



**General Certificate of Education**

**English Literature 6741**

*Specification A*

**LTA4      Texts in Time**

**Mark Scheme**

*2007 examination - June series*

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

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### **The Assessment Objectives**

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

**Hamlet - William Shakespeare****Question 1**

“The Queen’s act of lawful remarriage to Claudius cannot be condemned.”

“Gertrude is an incestuous traitor and part of the corruption in Elsinore.”

What evidence is in the text to support both of these statements?

How do **you** see the presentation of Queen Gertrude in the play?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding or attention to the critical views in question.</b></li> <li>• <b>Own view is simple or/and irrelevant to question.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the play.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand and support one or part of the two views in the question on Gertrude.</b></li> <li>• Though <b>own view is sometimes assertive</b>, it is often <b>supported by relevant, general reference to text.</b></li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the play.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands and responds to the two views in question on Gertrude.</b></li> <li>• Expresses own view <b>tentatively</b>, with some <b>specific support</b> from text through <b>occasional quotation and echoes of relevant scenes.</b></li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of play.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Mature understanding of the differences in the two views in question on Gertrude.</b></li> <li>• Own view is <b>exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer.</b></li> </ul>	Band 4 16-20

**Hamlet - William Shakespeare****Question 2**

“The hero keeps our sympathy from the beginning to the end of the play.”

“Prince Hamlet loses audience sympathy as he commits several unnecessary murders and insults the women he loves.”

What justification is in the text to support these two views?

What is **your** response to the presentation of Hamlet?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	<b>Marks and Bands</b>
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**Measure for Measure - William Shakespeare****Question 3**

“The fault of Isabella is that she is excessively pious and too proud.”

“Isabella is a symbol for virtue and chastity and a champion of mercy.”

How do **you** respond to these different views of Isabella?

What is **your** opinion of the way Shakespeare presents Isabella in the play?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	<b>Marks and Bands</b>
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**Measure for Measure - William Shakespeare****Question 4**

“The central concern in Measure for Measure is religious and personal morality.”

“The play is mainly concerned with the world of government and how to rule.”

How does the text support these different views of the play?

What do **you** see as Shakespeare’s central concern in the play?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	<b>Marks and Bands</b>
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**The Winter's Tale - William Shakespeare****Question 5**

"The play revolves around the presence of Hermione. She dominates the climax to each half of the play, first in the trial and then in the statue scene."

"Hermione's lack of power and long absence from the action make her little more than a pawn in the play."

How can these views be justified in the text?

What is **your** opinion of the importance of Hermione in the play?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	<b>Marks and Bands</b>
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**The Winter's Tale - William Shakespeare****Question 6**

"Shakespeare presents the idea that nature and fate, as determined at birth and told by oracles, is responsible for the outcomes to *The Winter's Tale*."

"Shakespeare shows us how accident, human fears and wishes lead to the outcomes of this play."

How can both these critical views be supported in the text?

How do **you** think Shakespeare presents the outcomes of the play?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	<b>Marks and Bands</b>
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**Edward II - Christopher Marlowe****Question 7**

“The barons are petty, corrupt hypocrites fighting for their own positions in the hierarchy.”

“The barons are defenders of the realm, loyal to England and the royal line.”

How can the text support each of these opinions?

How do **you** respond to Marlowe’s presentation of Edward’s enemies?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	<b>Marks and Bands</b>
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**Edward II - Christopher Marlowe****Question 8**

“The audience feels that the manner of King Edward’s murder is justified.”

“At the end of the play, the audience can only feel sympathy for the victimised Edward.”

What evidence is in the text to support both these views?

How do **you** respond to the presentation of Edward’s downfall in the play?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	<b>Marks and Bands</b>
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**The White Devil - John Webster****Question 9**

“Brachiano is the hero of *The White Devil*. The play is clearly his tragedy.”

“Webster presents Brachiano as a corrupt and powerful villain.”

How can each of these views be justified by the text?

How do **you** think Webster presents Brachiano in the play?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding or attention to the critical views in question.</b></li> <li>• <b>Own view is simple or/and irrelevant to question.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the play.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand and support one or part of the two views in the question on Brachiano.</b></li> <li>• Though <b>own view is sometimes assertive</b>, it is often <b>supported by relevant, general reference to text.</b></li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the play.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands and responds to the two views in question on Brachiano.</b></li> <li>• Expresses own view <b>tentatively</b>, with some <b>specific support</b> from text through <b>occasional quotation and echoes of relevant scenes.</b></li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of play.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Mature understanding of the differences in the two views in question on Brachiano.</b></li> <li>• Own view is <b>exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer.</b></li> </ul>	Band 4 16-20

**The White Devil - John Webster****Question 10**

“By the end of the play, the audience feels that, despite the number of deaths, justice has been done.”

“The ending of the play is unsatisfying; the violence and murder carried out in the play seem cruel and unjust.”

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

How do **you** see justice in this play?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding or attention to the critical views in question.</b></li> <li>• <b>Own view is simple or/and irrelevant to question.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the play.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand and support one or part of the two views in the question on justice in the play.</b></li> <li>• Though <b>own view is sometimes assertive</b>, it is often <b>supported by relevant, general reference to text.</b></li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the play.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands and responds to the two views in question on justice in the play.</b></li> <li>• Expresses own view <b>tentatively</b>, with some <b>specific support</b> from text through <b>occasional quotation and echoes of relevant scenes.</b></li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of play.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Mature understanding of the differences in the two views in question on justice in the play.</b></li> <li>• Own view is <b>exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer.</b></li> </ul>	Band 4 16-20

**The Alchemist - Ben Jonson****Question 11**

“When Face says in Act Five, ‘I am caught’ the audience is disappointed that he goes unpunished for his part in the deceit.”

“Face wins over the audience and we are glad that he escapes so lightly.”

How can the text support both of these views?

How do **you** respond to Jonson’s presentation of Face?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding or attention to the critical views in question.</b></li> <li>• <b>Own view is simple or/and irrelevant to question.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the play.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand and support one or part of the two views in the question on Face.</b></li> <li>• Though <b>own view is sometimes assertive</b>, it is often <b>supported by relevant, general reference to text.</b></li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the play.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands and responds to the two views in question on Face.</b></li> <li>• Expresses own view <b>tentatively</b>, with some <b>specific support</b> from text through <b>occasional quotation and echoes of relevant scenes.</b></li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of play.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Mature understanding of the differences in the two views in question on Face.</b></li> <li>• Own view is <b>exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer.</b></li> </ul>	Band 4 16-20

**The Alchemist - Ben Jonson****Question 12**

“Tribulation and Ananias are presented as ridiculous and their role in the play is to amuse the audience.”

“Jonson uses Tribulation and Ananias to point out religious corruption and hypocrisy.”

What evidence is there for each of these opinions?

How do **you** see the presentation of Tribulation and Ananias in the play?

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO4</b> <b>Understanding of different opinions.</b> <b>Informed, independent opinions and judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding or attention to the critical views in question.</b></li> <li>• <b>Own view is simple or/and irrelevant to question.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the play.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand and support one or part of the two views in the question on Tribulation and Ananias.</b></li> <li>• Though <b>own view is sometimes assertive</b>, it is often <b>supported by relevant, general reference to text.</b></li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the play.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands and responds to the two views in question on Tribulation and Ananias.</b></li> <li>• Expresses own view <b>tentatively</b>, with some <b>specific support</b> from text through <b>occasional quotation and echoes of relevant scenes.</b></li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of play.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Mature understanding of the differences in the two views in question on Tribulation and Ananias.</b></li> <li>• Own view is <b>exploratory and thoughtful based on confident use of relevant scenes with frequent quotations embedded in the answer.</b></li> </ul>	Band 4 16-20

**The Prelude, Books 9 and 10 - William Wordsworth****Question 13**

Explore how Wordsworth presents his thoughts and feelings on God and religion with reference to **either** or **both** of *Books 9 and 10*.

**Context:** Wordsworth's thoughts and feelings on God and religion.

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO5ii</b> <b>Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding of the context in the question.</b></li> <li>• <b>Irrelevant context/notes.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the poem.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand the significance of the context in the question.</b></li> <li>• <b>Books/evidence generally appropriate</b> for context in question.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the poem.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands the significance of the context in the question.</b></li> <li>• <b>Books/evidence well chosen</b> for context.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of poem.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Confident evaluation</b> of the <b>significance</b> of the <b>context in question.</b></li> <li>• <b>Books/evidence confidently chosen</b> for context in question with <b>frequent quotations embedded in answer.</b></li> </ul>	Band 4 16-20

**The Prelude, Books 9 and 10 - William Wordsworth****Question 14**

“Bliss was it in that dawn to be alive,  
But to be young was very heaven;”

How do *Books 9 and 10* show Wordsworth’s joyful feelings about this time in history and the events he experienced?

**Context:** Wordsworth’s blissful feelings about this time in history/events he experienced.

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO5ii</b> <b>Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding of the context in the question.</b></li> <li>• <b>Irrelevant context/notes.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the poem.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand the significance of the context in the question.</b></li> <li>• <b>Books/evidence generally appropriate</b> for context in question.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the poem.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands the significance of the context in the question.</b></li> <li>• <b>Books/evidence well chosen</b> for context.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of poem.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Confident evaluation of the significance of the context in question.</b></li> <li>• <b>Books/evidence confidently chosen</b> for context in question with <b>frequent quotations embedded in answer.</b></li> </ul>	Band 4 16-20

**Songs of Innocence and of Experience - William Blake****Question 15**

How are Blake's ideas about revolution revealed in the *Songs*?

**Context:** Blake's ideas about revolution.

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO5ii</b> <b>Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding</b> of the <b>context in the question.</b></li> <li>• <b>Irrelevant context/notes.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the poems.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand</b> the <b>significance</b> of the <b>context in the question.</b></li> <li>• <b>Songs/evidence generally appropriate</b> for context in question.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the poems.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands</b> the <b>significance</b> of the <b>context in the question.</b></li> <li>• <b>Songs/evidence well chosen</b> for context.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of poems.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Confident evaluation</b> of the <b>significance</b> of the <b>context in question.</b></li> <li>• <b>Songs/evidence confidently chosen</b> for context in question with <b>frequent quotations embedded in answer.</b></li> </ul>	Band 4 16-20

***Songs of Innocence and of Experience - William Blake*****Question 16**

How do the Songs show us Blake's thoughts and feelings about nature?

**Context:** Blake's thoughts and feelings about nature.

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO5ii</b> <b>Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding of the context in the question.</b></li> <li>• <b>Irrelevant context/notes.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the poems.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand the significance of the context in the question.</b></li> <li>• <b>Songs/evidence generally appropriate</b> for context in question.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the poems.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands the significance of the context in the question.</b></li> <li>• <b>Songs/evidence well chosen</b> for context.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of poems.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Confident evaluation of the significance of the context in question.</b></li> <li>• <b>Songs/evidence confidently chosen</b> for context in question with <b>frequent quotations embedded in answer.</b></li> </ul>	Band 4 16-20

**Don Juan (Cantos 1-4) - Lord Byron****Question 17**

In what ways does Byron present a typically Romantic view of the natural world through *Cantos* 1-4?

**Context:** Byron's presentation of a typically Romantic view of the natural world.

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO5ii</b> <b>Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding of the context in the question.</b></li> <li>• <b>Irrelevant context/notes.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the poem.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand the significance of the context in the question.</b></li> <li>• <b>Cantos/evidence generally appropriate</b> for context in question.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the poem.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands the significance of the context in the question.</b></li> <li>• <b>Cantos/evidence well chosen</b> for context.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of poem.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Confident evaluation of the significance of the context in question.</b></li> <li>• <b>Cantos/evidence confidently chosen</b> for context in question with <b>frequent quotations embedded in answer.</b></li> </ul>	Band 4 16-20

**Don Juan (Cantos 1-4) - Lord Byron****Question 18**

Explore how these Cantos reveal Byron's thoughts and feelings about national independence movements of his time.

**Context:** Byron's thoughts and feelings about national independence movements of his time.

<b>AO1, AO2, AO3</b> <b>Communicates clearly and appropriately.</b> <b>Responds with knowledge and understanding.</b> <b>Considers form, structure and language.</b>	<b>AO5ii</b> <b>Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Frequent lapses in spelling, grammar, punctuation and expression.</li> <li>• Unclear lines of argument.</li> <li>• Reliant on narrative.</li> <li>• Simple assertions.</li> <li>• Misreading of the text.</li> <li>• Limited features of language, form and structure identified without comment.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Limited understanding of the context in the question.</b></li> <li>• <b>Irrelevant context/notes.</b></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Some accuracy of spelling, grammar and punctuation.</li> <li>• Vocabulary adequate for ideas expressed.</li> <li>• Some general development of argument.</li> <li>• General knowledge of the poem.</li> <li>• Some awareness of the influence of form, language and structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Begins to understand the significance of the context in the question.</b></li> <li>• <b>Cantos/evidence generally appropriate</b> for context in question.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Well-controlled and accurate expression.</li> <li>• Uses an appropriate critical vocabulary.</li> <li>• Clear lines of argument.</li> <li>• Increasingly detailed knowledge and understanding of the poem.</li> <li>• Recognition of form, structure and language and appropriate comments on their effects.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Understands the significance of the context in the question.</b></li> <li>• <b>Cantos/evidence well chosen</b> for context.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Technically accurate.</li> <li>• Sophisticated style and critical vocabulary.</li> <li>• Cogent, well-structured argument.</li> <li>• Sound knowledge and understanding of poem.</li> <li>• Mature skills of analysis of language, form and structure.</li> <li>• Secure conceptual grasp.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Confident evaluation of the significance of the context in question.</b></li> <li>• <b>Cantos/evidence confidently chosen</b> for context in question with <b>frequent quotations embedded in answer.</b></li> </ul>	Band 4 16-20