differences between the critics’ views. • Able to set up <u>arguments</u> in response to both critics. • Has a <u>competent</u> knowledge and understanding of the relevant scenes to support arguments. • Always <u>aware</u> 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 <u>grasp of the key differences</u> between the critics’ views. • Sets up a <u>cogent</u> essay. • Has a <u>detailed</u> knowledge of the scenes used to support arguments. 	Band 4 16-20

Or

Othello* – William Shakespeare*Question 2**

“*Othello* is a tragedy without meaning and that is the ultimate horror of it.”

“Because *Othello* and Iago are part of every single person in the audience, the play has meaning for everyone.”

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

What impact has 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"> • Has <u>difficulty understanding</u> either one or both of the critical opinions. • Will <u>narrate</u> parts of the play which seem to touch on the opinions. • Own view is <u>simple, assertive with little or no textual support</u>. 	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 <u>sufficient</u> knowledge and understanding to support in a general way parts of the criticisms understood. • Though own view is <u>assertive from time to time</u>, it is supported in a general way with some evidence of understanding of the issues under discussion. 	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 the difference</u> in the views of the two critics. • Able to set up <u>arguments</u> in response to both critics. • Has a <u>competent</u> knowledge and understanding of well-chosen scenes to support arguments. 	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 <u>crucial</u> differences between the critics' views. • Sets up a <u>cogent</u> essay. • Has a <u>detailed</u> knowledge of the scenes used to support arguments. 	Band 4 16-20

Or

Henry the Fourth Part 2 - William Shakespeare**Question 3**

“The scenes at the Boar’s Head Tavern provide much needed relief from the serious politics of the play.”

“Shakespeare included the scenes at the Boar’s Head Tavern so that his audience might share Prince Henry’s disgust at those who frequent it.”

Consider these opinions in relation to the Boar’s Head Tavern scenes.

What do **you** think is the purpose of these scenes?

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 <u>narrate</u> what takes place in these scenes instead of addressing their purpose. A <u> cursory</u> look at disgust. <u>Fitfully</u> sees the difference in the two critical approaches. Own view is <u>simple, assertive and unsupported</u> 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"> <u>Some</u> understanding of the crucial difference between the two critical ideas. Has <u>sufficient knowledge and understanding</u> of the play to support satisfactorily both points of view. Though own view is <u>assertive from time to time</u> it is often supported by 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"> <u>Understands</u> the crucial difference between the two points of view. Able to set up <u>arguments</u> in response to both critics. Has a <u>competent knowledge and understanding</u> of the relevant scenes to <u>support arguments</u>. 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 <u>grasp</u> of the different ways these scenes may be regarded. Sets up a <u>cogent essay</u>. Has a <u>detailed knowledge</u> of the Boar’s Head scenes. Approach is <u>exploratory and thoughtful</u>. 	Band 4 16-20

Or

Henry the Fourth Part 2 - William Shakespeare**Question 4**

“The scenes in Gloucestershire exhibit the bad taste of a dramatist providing cheap laughs at the expense of country gentlemen who happen to be old.”

“Justices Shallow and Silence are silly old fools who provide a rich seam of comedy for an audience to enjoy.”

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

How do **you** respond to these scenes?

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"> • Has <u>difficulty understanding the implications</u> of ‘bad taste’, ‘cheap laughs’, ‘country gentlemen’, ‘rich seam of comedy’. • Will tend to <u>narrate</u> the Gloucestershire scenes, sometimes in a garbled way. • Own view is <u>simple, assertive with little or no textual support.</u> 	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 <u>sufficient</u> knowledge and understanding to support in a <u>general</u> way those parts of the criticisms understood. • Though own view is <u>assertive from time to time</u>, it is supported in a <u>general way.</u> 	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 the differences</u> in the views of the two critics. • Able to set up <u>arguments</u> in response to both critics. • Has a <u>competent knowledge and understanding</u> of the Gloucestershire scenes to support arguments. 	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 the two critics. • Sets up a <u>cogent</u> essay. • Has a <u>detailed</u> knowledge of the Gloucestershire scenes to support arguments. 	Band 4 16-20

Or

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

“Shakespeare presents Jessica as the tragic victim of a society divided by racial hatred.”

“Shakespeare shows us a Jessica who is as ruthless as her father.”

Show how far you would agree with these different views on Jessica in relation to your experience of the play.

What is **your** view of Shakespeare’s Jessica?

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"> • Has <u>difficulty</u> understanding the <u>essential differences</u> between the two criticisms. • <u>Will narrate</u> parts of the play involving Jessica, touching from time to time on one or the other of the opinions. • Own view is <u>assertive, simple</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"> • Has <u>sufficient</u> knowledge and understanding to support in a <u>general</u> way the different criticisms. • Though own view is <u>sometimes assertive</u>, it is supported in a <u>general way</u> by textual evidence. 	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> the views of the two critics. • Able to set up <u>arguments</u> in response to both critics. • Has a <u>competent</u> knowledge and understanding of scenes to support own views. 	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 two critical views. • Sets up a <u>cogent</u> essay. • Has a <u>detailed</u> knowledge and understanding of the scenes involving Jessica. 	Band 4 16-20

Or

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

“The casket scenes in *The Merchant of Venice* are tedious and predictable.”

“The casket scenes in the play reflect the central theme of the play: on what in life does one place value?”

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

How do **you** regard the casket scenes?

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"> • Has <u>difficulty</u> with the view of the <u>second critic</u>. • Will <u>narrate</u> with <u>some difficulty</u> the casket scenes, <u>finding the arguments for choice and rejection particularly hard to understand</u>. • Own view is <u>simple, 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"> • Has <u>sufficient</u> knowledge and understanding to support in a general way the opinions of the two critics. • Though own view is <u>sometimes assertive</u>, it is often supported by general reference to the casket scenes. 	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 views. • Able to <u>set up arguments</u> in response to both critics. • Has a <u>competent</u> knowledge and understanding of the scenes to support arguments. 	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>confident grasp</u> of both views. • Sets up a <u>cogent</u> essay. • Has a <u>detailed</u> knowledge and understanding of the casket scenes to support arguments. 	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 7

“*The Second Shepherds' Play* is the cry of poor shepherds suffering from the exploitation of the heartless landed aristocracy.”

“The play is about the simple devotion of simple men to Christian beliefs.”

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

What do **you** think is the central message 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"> • Takes <u>little notice</u> of the two critical opinions. • Will <u>narrate</u> parts of the play which seem to touch on these two opinions. • Own opinion is <u>simple, assertive</u> with <u>little or no textual</u> 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 <u>sufficient</u> knowledge and understanding to support a <u>partial</u> understanding of the two opinions with <u>general</u> reference to the text. • Though own view is <u>sometimes assertive</u>, it is supported with <u>general</u> 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"> • Understands the <u>implications</u> of the two opinions. • Able to <u>set up arguments</u> in response to both critics. • Has a <u>competent</u> knowledge and understanding of well-chosen scenes to support arguments. 	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 meaning of the two opinions. • Sets up a <u>cogent</u> argument. • Has a <u>detailed</u> knowledge and understanding of <u>well-chosen</u> scenes. 	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 8

“The verse form used in *Herod the Great* makes a cruel play memorable and enjoyable.”

“There is an artificiality about the verse used in *Herod the Great* that makes the play unactable today.”

Examine the verse and argue what there is to be said to support these two assertions.

What is **your** opinion of the verse form used 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"> • Finds <u>it difficult</u> to engage in a discussion about verse form. • Will tend to <u>narrate</u> in such a way as to bring out only the cruelty of the play. • Own view is <u>simple, assertive with little or no textual support</u>. 	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"> • Usually content to <u>identify</u> features of the verse form. • Likely to concentrate on the cruelty involved in the play with sufficient supporting evidence of a <u>general</u> kind. • Though own view is <u>sometimes assertive</u>, it is often supported by <u>general</u> 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"> • <u>Makes comments</u> on the effectiveness of the verse form. • <u>Understands</u> the differences between the opinions of the critics. • Able to <u>set up arguments</u> in response to both critics. • Has a <u>competent</u> knowledge of the text to support arguments. 	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"> • Sets up a <u>cogent</u> essay. • Has a <u>grasp</u> of the views of both critics and can <u>form own view</u>. 	Band 4 16-20

Or

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

“Webster is a stern moral teacher whose characters are neatly arranged into the good and the bad.”

“Webster in *The Duchess of Malfi* presents life as a moral chaos where there is no justice, and no law either of God or man.”

How far does the play support each of these assertions?

What is **your** view about the ways Webster presents morality in 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"> • Has difficulty in understanding both opinions. • Will tend to narrate parts of the play which seem to touch on the issues raised. • 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"> • Understands the first opinion, and partially understands the second. • Supports with general reference those parts of the critics’ opinions which are understood. • Though own view is sometimes assertive, it is supported by 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"> • Understands both opinions and the differences between them. • Able to set up arguments in response to both critics. • Has a competent knowledge and understanding of the text to support critics’ and own arguments. 	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 views of both critics. • Sets up a cogent essay. • Has a detailed knowledge of the text which enables support of all arguments attempted. 	Band 4 16-20

Or

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

“Webster has realised the dark side of political power, the cruel grip of intelligence networks, the shocks of betrayal.”

How far does this opinion sum up what the play is really about?

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"> • Each of the three phrases used by the critic will contain words which will <u>not</u> be <u>addressed</u>. • Will <u>narrate</u> parts of the play which seem relevant. • Own view is <u>simple, 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"> • Has <u>sufficient</u> knowledge and understanding to give <u>general</u> textual support to the <u>more easily understood</u> parts of the quotation. • Though own view of the opinion <u>is</u> <u>sometimes</u> made in an <u>assertive</u> way, it is given <u>general</u> support from 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"> • Has a <u>good understanding</u> of the thrust of the critic’s opinion. • Sets up a <u>set of arguments</u> in response. • Has a <u>competent</u> knowledge and understanding of the play to support arguments. 	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 critic’s view. • Sets up a <u>cogent</u> essay in response. • Has a <u>detailed</u> knowledge of those parts of the play used to support arguments. 	Band 4 16-20

Or

Volpone - Ben Jonson**Question 11**

“The real joy for an audience watching the play is Jonson’s amazing creation of Mosca.”

“Mosca is nothing but a loathsome parasite unscrupulously exploiting others.”

How far would you agree with each of these views?

What is **your** response to Jonson’s Mosca?

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"> Focus on ‘joy’, ‘audience’, ‘amazing creation’, ‘parasite’ and ‘unscrupulously’ will be <u>lacking</u> because of <u>skimpy reading</u>. Will <u>narrate</u> scenes in which Mosca appears, making simple observations on his character. Own response is <u>simple, 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"> Opinions are now <u>more clearly</u> understood. Has <u>sufficient</u> knowledge and understanding to assess the criticisms with <u>general</u> support from the text. Though own opinion is <u>assertive from time to time</u>, it usually has support from a <u>general</u> 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"> <u>Understands</u> the opinions and how they <u>differ</u>. <u>Able to set up arguments</u> in response to both critics and to own views. <u>Has a competent</u> knowledge and understanding of <u>well-chosen</u> scenes to support arguments. 	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 differences of opinion. Sets up a <u>cogent</u> essay. Has a <u>detailed</u> knowledge of the scenes used to support arguments. 	Band 4 16-20

Or

*Volpone - Ben Jonson***Question 12**

“The end of the play is disappointing because harsh justice is meted out to characters who have given the audience huge pleasure.”

“Though today we might disagree with the severity of the sentences on the criminals at the end of the play, yet justice must prevail.”

Consider both these opinions in relation to the end of the play. What is there to support in each?

What is your view of the end 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"> • Will have only a <u>skimpy</u> idea of the justice meted out. • Will <u>narrate as far as memory will allow</u> the last part of the play. • Own view is <u>simple, assertive</u> with <u>little or no textual</u> 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 <u>general</u> idea of the justice meted out. • Has <u>sufficient</u> knowledge and understanding to support the criticisms from a general knowledge of the ending and the play. • Own view is <u>sometimes assertive</u>, but it has <u>general</u> 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"> • <u>Understands</u> the differences in the views of the two critics. • Able to <u>set up arguments</u> in response to both critics and for own argument. • Has a <u>competent</u> knowledge of the play to support arguments. 	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 crucial differences between the critics views. • Sets up a <u>cogent</u> essay. • Has a <u>detailed</u> knowledge of the play to support arguments. 	Band 4 16-20

How to determine band, then mark.

Section B

- The marking grid will determine the band and the mark you give.
- 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?

- Look then at the criteria in the AO1, AO2ii and AO3 columns. Judgment 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 13**

Why are these women poets described as Romantic poets?

Illustrate your answer, referring to the subject matter and style of two or three poems of your choice from the *Anthology*.

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"> • <u>Limited awareness</u> of the term ‘Romantic’. • Will <u>tend to narrate</u> 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 <u>some idea</u> of the term ‘Romantic’. • Will have a <u>general</u> knowledge and understanding of the chosen poems. • Will be <u>aware</u> of language, form and structure. 	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"> • <u>Understands</u> ‘Romantic’ as applied to the poems chosen. • Will have a <u>competent</u> knowledge and understanding of the chosen poems. • Will be able to <u>comment</u> on language, form and structure. 	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"> • <u>Confidently applies</u> ‘Romantic’ to the poems chosen. • Will have a <u>detailed</u> knowledge and understanding of the poems chosen. • <u>Will analyse</u> language, form and structure. 	Band 4 16-20

Or

*Women Romantic Poets 1785 - 1832, An Anthology - ed. Breen***Question 14**

What do we discover from these poems about the attitudes of women at this time to love and romance?

In your answer, **either** analyse in detail two or three poems **or** range more widely across the *Anthology*, showing how your chosen poets present their attitudes.

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"> Have a <u>hazy</u> idea of the context. Have <u>difficulties</u> with ‘attitudes’. Will tend to <u>narrate</u> the themes of poems which they choose. 	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. <ul style="list-style-type: none"> Some awareness of the influence of form, structure and language. 	<ul style="list-style-type: none"> Have <u>some</u> ideas about attitudes to love and romance during this period. Will <u>usually</u> choose appropriate poems. Will have a <u>general</u> knowledge and understanding of the chosen poems. Will identify <u>a few</u> of the features of 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"> <u>Understand</u> the contemporary attitudes to love and romance. Poems will be <u>well-chosen</u>. Will have a <u>competent</u> knowledge of the poems chosen. Will be able to <u>comment on</u> language, form and structure. 	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 <u>grasp</u> of contemporary attitudes to love and romance. Will have a <u>detailed</u> knowledge and understanding of the poems chosen. Will <u>analyse</u> language, form and structure. 	Band 4 16-20

Or

The Prelude, Books 1 and 2 - William Wordsworth**Question 15**

It is said that the Romantic poet celebrated ‘the exuberant sense of life of the natural human being’. With reference to two or three passages, chosen where you wish from **one** or **both** of the *Books*, show how Wordsworth demonstrates this characteristic not only in the experiences he describes but also in the language he uses.

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 <u>difficulty</u> in ‘exuberant’, ‘natural human being’. Will tend to <u>narrate</u> the chosen passages. 	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 <u>some sense</u> of ‘exuberant’ and ‘natural human being’. Will <u>usually</u> choose appropriate passages. Will have a <u>general</u> knowledge of the passages chosen. Will be <u>aware</u> of the language used by Wordsworth in the passages. 	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 <u>understand</u> the characteristic described. Passages will be <u>well-chosen</u>. Will have a <u>competent</u> knowledge of the passages chosen. Will be able to <u>comment</u> on the language 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"> Will <u>confidently</u> discuss the characteristic described. Will have a <u>detailed</u> knowledge and understanding of the passages chosen. Will <u>analyse</u> language. 	Band 4 16-20

Or

The Prelude, Books 1 and 2 - William Wordsworth**Question 16**

Morality, according to Wordsworth, was a product of experience based on the effects of one's environment upon one's personal development.

Choose two or three passages from **one** or **both** of the *Books* where he discusses this idea.

How convincing do you find Wordsworth's presentation of this opinion?

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"> • <u>Limited understanding</u> of 'morality' and the 'effects of one's environment upon one's personal development'. • <u>May not choose</u> suitable passages for discussion. • Meaning of passages may well be <u>garbled</u>. 	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"> • <u>Some understanding</u> of 'morality' and the rest of Wordsworth's contention. • Chooses <u>at least one</u> suitable passage for discussion. • Can give <u>some idea</u> of the argument in the passage(s). • <u>Begins to address</u> 'how convincing'. 	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"> • <u>Understands</u> Wordsworth's claim. • Chooses suitable passages for discussion. • Can give a <u>competent paraphrase</u> of Wordsworth's arguments. • Addresses <u>'how convincing'</u>. 	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"> • <u>Confidently addresses</u> Wordsworth's claim. • Gives a <u>detailed assessment</u> of Wordsworth's claim with detailed reference to the text. • <u>Analyses</u> and perhaps synthesises. 	Band 4 16-20

Or

*Songs of Innocence and of Experience - William Blake***Question 17**

Rousseau, whose writings Blake studied, argued that one of the principles that motivated human beings was a revulsion at seeing fellow human beings suffer and die.

How far do Blake's *Songs* reflect this view of Rousseau in their themes and language?

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 <u>difficulty</u> in understanding Rousseau's idea. • Will <u>narrate</u> the theme of <i>Songs</i> sometimes not well-chosen. 	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 <u>pick up on human beings suffering and dying</u>. • Will <u>usually choose</u> appropriate poems. • Will have a <u>general</u> knowledge of the poems chosen. • Will show <u>some awareness</u> of language chosen by Blake. 	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 <u>understand</u> Rousseau's idea. • Poems will be <u>well-chosen</u>. • Will have a <u>competent</u> knowledge of the poems chosen. • Will be able to <u>comment on</u> language. 	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 <u>confidently</u> discuss Rousseau's idea. • Will have a <u>detailed</u> knowledge of the poems chosen. • Will <u>analyse</u> language. 	Band 4 16-20

Or

Songs of Innocence and of Experience - William Blake**Question 18**

A contemporary who knew Blake described him as eccentric and wild, but not mad.

How far do Blake's *Songs* confirm this view?

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 <u>trouble distinguishing</u> between 'eccentric and wild but not mad'. Tends to <u>narrate</u> the theme of the poems. 	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"> <u>Will distinguish</u> between 'eccentric and wild' and 'mad'. Will usually choose <u>appropriate Songs</u>. Will have <u>a general</u> knowledge and understanding of the <i>Songs</i> chosen. 	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"> <i>Songs</i> will be <u>well-chosen</u>. Will have a <u>competent</u> knowledge of the <i>Songs</i> chosen. Will <u>start</u> to use the evidence of language, form and structure in arguing for 'eccentric/wild/mad'. 	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 <u>confidently</u> discuss the issues raised. Will have a <u>detailed</u> knowledge and understanding of the <i>Songs</i> chosen. Will set up a <u>cogent argument</u>, using the <u>evidence of language, form and structure</u> to support ideas. 	Band 4 16-20

Or

*Selected Poems - John Keats***Question 19**

How far do the poems of Keats in this selection show the interest of the Romantic poets in “nostalgia, intoxicating dreams and sweet and bitter melancholy”?

You may, if you wish, concentrate on one or two of these interests as illustrated in Keats’ poetry or address all three.

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"> • <u>Finds difficulty</u> in ‘nostalgia, intoxicating dreams and sweet and bitter melancholy’. • Will tend to <u>jog-trot</u> through a randomly chosen set of poems. 	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 <u>general</u> idea of the implication of these Romantic characteristics. • Will choose <u>some</u> appropriate poems for consideration. • Will have a <u>general</u> knowledge and understanding of the poems chosen. 	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 <u>understand</u> these Romantic characteristics. • Poems will be <u>well-chosen</u>. • Will have a <u>competent</u> knowledge and understanding of the poems chosen. • Will <u>comment</u> on features of style. 	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 <u>grasp</u> of these Romantic characteristics. • Will have a <u>detailed</u> knowledge and understanding of the poems chosen. • Will <u>analyse</u> features of style. 	Band 4 16-20

Or

*Selected Poems - John Keats***Question 20**

Keats believed that a poet should command “the knowledge of contrast, and the feeling for light and shade”.

How far does the poetry of Keats reflect this belief? You may, if you wish, refer in detail to **two** or **three** of his poems **or** range more widely through the selection.

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 it <u>difficult</u> to understand the terms of Keats’ statement. • May not choose suitable poems. • A <u>skimpy jog-trot</u> through the poems is likely. 	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"> • <u>Some</u> understanding of Keats’ statement. • Chooses <u>some</u> suitable poems. • Will have a <u>general</u> knowledge of the poems chosen. • Will be <u>aware</u> of contrast and light and shade in the poems chosen. 	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 <u>understand</u> Keats’ statement. • Poems will be <u>well-chosen</u>. • Will have a <u>competent</u> knowledge and understanding of the poems chosen. • Will <u>comment</u> on features of style. 	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 <u>confidently</u> discuss Keats’ statement. • Will have a <u>detailed</u> knowledge of the poems chosen. • Will <u>analyse</u> features of style. 	Band 4 16-20