



General Certificate of Education

English Literature 6741 *Specification A*

LTA4 Texts in Time

Mark Scheme

2005 examination – June series

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

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

LTA4 Texts in Time

- 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	AO5ii
	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

Othello – William Shakespeare

Question 1

“The ‘willow scene’ which Desdemona shares with Emilia and where she sings her plaintive song is the most moving scene in *Othello*.”

“The ‘willow scene’ holds up the action of the play causing frustration in the audience awaiting the climax of the play.”

How far do you agree with each of these opinions?

What is **your** response to the so-called ‘willow scene’?

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"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to views in question on the ‘willow scene’. • Own response is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views on the ‘willow scene’ in question. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed knowledge and understanding of the play. • Recognition of form, structure and language and appropriate comments on their effects. 	<ul style="list-style-type: none"> • Understands and responds to the two views on the ‘willow scene’. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Matured understanding of the differences in the two views on ‘willow scene’. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

Othello – William Shakespeare**Question 2**

“Othello is the victim of his own self-deluding stories.”

“Othello is truly a tragic hero.”

What evidence is there in the play to support both these views?

How do **you** respond to Shakespeare’s presentation of Othello?

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"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the views on Othello in the question. Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views on Othello in the question. • Though own view is sometimes assertive, it is often supported by relevant, 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. • Clear lines of argument. • Increasingly detailed 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 responds to the two views on Othello in the question. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views on Othello in the question. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

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

“Shakespeare presents Isabella as an innocent victim of male desires and exploitation.”

“Isabella is portrayed as a woman of the world capable of looking after herself.”

How far can these assertions be justified by the text of the play?

What judgements have **you** made about Shakespeare’s Isabella?

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"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the views on Isabella in question. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views on Isabella in the question. • Though own view is sometimes assertive, it is often supported by relevant, general reference to text. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed 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 responds to the two views on Isabella in question. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views on Isabella in the question. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

Measure for Measure - William Shakespeare**Question 4**

“The role of Lucio is to provide a comic link between aristocratic and low-life Vienna.”

“Lucio represents the moral corruption pervading the Vienna of the play.”

How far can these two views be justified by the text of the play?

What role do **you** think Lucio plays in *Measure for Measure*?

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"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the views in question on Lucio’s role. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on Lucio’s role. • Though own view is sometimes assertive, it is often supported by relevant, 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. • Clear lines of argument. • Increasingly detailed 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 responds to the two views in question on Lucio’s role. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views in question on Lucio’s role. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

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

The Merchant of Venice is usually classified as a comedy. Yet a significant number of modern critics claim that it is really a tragedy.

What evidence is there in the text to support both these opinions 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"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the views on genre in the question. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views on genre in the question. • Though own view is sometimes assertive, it is often supported by relevant, 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. • Clear lines of argument. • Increasingly detailed 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 responds to the two views on genre in the question. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views on genre in the question. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

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

Question 6

“In the trial scene the Duke talks about justice and Portia praises the ‘quality of mercy’. These are the ideals which shine through this play.”

“In *The Merchant of Venice* there is neither justice nor mercy.”

How far do you agree with each of these opinions?

<p>AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p>	<p>AO4 Understanding of different opinions. Informed independent opinions and judgements.</p>	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to views on justice and mercy in question. • Own view is simple or/and irrelevant to question. 	<p>Band 1 0-6</p>
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views on justice and mercy in the question. • Though own view is sometimes assertive, it is often supported by relevant, general reference to the text. 	<p>Band 2 7-10</p>
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed 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 responds to the two views on justice and mercy in the question. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	<p>Band 3 11-15</p>
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views on justice and mercy in the question. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	<p>Band 4 16-20</p>

Edward II – Christopher Marlowe**Question 7**

“Marlowe’s *Edward II* is nothing more than a revenge tragedy.”

“The play is an exploration of the conflict between public duty and private desires.”

How can each of these opinions be supported from the text?

What do **you** think is the main feature 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"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the views in question on play’s main feature. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on the play’s main feature. • Though own view is sometimes assertive, it is often supported by relevant, 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. • Clear lines of argument. • Increasingly detailed 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 responds to the two views on the play’s main feature. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views in question on play’s main feature. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

Edward II – Christopher Marlowe

Question 8

Some critics claim that Marlowe created Queen Isabella to be a victim of male selfishness.

Others think that he wished to portray her as a ruthless political schemer.

What evidence is there in the play to support both these views?

What do **you** think were Marlowe’s intentions in creating a character like Isabella?

<p>AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p>	<p>AO4 Understanding of different opinions. Informed independent opinions and judgements.</p>	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the views on Isabella in question. • Own view is simple or/and irrelevant to question. 	<p>Band 1 0-6</p>
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views on Isabella in the question. • Though own view is sometimes assertive, it is often supported by relevant, general reference to the text. 	<p>Band 2 7-10</p>
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed 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 responds to the two views on Isabella in the question. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	<p>Band 3 11-15</p>
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views on Isabella in the question. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	<p>Band 4 16-20</p>

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

“The play is weak in plot structure, strong in characterisation.”

“The weakness of the play lies in the one-dimensional characters who inhabit it, its strength in the plot.”

How does the text of the play support these two contradictory opinions?

What do **you** think are the strengths and weaknesses 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"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to views on strength/weakness in question. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views on the play’s strength/weakness in question. • Though own view is sometimes assertive, it is often supported by relevant, 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. • Clear lines of argument. • Increasingly detailed 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 responds to the two views on play’s strength/weakness in question. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views in question on play’s strength/weakness. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

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

“Webster’s purpose in writing the play was to satisfy his audience’s fascination with sex and violence.”

“Webster wrote this play to disgust his audience and to promote proper standards of morality.”

How far does your study of this play support both these opinions?

What do **you** think Webster’s purpose was in writing 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"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the views in question on Webster’s purpose. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on Webster’s purpose. • Though own view is sometimes assertive, it is often supported by relevant, 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. • Clear lines of argument. • Increasingly detailed 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 responds to the two views in question on Webster’s purpose. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views in question on Webster’s purpose. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

Volpone - Ben Jonson**Question 11**

“It is difficult to have any sympathy with Jonson’s shadowy Celia and Bonario.”

“There is real drama in Jonson’s presentation of Celia and Bonario whose sufferings engage our sympathy and whose triumphs at the end of the play leave the pleasant taste of a happy ending.”

With reference to the play, show how far you agree with each 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"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to views on Celia and Bonario in question. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views on Celia and Bonario in the question. • Though own view is sometimes assertive, it is often supported by relevant, 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. • Clear lines of argument. • Increasingly detailed 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 responds to the two views on Celia and Bonario in the question. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views on Celia and Bonario in the question. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	Band 4 16-20

Volpone - Ben Jonson**Question 12**

“The success of *Volpone* lies in the sheer pace of the play.”

“The speed of the play when seen in performance prevents an audience from enjoying a multitude of subtleties which are essential to the full enjoyment of the play.”

How far do you agree with 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"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding or attention to the views in question on pace in the play. • Own view is simple or/and irrelevant to question. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the play. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand and support one or part of the two views in the question on pace in the play. • Though own view is sometimes assertive, it is often supported by relevant, 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. • Clear lines of argument. • Increasingly detailed 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 responds to the two views in the question on pace in the play. • Expresses own view tentatively, with some specific support from text through occasional quotation and echoes of relevant scenes. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of play. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Mature understanding of the differences in the two views in question on pace in the play. • Own view is exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer. 	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. 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%

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

Question 13

How do the women poets respond in their poetry to the quality of life available to them in their time?

Refer to **three** or **four** of the poets in your answer.

<p>AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p>	<p>AO5ii Evaluate the significance of context: Quality of life available on poets/poems chosen for question.</p>	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	<p>Band 1 0-6</p>
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Poems/evidence generally appropriate for context in question. 	<p>Band 2 7-10</p>
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • 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 significance of the context in the question. • Poems/evidence well chosen for context in question. 	<p>Band 3 11-15</p>
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Confident evaluation of the significance of the context in question. • Poems/evidence confidently chosen for context in question with frequent quotations embedded in answer. 	<p>Band 4 16-20</p>

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

How do the women poets show their respect and admiration for contemporaries who endure poverty or misfortune in their lives?

In your answer, refer to the themes of **three or four poems**, as well as to the presentation of those who have endured poverty or misfortune.

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of context: Respect/admiration for endurance of poverty/misfortune on poems chosen for question.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Poems/evidence generally appropriate for context in question. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • 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 significance of the context in the question. • Poems/evidence well chosen for context in question. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Confident evaluation of the significance of the context in question. • Poems/evidence confidently chosen for context in question with frequent quotations embedded in answer. 	Band 4 16-20

The Prelude, Books 1 and 2 - William Wordsworth

Question 15

How does Wordsworth reveal his belief that God works through Nature?

Refer to the themes and style of **three or four passages** from both *Book 1* and *Book 2*.

<p>AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p>	<p>AO5ii Evaluate the significance of context: Idea that God works through Nature on passages chosen for question.</p>	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	<p>Band 1 0-6</p>
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Poems/evidence generally appropriate for context in question. 	<p>Band 2 7-10</p>
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • 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 significance of the context in the question. • Poems/evidence well chosen for context in question. 	<p>Band 3 11-15</p>
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Confident evaluation of the significance of the context in question. • Poems/evidence confidently chosen for context in question with frequent quotations embedded in answer. 	<p>Band 4 16-20</p>

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

How does Wordsworth present his ideas on the ideal childhood?

Refer to **three or four passages** which may be taken from either or both of the books.

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of context: Wordsworth's ideas about the ideal childhood on the passages chosen for the question.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Poems/evidence generally appropriate for context in question. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • 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 significance of the context in the question. • Poems/evidence well chosen for context in question. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Confident evaluation of the significance of the context in question. • Poems/evidence confidently chosen for context in question with frequent quotations embedded in answer. 	Band 4 16-20

Songs of Innocence and of Experience - William Blake

Question 17

What impression do you receive from the *Songs* of Blake's own religious beliefs?

In your answer, write about the themes, tone and style of **not more than five poems**.

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance on context: Blake's religious beliefs on <i>Songs</i> chosen for question.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Poems/evidence generally appropriate for context in question. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • 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 significance of the context in the question. • Poems/evidence well chosen for context in question. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Confident evaluation of the significance of the context in question. • Poems/evidence confidently chosen for context in question with frequent quotations embedded in answer. 	Band 4 16-20

Songs of Innocence and of Experience - William Blake

Question 18

What features of subject matter and style have you found in the *Songs* to show that Blake may be described as a Romantic poet?

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of context: Blake as a romantic poet on <i>Songs</i> chosen for study.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Poems/evidence generally appropriate for context in question. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • 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 significance of the context in the question. • Poems/evidence well chosen for context in question. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Confident evaluation of the significance of the context in question. • Poems/evidence confidently chosen for context in question with frequent quotations embedded in answer. 	Band 4 16-20

Selected Poems - John Keats

Question 19

How does Keats reveal in his poetry a desperate desire to escape from the harsh reality of his life and times?

Consider in your answer both his themes and style of poetry.

<p style="text-align: center;">AO1, AO2ii, AO3</p> <p>Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.</p>	<p style="text-align: center;">AO5ii</p> <p>Evaluate the significance of context: Harsh reality of Keats’ life and times on the poems chosen for question.</p>	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	<p>Band 1 0-6</p>
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Poems/evidence generally appropriate for context in question. 	<p>Band 2 7-10</p>
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • 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 significance of the context in the question. • Poems/evidence well chosen for context in question. 	<p>Band 3 11-15</p>
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Confident evaluation of the significance of the context in question. • Poems/evidence confidently chosen for context in question with frequent quotations embedded in answer. 	<p>Band 4 16-20</p>

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

How does Keats in his poetry show his fascination with sex and romance?

Refer to the themes and style of **not more than four poems** in your answer.

AO1, AO2ii, AO3 Communicates clearly and appropriately. Responds with knowledge and understanding. Considers form, structure and language.	AO5ii Evaluate the significance of context: Keats' fascination with sex and romance on poems chosen for question.	
<ul style="list-style-type: none"> • Frequent lapses in spelling, grammar, punctuation and expression. • Unclear lines of argument. • Reliant on narrative. • Simple assertions. • Misreading of the text. • Limited features of language, form and structure identified without comment. 	<ul style="list-style-type: none"> • Limited understanding of the context in the question. • Irrelevant context/notes. 	Band 1 0-6
<ul style="list-style-type: none"> • Some accuracy of spelling, grammar and punctuation. • Vocabulary adequate for ideas expressed. • Some general development of argument. • General knowledge of the poems chosen. • Some awareness of the influence of form, language and structure. 	<ul style="list-style-type: none"> • Begins to understand the significance of the context in the question. • Poems/evidence generally appropriate for context in question. 	Band 2 7-10
<ul style="list-style-type: none"> • Well-controlled and accurate expression. • Uses an appropriate critical vocabulary. • Clear lines of argument. • Increasingly detailed understanding of poems. • 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 significance of the context in the question. • Poems/evidence well chosen for context in question. 	Band 3 11-15
<ul style="list-style-type: none"> • Technically accurate. • Sophisticated style and critical vocabulary. • Cogent, well-structured argument. • Sound knowledge and understanding of poems. • Mature skills of analysis of language, form and structure. • Secure conceptual grasp. 	<ul style="list-style-type: none"> • Confident evaluation of the significance of the context in question. • Poems/evidence confidently chosen for context in question with frequent quotations embedded in answer. 	Band 4 16-20