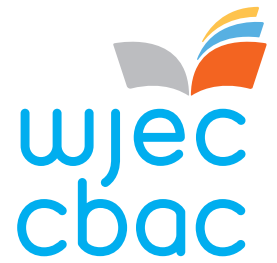


GCE AS/A LEVEL



# WJEC GCE AS/A LEVEL in ENGLISH LITERATURE

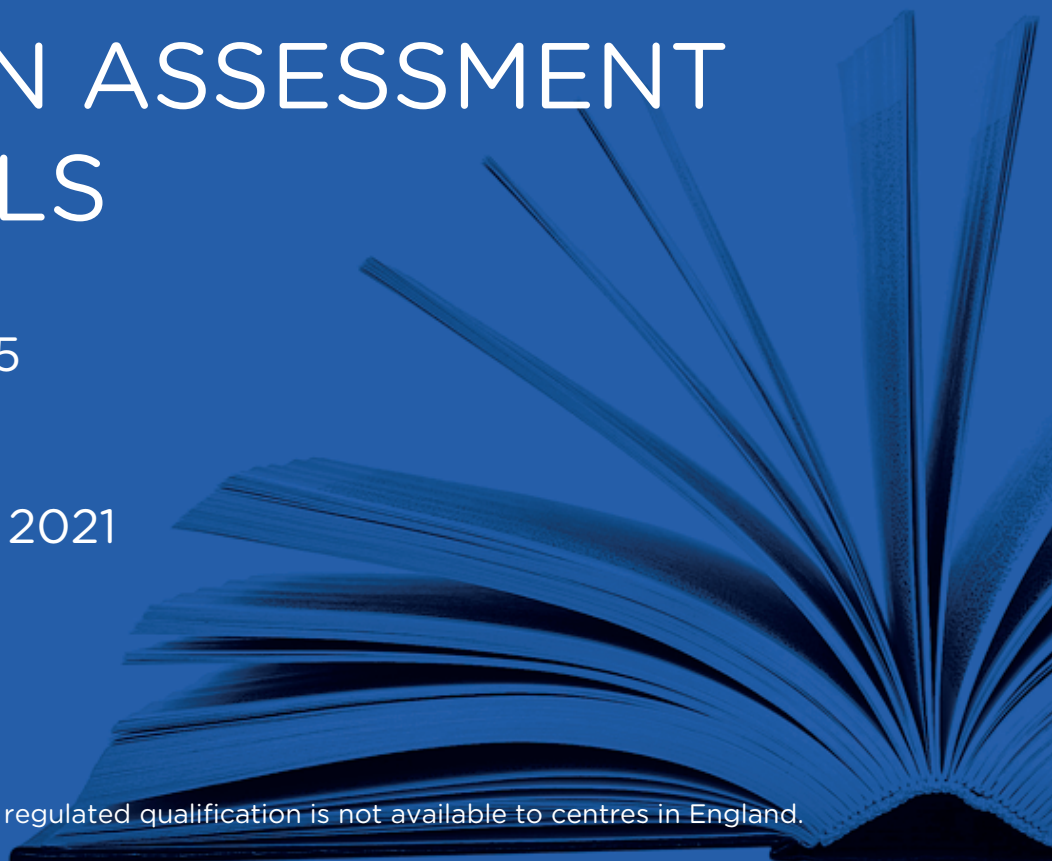
ACCREDITED BY WELSH GOVERNMENT

## SPECIMEN ASSESSMENT MATERIALS

Teaching from 2015

Version 2 October 2021

This Welsh Government regulated qualification is not available to centres in England.



# SUMMARY OF AMENDMENTS

Version	Description
2	The sample assessments have been amended to reflect the changes made to the set texts for the summer 2022 exam series onwards, as well as the change made to the wording of questions where AO3 is assessed.

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**AS**  
**ENGLISH LITERATURE**  
**UNIT 1**  
**Prose and Drama**  
**SPECIMEN PAPER**  
**(2 hours)**

**ADDITIONAL MATERIALS**

In addition to this examination paper, you will need a 12 page answer book.

**INSTRUCTIONS TO CANDIDATES**

Answer one question in Section A and one question in Section B.  
Write your answers in the separate answer book provided.

**INFORMATION FOR CANDIDATES**

Both sections carry 60 marks.

As a guide, you should spend approximately one hour on each section.  
The number of marks is given in brackets at the end of each question or part-question.

You are reminded that assessment will take into account the quality of written communication used in your answers.

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

### Section A Prose Fiction Pre-1900 (closed-book)

Answer **one** question in this section. Each question is in **two parts**.

In **both part (i) and part (ii)** you are required to discuss how meanings are shaped.

In **part (ii)** you are **also** required to:

- show wider knowledge and understanding of the prose text you have studied
- take account of relevant contexts and different interpretations which have informed your reading.

**Either,**

#### **Sense and Sensibility**

1. Read the extract below and answer the questions which follow.

"I shall very soon think him handsome, Elinor, if I do not now. When you tell me to love him as a brother, I shall no more see imperfection in his face than I now do in his heart."

Elinor started at this declaration, and was sorry for the warmth she had been betrayed into, in speaking of him. She felt that Edward stood very high in her opinion. She believed the regard to be mutual; but she required greater certainty of it to make Marianne's conviction of their attachment agreeable to her. She knew that what Marianne and her mother conjectured one moment, they believed the next- that with them, to wish was to hope, and to hope was to expect. She tried to explain the real state of the case to her sister.

"I do not attempt to deny," said she, "that I think very highly of him – that I greatly esteem, that I like him."

Marianne here burst forth with indignation. –

"Esteem him! Like him! Cold-hearted Elinor! Oh! Worse than cold-hearted! Ashamed of being otherwise. Use those words again, and I will leave the room this moment."

Elinor could not help laughing. "Excuse me," said she, "and be assured that I meant no offence to you, by speaking, in so quiet a way, of my own feelings. Believe them to be stronger than I have declared; believe them, in short, to be such as his merit, and the suspicion – the hope of his affection for me may warrant, without imprudence or folly. But farther than this you must not believe. I am by no means assured of his regard for me. There are moments when the extent of it seems doubtful; and till his sentiments are fully known, you cannot wonder at my wishing to avoid any encouragement of my own partiality, by believing or calling it more than it is. In my heart I feel little – scarcely any doubt of his preference. But there are other points to be considered besides his inclination. He is very far from being independent. What his mother really is we cannot know; but, from Fanny's occasional mention of her conduct and opinions, we have never been disposed to think her amiable; and I am very much mistaken if Edward is not himself aware that there would be many difficulties in his way, if he were to wish to marry a woman who had not either a great fortune or high rank."

Marianne was astonished to find how much the imagination of her mother and herself had outstripped the truth.

"And you really are not engaged to him!" said she. "Yet it certainly soon will happen. But two advantages will proceed from this delay. I shall not lose you so soon, and Edward will have greater opportunity of improving that natural taste for your favourite pursuit which must be so indispensably necessary to your future felicity. Oh! if he should be so far stimulated by your genius as to learn to draw himself, how delightful it would be!"

Elinor had given her real opinion to her sister. She could not consider her partiality for Edward in so prosperous a state as Marianne had believed it. There was, at times, a want of spirits about him which, if it did not denote indifference, spoke a something almost as unpromising. A doubt of her regard, supposing him to feel it, need not give him more than inquietude. It would not be likely to produce that dejection of mind which frequently attended him. A more reasonable cause might be found in the dependent situation which forbade the indulgence of his affection.

- (i) Examine Austen's presentation of the character of Elinor in this extract.[20]
- (ii) With close reference to **at least two** other parts of the novel and to relevant contexts, consider the view that some readers may find the relationship between Elinor and Edward Ferrars one of minor importance to the novel as a whole. [40]

Or,

**Charlotte Brontë: *Jane Eyre***

2. Read the extract below and answer the questions which follow.

I was a discord in Gateshead Hall; I was like nobody there; I had nothing in harmony with Mrs Reed or her children, or her chosen vassalage. If they did not love me, in fact, as little did I love them. They were not bound to regard with affection a thing that could not sympathise with one amongst them; a heterogeneous thing, opposed to them in temperament, in capacity, in propensities; a useless thing, incapable of serving their interest, or adding to their pleasure; a noxious thing, cherishing the germs of indignation at their treatment, of contempt of their judgment. I know that had I been a sanguine, brilliant, careless, exacting, handsome, romping child – though equally dependent and friendless – Mrs Reed would have endured my presence more complacently; her children would have entertained for me more of the cordiality of fellow-feeling; the servants would have been less prone to make me the scapegoat of the nursery.

Daylight began to forsake the red-room; it was past four o'clock, and the beclouded afternoon was tending to drear twilight. I heard the rain still beating continuously on the staircase window, and the wind howling in the grove behind the hall; I grew by degrees cold as a stone, and then my courage sank. My habitual mood of humiliation, self-doubt, forlorn depression, fell damp on the embers of my decaying ire. All said I was wicked, and perhaps I might be so: what thought had I been just conceiving of starving myself to death? That certainly was a crime: and was I fit to die? Or was the vault under the chancel of Gateshead Church an inviting bourne? In such vault I had been told did Mr Reed lie buried; and led by this thought to recall his idea, I dwelt on it with gathering dread. I could not remember him; but I knew that he was my own uncle – my mother's brother – that he had taken me when a parentless infant to his house; and that in his last moments he had required a promise of Mrs Reed that she would rear and maintain me as one of her own children. Mrs Reed probably considered she had kept this promise; and so she had, I daresay, as well as her nature would permit her: but how could she really like an interloper, not of her race, and unconnected with her, after her husband's death, by any tie? It must have been most irksome to find herself bound by a hard-wrung pledge to stand in the stead of a parent to a strange child she could not love, and to see an uncongenial alien permanently intruded on her own family group.

- (i) Examine Brontë's presentation of Jane's life at Gateshead Hall in this extract. [20]
- (ii) With close reference to **at least two** other parts of the novel and to relevant contexts, how far would you agree with the view that "the theme of physical and mental abuse in *Jane Eyre* is presented by Brontë chiefly to inform the reader of social issues"? [40]

Or,

**Elizabeth Gaskell: North and South**

3. Read the extract below and answer the questions which follow.

'It is no boast of mine,' replied Mr Thornton, 'it is plain matter-of-fact. I won't deny that I am proud of belonging to a town – or perhaps I should rather say a district – the necessities of which give birth to such grandeur of conception. I would rather be a man toiling, suffering – nay, failing and unsuccessful – here, than lead a dull prosperous life in the old worn grooves of what you call aristocratic society down in the South, with their slow days of careless ease. One may be clogged with honey and unable to rise and fly.'

'You are mistaken,' said Margaret, roused by the aspersion on her beloved South to a fond vehemence of defence, that brought the colour into her cheeks and the angry tears into her eyes. 'You do not know anything about the South. If there is less adventure or less progress - I suppose I must not say less excitement - from the gambling spirit of trade, which seems requisite to force out these wonderful inventions, there is less suffering also. I see men here going about in the streets who look ground down by some pinching sorrow or care - who are not only sufferers but haters. Now, in the South we have our poor, but there is not that terrible expression in their countenances of a sullen sense of injustice which I see here. You do not know the South, Mr. Thornton,' she concluded, collapsing into a determined silence, and angry with herself for having said so much.

'And may I say you do not know the North?' asked he, with an inexpressible gentleness in his tone, as he saw that he had really hurt her. She continued resolutely silent; yearning after the lovely haunts she had left far away in Hampshire, with a passionate longing that made her feel her voice would be unsteady and trembling if she spoke.

'At any rate, Mr. Thornton,' said Mrs. Hale, 'you will allow that Milton is a much more smoky, dirty town than you will ever meet with in the South.'

'I'm afraid I must give up its cleanliness,' said Mr. Thornton, with the quick gleaming smile. 'But we are bidden by parliament to burn our own smoke; so I suppose, like good little children, we shall do as we are bid – some time.'

'But I think you told me you had altered your chimneys so as to consume the smoke, did you not?' asked Mr Hale.

'Mine were altered by my own will, before Parliament meddled with the affair. It was an immediate outlay, but it repays me in the saving of coal. I'm not sure whether I should have done it, if I had waited until the act was passed. At any rate, I should have waited to be informed against and fined, and given all the trouble in yielding that I legally could. But all laws which depend for their enforcement upon informers and fines, become inert from the odiousness of the machinery. I doubt if there has been a chimney in Milton informed against for five years past, although some are constantly sending out one-third of their coal in what is called unparliamentary smoke.'

(i) Examine the presentation of Margaret and Mr Thornton in this extract. [20]

(ii) With close reference to at least two other parts of the novel and to relevant contexts, how far would you agree that "the novel's greatest appeal lies in Gaskell's presentation of location"? [40]

Or,

**Charles Dickens: David Copperfield**

4. Read the extract below and answer the questions which follow.

If the room to which my bed was removed were a sentient thing that could give evidence, I might appeal to it at this day - who sleeps there now, I wonder! - to bear witness for me what a heavy heart I carried to it. I went up there, hearing the dog in the yard bark after me all the way while I climbed the stairs; and, looking as blank and strange upon the room as the room looked upon me, sat down with my small hands crossed, and thought.

I thought of the oddest things. Of the shape of the room, of the cracks in the ceiling, of the paper on the walls, of the flaws in the window-glass making ripples and dimples on the prospect, of the washing-stand being rickety on its three legs, and having a discontented something about it, which reminded me of Mrs. Gummidge under the influence of the old one. I was crying all the time, but, except that I was conscious of being cold and dejected, I am sure I never thought why I cried. At last in my desolation I began to consider that I was dreadfully in love with little Em'ly, and had been torn away from her to come here where no one seemed to want me, or to care about me, half as much as she did. This made such a very miserable piece of business of it, that I rolled myself up in a corner of the counterpane, and cried myself to sleep.

I was awoke by somebody saying 'Here he is!' and uncovering my hot head. My mother and Peggotty had come to look for me, and it was one of them who had done it. 'Davy,' said my mother. 'What's the matter?'

I thought it was very strange that she should ask me, and answered, 'Nothing.' I turned over on my face, I recollect, to hide my trembling lip, which answered her with greater truth. 'Davy,' said my mother. 'Davy, my child!'

I dare say no words she could have uttered would have affected me so much, then, as her calling me her child. I hid my tears in the bedclothes, and pressed her from me with my hand, when she would have raised me up.

'This is your doing, Peggotty, you cruel thing!' said my mother. 'I have no doubt at all about it. How can you reconcile it to your conscience, I wonder, to prejudice my own boy against me, or against anybody who is dear to me? What do you mean by it, Peggotty?'

Poor Peggotty lifted up her hands and eyes, and only answered in a sort of paraphrase of the grace I usually repeated after dinner, 'Lord forgive you, Mrs Copperfield, and for what you have said this minute, may you never be truly sorry!'

'It's enough to distract me,' cried my mother. 'In my honeymoon, too, when my most inveterate enemy might relent, one would think, and not envy me a little peace of mind and happiness. Davy, you naughty boy! Peggotty, you savage creature! Oh, dear me!' cried my mother, turning from one of us to the other, in her pettish wilful manner, 'what a troublesome world this is, when one has the most right to expect it to be as agreeable as possible!'

(i) Examine Dickens' presentation of David's state of mind in this extract. [20]

(ii) With close reference to **at least two** other parts of the novel and to relevant contexts, how far would you agree that "Dickens uses the episodes of childhood suffering in the novel primarily to make a social comment"? [40]

Or,

**Thomas Hardy: *The Mayor of Casterbridge***

5. Read the extract below and answer the questions which follow.

It was on a Friday evening, near the middle of September and just before dusk, that they reached the summit of a hill within a mile of the place they sought. There were no hedges to the highway here, and they mounted upon the green turf and sat down. The spot commanded a full view of the town and its environs.

"What an old-fashioned place it seems to be!" said Elizabeth-Jane, while her silent mother mused on other things than topography. "It is huddled all together; and it is shut in by a square wall of trees, like a plot of garden ground by a box-edging."

Its squareness was, indeed, the characteristic which most struck the eye in this antiquated borough, the borough of Casterbridge—at that time, recent as it was, untouched by the faintest sprinkle of modernism. It was compact as a box of dominoes. It had no suburbs—in the ordinary sense. Country and town met at a mathematical line.

To birds of the more soaring kind Casterbridge must have appeared on this fine evening as a mosaic-work of subdued reds, browns, greys, and crystals, held together by a rectangular frame of deep green. To the level eye of humanity it stood as an indistinct mass behind a dense stockade of limes and chestnuts, set in the midst of miles of rotund down and concave field. The mass became gradually dissected by the vision into towers, gables, chimneys, and casements, the highest glazings shining bleared and bloodshot with the coppery fire they caught from the belt of sunlit cloud in the west.

From the centre of each side of this treebound square ran avenues east, west, and south into the wide expanse of corn-land and combe to the distance of a mile or so. It was by one of these avenues that the pedestrians had entered. Before they had risen to proceed two men passed by, engaged in argumentative conversation.

"Why, surely," said Elizabeth, as they receded, "those men mentioned the name of Henchard in their talk—the name of our relative?"

"I thought so too," said Mrs. Newson (as she may be called for the present).

"That seems a hint to us that he is still here."

"Yes."

"Shall I run after them, and ask them about him——"

"No, no, no! Not for the world just yet. He may be in the workhouse, or in the stocks for all we know."

"Dear me—why should you think that, mother?"

"'Twas just something to say—that's all! But we must make private inquiries."

Having sufficiently rested, they proceeded on their way. The dense trees of the avenue rendered the road dark as a tunnel, though the corn-land on each side was still under a faint daylight, in other words, they passed down a midnight between two gloamings. The features of the town had a keen interest for Elizabeth's mother now that the human side came to the fore. As soon as they approached the margin they could see that the stockade of gnarled trees which framed in Casterbridge was itself an avenue, standing on a green bank or escarpment, with a ditch yet visible without.

(i) Examine Hardy's presentation of Casterbridge in this extract. [20]

(ii) With close reference to **at least two** other parts of the novel and to relevant contexts, consider the view that "in *The Mayor of Casterbridge* setting and locations tell us more about the characters than the characters themselves". [40]

### Section B: Drama (closed-book)

Answer **one** question only. In your response you must:

- discuss how meanings are shaped
- take account of relevant contexts and different interpretations which have informed your reading.

#### Christopher Marlowe: *Doctor Faustus* (Longman)

**Either,**

6. “It is above all the focus on sin which appeals to audiences”. In the light of this statement about *Doctor Faustus*, explore how Marlowe presents ideas about sin. In your response, you must refer to relevant contexts. [60]

**Or,**

7. “The comic scenes are not simply entertaining but tell us more about the serious issues of the play.” In response to this view, examine the contribution of the comic scenes to the play as a whole. In your response, you must refer to relevant contexts. [60]

#### Oscar Wilde: *Lady Windermere’s Fan* (New Mermaids)

**Either,**

8. Discuss the view that Wilde presents “a subtle attack on Victorian morality in *Lady Windermere’s Fan*”. In your response, you must refer to relevant contexts. [60]

**Or,**

9. How far would you agree that “the role of Mrs Erlynne is primarily to illustrate the inequality in society’s attitudes towards men and women”? In your response, you must refer to relevant contexts. [60]

#### Tennessee Williams: *A Streetcar Named Desire* (Penguin)

**Either,**

10. “The Kowalskis and the DuBois have different notions.” (Stanley)  
How far would you agree that Williams “relies primarily on class conflict in the play to generate dramatic tension”? In your response, you must refer to relevant contexts. [60]

**Or,**

11. “The play illustrates both the power and powerlessness of women in 1940s America.”  
Discuss this view of *A Streetcar Named Desire*. In your response, you must refer to relevant contexts. [60]

**Caryl Churchill: *Top Girls* (Methuen)**

**Either,**

12. How far would you agree that the main focus of Churchill's presentation of female characters in *Top Girls* is to show them as victims of a male-dominated society. In your response, you must refer to relevant contexts. [60]

**Or,**

13. "The fantasy dinner party in Act 1 offers the audience much more than a glimpse of history". Discuss this view of *Top Girls*. In your response, you must refer to relevant contexts. [60]

**Brian Friel: *Translations* (Faber)**

**Either,**

14. How far do you agree that in *Translations*, "society is always resistant to change"? In your response, you must refer to relevant contexts. [60]

**Or,**

15. "*Translations* is a play in which there are too many barriers for love to flourish." Consider this view. In the course of your response, you must refer to relevant contexts. [60]





**AS**  
**ENGLISH LITERATURE**  
**UNIT 2**  
**Poetry Post-1900**  
**SPECIMEN PAPER**  
**(2 hours)**

**ADDITIONAL MATERIALS**

In addition to this examination paper, you will need a 12 page answer book and clean copies (no annotation) of the set texts you have studied for this unit.

**INSTRUCTIONS TO CANDIDATES**

Answer one question in Section A and one question in Section B.  
Write your answers in the separate answer book provided.

**INFORMATION FOR CANDIDATES**

Section A carries 40 marks and Section B 80 marks.

As a guide, you should spend approximately 45 minutes on Section A and one hour 15 minutes on Section B.  
The number of marks is given in brackets at the end of each question or part-question.

You are reminded that assessment will take into account the quality of written communication used in your answers.

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

**Section A: Critical Analysis (open-book, clean copy)**

Answer **one** question only.

*You must have clean copies (no annotation) of the poetry texts which you have studied. Only the prescribed editions must be used.*

*In your response, you are required to:*

- *show knowledge and understanding of your chosen poem*
- *show how meanings are shaped through close critical analysis.*

**Either,**

**Edward Thomas: *Selected Poems* (Faber)**

1. Re-read 'The Manor Farm' on page 61. Explore the ways in which Thomas writes about the setting in this poem. [40]

**Or,**

**Alun Lewis: *Collected Poems* (Seren)**

2. Re-read 'The Swimmer' on page 177. Explore the ways in which Lewis writes about the swimmer's experience of the natural world in this poem. [40]

**Either,**

**W.B. Yeats: *Poems selected by Seamus Heaney* (Faber)**

3. Re-read 'The Fisherman' on pages 50-51. Explore the ways in which the fisherman is presented in this poem. [40]

**Or,**

**Dannie Abse: *Welsh Retrospective* (Seren)**

4. Re-read 'Cousin Sidney' on page 50. Explore the ways in which Abse depicts Uncle Sidney in this poem. [40]

**Either,**

**Ted Hughes: *Poems selected by Simon Armitage* (Faber)**

5. Re-read 'The River in March' on page 55. Explore the ways in which Hughes creates the identity of the river in this poem. [40]

**Or,**

***Sylvia Plath: Poems selected by Ted Hughes (Faber)***

6. Re-read 'Poppies in July' on page 42. Explore the ways in which Plath presents the impact of the poppies in this poem. [40]

**Either,**

***Philip Larkin: The Whitsun Weddings (Faber)***

7. Re-read 'A Study of Reading Habits' on page 29. Explore how Larkin presents his experience of reading in this poem. [40]

**Or,**

***Carol Ann Duffy: Mean Time (Picador)***

8. Re-read 'Room' on page 46. Explore the ways in which Duffy creates setting and atmosphere in this poem. [40]

**Either,**

***Seamus Heaney: Field Work (Faber)***

9. Re-read 'The Guttural Muse' on page 22. Explore the ways in which Heaney creates mood and atmosphere in this poem. [40]

**Or,**

***Owen Sheers: Skirrid Hill (Seren)***

10. Re-read 'Winter Swans' on page 7. Explore how Sheers presents the relationship between the couple in this poem. [40]

**Section B: Poetry comparison (open-book, clean copy)**

Answer **one** question only.

*You must have clean copies (no annotation) of the poetry texts which you have studied. Only the prescribed editions must be used.*

*Where prescribed sections of texts are indicated in brackets, only poems from these sections can be included in your response.*

**You must not choose or refer to any poems named in Section A in your response to Section B.**

Your response must show consideration of:

- *relevant connections across the set texts*
- *relevant contexts and different interpretations which have informed your reading.*

**Edward Thomas: *Selected Poems* (Faber)**

(poems as listed in the specification)

**Alun Lewis: *Collected Poems* (Seren)**

(poems as listed in the specification)

***Either,***

11. How far do you agree that Thomas and Lewis are alike in “finding love in their time both a positive and distressing experience”? You must analyse in detail **at least two** poems from **each** of your set texts and give careful consideration to relevant contexts. [80]

***Or,***

12. “Closely observed poems about nature are also often about something else.” In response to this view, explore connections between the ways in which Thomas and Lewis write about nature. You must analyse in detail **at least two** poems from **each** of your set texts and give careful consideration to relevant contexts. [80]

**W.B. Yeats: *Poems selected by Seamus Heaney* (Faber)**

*(In the Seven Woods, The Green Helmet and Other Poems, Responsibilities, The Wild Swans at Coole, Michael Robartes and the Dancer, The Tower)*

**Dannie Abse: *Welsh Retrospective* (Seren)**

***Either,***

13. “Even when they celebrate life, there is always a sense of loss in the poetry.” In response to this view, explore connections between the ways in which Yeats and Abse write about loss. You must analyse in detail **at least two** poems from each of your set texts and give careful consideration to relevant contexts. [80]

***Or,***

14. How far do you agree that Yeats and Abse are alike in that “settings and locations are important in their poetry”? You must analyse in detail **at least two** poems from each of your set texts and give careful consideration to relevant contexts. [80]

***Ted Hughes: Poems selected by Simon Armitage (Faber)***

(all poems up to and including page 68)

***Sylvia Plath: Poems selected by Ted Hughes (Faber)***

***Either,***

15. How far do you agree that Hughes and Plath are alike in their desire “to use their experiences to shock and disturb the reader”? You must analyse in detail **at least two** poems from **each** of your set texts and give careful consideration to relevant contexts. [80]

***Or,***

16. “When they seem to be writing about the world outside, poets are often writing about their own feelings.” In response to this view, explore connections between the ways in which Hughes and Plath write about suffering. You must analyse in detail **at least two** poems from **each** of your set texts and give careful consideration to relevant contexts. [80]

***Philip Larkin: The Whitsun Weddings (Faber)***

***Carol Ann Duffy: Mean Time (Picador)***

***Either,***

17. How far do you agree that Larkin and Duffy are alike in the ways they remember experiences of love and disappointment in their poetry? You must analyse in detail **at least two** poems from **each** of your set texts and give careful consideration to relevant contexts. [80]

***Or,***

18. “The poetic voice is often critical of people and society but also honest and caring.” In response to this view, explore the ways in which Larkin and Duffy write about relationships. You must analyse in detail **at least two** poems from **each** of your set texts and give careful consideration to relevant contexts. [80]

**Seamus Heaney: *Field Work* (Faber)**

**Owen Sheers: *Skirrid Hill* (Seren)**

***Either,***

- 19.** “Poets are the record keepers and moral consciences of their times.” In response to this view, explore connections between the ways in which Heaney and Sheers write about memories. You must analyse in detail **at least two** poems from **each** of your set texts and give careful consideration to relevant contexts. [80]

***Or,***

- 20.** How far do you agree that Heaney and Sheers are alike in the way their poetry “immerses the reader in a rich physical experience of the world”? You must analyse in detail **at least two** poems from **each** of your set texts and give careful consideration to relevant contexts. [80]



**A LEVEL ENGLISH LITERATURE**

**UNIT 3**

**Poetry Pre-1900 and Unseen Poetry**

**SPECIMEN PAPER**

**2 hours**

**ADDITIONAL MATERIALS**

In addition to this examination paper, you will need a 12 page answer book and clean copies (no annotation) of your set texts for this paper.

**INSTRUCTIONS TO CANDIDATES**

Answer **one** question in Section A and **one** question in Section B.  
Write your answers in the separate answer book provided.

**INFORMATION FOR CANDIDATES**

Each section carries 60 marks.  
The number of marks is given in brackets at the end of each question or part-question.

You are advised to spend an hour on each section. In Section A, you are advised to spend approximately 20 minutes on part (i) and 40 minutes on part (ii).

You are reminded that assessment will take into account the quality of written communication used in your answers.

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

**Section A: Poetry Pre-1900 (open-book, clean copy)**

Answer **one** question.

You will need a clean copy (no annotation) of the set text which you have studied.

Each question is in **two parts**. In **both part (i)** and **part (ii)** you are required to analyse how meanings are shaped.

In **part (ii)** you are **also** required to:

- show wider knowledge and understanding of the poetry text you have studied
- take account of relevant contexts.

**Either,**

**Geoffrey Chaucer: *The Merchant's Prologue and Tale* (Cambridge)**

1. (i) Re-read lines 365 – 386 of *The Merchant's Prologue and Tale*, from “Heigh fantasye and curious bisynesse...” to “...and may nat see”. How does Chaucer present Januarie’s state of mind in these lines? [15]
- (ii) With close reference to relevant contexts, consider some of the ways in which the Merchant’s attitudes and values might be reflected in the presentation of Januarie and his marriage. [45]

**Or,**

**John Donne: *Selected Poems* (Penguin Classics)**

2. (i) Re-read ‘Holy Sonnet VI’, *This is my play’s last scene*, on page 179. Analyse Donne’s use of imagery in this poem. [15]
- (ii) With close reference to relevant contexts, discuss the ways in which readers might find inconsistencies in Donne’s presentation of man’s relationship with God. [45]

**Or,**

**John Milton: *Paradise Lost Book IX* (Oxford)**

3. (i) Re-read lines 886-904 of *Paradise Lost Book IX* from “Thus Eve with countenance blithe” to “...the sacred Fruit forbidden!” Analyse Milton’s use of imagery in these lines. [15]
- (ii) With close reference to relevant contexts, examine Milton’s presentation of Adam and Eve in *Paradise Lost Book IX*, taking account of the ways in which readers of different times or cultures might respond to their relationship. [45]

**Or,**

**William Blake: *Poems Selected by William Blake* (Vintage)**

4. (i) Re-read 'To Autumn' on page 6. How does Blake present the season of autumn in this poem? [15]
- (ii) With close reference to relevant contexts, consider some of the ways in which Blake presents the natural world in his poems. [45]

**Or,**

**Christina Rossetti: *Selected Poems* (Penguin Classics)**

5. (i) Re-read 'A Triad' on page 47. Analyse Rossetti's use of imagery in this poem. [15]
- (ii) With close reference to relevant contexts, consider how Rossetti presents a variety of attitudes towards conventional ideas of romantic love. [45]

### Section B: Unseen Poetry

Answer the compulsory question.

In your response to this section, you are required to:

- make connections between two poems
- show how meanings are shaped through detailed analysis of both poems.

11. Compare presentation of love in Poem A: 'Valentine' by Elizabeth Bishop and **one** other poem, **either** Poem B: 'Sea Holly' by Jean Sprackland, **or** Poem C: 'The Indian Serenade' by Percy Bysshe Shelley **or** Poem D: 'Poor but Hones' (Anon: an anonymous poet). [60]

#### Poem A: 'Valentine' by Elizabeth Bishop

Love is feathered like a bird  
    To keep him warm,  
    To keep him safe from harm,  
And by what winds or drafts his nest is stirred  
    They chill not Love.  
        Warm lives he:  
    No warmth gives off,  
        Or none to me.

Claws he has like any hawk  
    To clutch and keep,  
    To clutch so he may sleep  
While round the red heart's perch his claws can lock  
    And fasten Love.  
        His hold he'll not resign,  
    Nor from the heart fall off,  
        Or not from mine.

At nights the grackle Love will start  
    To shriek and shrill,  
    Nor will he once be still  
Till he has wide awake the backward heart.  
    So selfish Love,  
        Go hush;  
    Feathers and claws take off  
        Or seek some bush.

**Poem B: 'Sea Holly' by Jean Sprackland**

When I came to live with him, I came bringing flowers.  
Not the usual pale translucent blooms  
With the rot already in them – neither he nor I  
needed telling that love is fragile.

The flowers I chose were fierce and electric.  
Where I come from, they thrust up through sand.  
Spring tides and salt winds blitz them  
but they blaze in the storm like blue torches.

On warm days, painted ladies glut on their nectar  
and the candied root was once an aphrodisiac,  
but the head of sweetness wears a steel collar,  
a star of bracts sharp enough to draw blood.

I stood in the street, spiked with all my warnings.  
And he opened the door, and the flowers and I went in.

**Poem C: 'The Indian Serenade' by Percy Bysshe Shelley**

I

I arise from dreams of thee  
In the first sweet sleep of night.  
When the winds are breathing low,  
And the stars are shining bright:  
I arise from dreams of thee,  
And a spirit in my feet  
Hath led me- who knows how?  
To thy chamber window, Sweet!

II

The wandering airs they faint  
On the dark, the silent stream-  
The Champak odours fail  
Like sweet thoughts in a dream;  
The nightingale's complaint,  
It dies upon her heart; -  
As I must on thine,  
Oh, belovèd as thou art!

III

Oh lift me from the grass!  
I die! I faint! I fail!  
Let thy love in kisses rain  
On my lips and eyelids pale.  
My cheek is cold and white, alas!  
My heart beats loud and fast; -  
Oh! Press it to thine own again,  
Where it will break at last.

**Poem D: 'Poor but Honest' (Anon)**

She was poor, but she was honest,  
Victim of the squire's whim:  
First he loved her, then he left her,  
And she lost her honest name.

Then she ran away to London,  
For to hide her grief and shame;  
There she met another squire,  
And she lost her name again.

See her riding in her carriage,  
In the Park and all so gay:  
All the nobs and nobby persons  
Come to pass the time of day.

See the little old-world village  
Where her aged parents live,  
Drinking the champagne she sends them;  
But they never can forgive.

In the rich man's arms she flutters,  
Like a bird with broken wing:  
First he loved her, then he left her,  
And she hasn't got a ring.

See him in the splendid mansion,  
Entertaining with the best,  
While the girl that he has ruined,  
Entertains a sordid guest.

See him in the House of Commons,  
Making laws to put down crime,  
While the victim of his passions  
Trails her way through mud and slime.

Standing on the bridge at midnight,  
She says: 'Farewell, blighted Love.'  
There's a scream, a splash – Good Heavens!  
What is she a'doing of?

Then they drag her from the river,  
Water from her clothes they wrang,  
For they thought that she was drowned;  
But the corpse got up and sang:

'It's the same the whole world over;  
It's the poor what gets the blame,  
It's the rich what gets the pleasure.  
Ain't it all a blooming shame?



**A LEVEL ENGLISH LITERATURE**

**UNIT 4**

**Shakespeare**

**SPECIMEN PAPER**

**2 hours**

**ADDITIONAL MATERIALS**

In addition to this examination paper, you will need a 12 page answer book.

**INSTRUCTIONS TO CANDIDATES**

Answer **one** question in Section A and **one** question in Section B.  
The same Shakespeare play must be chosen for both Section A and Section B.  
Write your answers in the separate answer book provided.

**INFORMATION FOR CANDIDATES**

Section A carries 45 marks and Section B 75 marks.  
The number of marks is given in brackets at the end of each question or part-question.

You are advised to spend approximately 45 minutes on Section A and one hour 15 minutes on Section B.

You are reminded that assessment will take into account the quality of written communication used in your answers.

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

**Section A Shakespeare extract (closed-book)**

Answer **one** question in this section.

In your response you are required to:

- show knowledge and understanding of the extract
- show how meanings are shaped in the extract.

**Either,**

**King Lear**

1. With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of the character of Edgar. [45]

*(Enter EDGAR, armed at the third sound, a trumpet before him)*

**Albany.** Ask him his purposes, why he appears  
Upon this call o' the' trumpet.

**Herald.** What are you?  
Your name, your quality, and why you answer  
This present summons?

**Edgar.** Know, my name is lost,  
By treason's tooth bare-gnawn and canker-bit;  
Yet I am as noble as the adversary  
I come to cope.

**Albany.** Which is that adversary?

**Edgar.** What's he that speaks for Edmund Earl of Gloucester?

**Edmund.** Himself. What say'st thou to him?

**Edgar.** Draw thy sword,  
That, if my speech offend a noble heart,  
Thy arm may do thee justice; here is mine.  
Behold, it is the privilege of mine honours,  
My oath, and my profession. I protest –  
Maugre thy strength, youth, place, and eminence,  
Despite thy victor sword and fire-new fortune,  
Thy valour and thy heart – thou art a traitor;  
False to thy gods, thy brother, and thy father;  
Conspirant 'gainst this high illustrious prince;  
And, from th' extremest upward of thy head  
To the descent and dust below thy foot,  
A most toad-spotted traitor. Say thou 'No',  
This sword, this arm, and my best spirits, are bent  
To prove upon thy heart, whereto I speak,  
Thou liest.

**(Act 5 Scene iii)**

Or,

**Antony and Cleopatra**

2. With close reference to the language and imagery in this extract, examine how Shakespeare presents Cleopatra's character. [45]

**Cleopatra.** Perchance? Nay, and most like,  
You must not stay here longer; your dismissal  
Is come from Caesar; therefore hear it, Antony.  
Where's Fulvia's process? Caesar's I would say?  
Both?  
Call in the messengers. As I am Egypt's queen,  
Thou blushest, Antony, and that blood of thine  
Is Caesar's homager. Else so thy cheek pays shame  
When shrill-tongu'd Fulvia scolds. The messengers!

**Antony.** Let Rome in Tiber melt, and the wide arch  
Of the rang'd empire fall! Here is my space.  
Kingdoms are clay; our dungy earth alike  
Feeds beast as man. The nobleness of life  
Is to do thus [*embracing*], when such a mutual pair  
And such a twain can do't, in which I bind,  
On pain of punishment, the world to weet  
We stand up peerless.

**Cleopatra.** Excellent falsehood!  
Why did he marry Fulvia, and not love her?  
I'll seem the fool I am not. Antony  
Will be himself.

**Antony.** But stirr'd by Cleopatra.  
Now for the love of Love and her soft hours,  
Let's not confound the time with conference harsh;  
There's not a minute of our lives should stretch  
Without some pleasure now. What sport to-night?

**Cleopatra.** Hear the ambassadors.

(Act 1 Scene i)

Or,

**Hamlet**

3. With close reference to the language and imagery in this extract, analyse how Shakespeare presents Laertes's attitudes towards Ophelia and Prince Hamlet. [45]

*(Enter Laertes and Ophelia, his sister)*

**Laertes.** My necessaries are embark'd. Farewell.  
And, sister, as the winds give benefit,  
And convoy his assistant, do not sleep,  
But let me hear from you.

**Ophelia.** Do you doubt that?

**Laertes.** For Hamlet, and the trifling of his favour,  
Hold it a fashion and a toy in blood,  
A violet in the youth of primy nature,  
Forward not permanent, sweet not lasting,  
The perfume and suppliance of a minute;  
No more.

**Ophelia.** No more but so?

**Laertes.** Think it no more;  
For nature crescent does not grow alone  
In thews and bulk, but, as this temple waxes,  
The inward service of the mind and soul  
Grows wide withal. Perhaps he loves you now;  
And now no soil nor cautel doth besmirch  
The virtue of his will; but you must fear,  
His greatness weigh'd, his will is not his own;  
For he himself is subject to his birth:  
He may not, as unvalued persons do,  
Carve for himself; for on his choice depends  
The sanity and health of this whole state;  
And therefore must his choice be circumscrib'd  
Unto the voice and yielding of that body  
Whereof he is the head.

(Act 1 Scene iii)

Or,

**Henry IV Part I**

4. With close reference to the language and imagery in this extract, examine the presentation of Falstaff.

[45]

**Falstaff.** I am accurs'd to rob in that thief's company; the rascal hath removed my horse and tied him I know not where. If I travel but four foot by the squier further afoot, I shall break my wind. Well, I doubt not but to die a fair death for all this, if I scape hanging for killing that rogue. I have forsworn his company hourly any time this two and twenty years, and yet I am bewitch'd with the rogue's company. If the rascal have not given me medicines to make me love him, I'll be hang'd. It could not be else: I have drunk medicines. Poin! Hal! A plague upon you both! Bardolph! Peto! I'll starve ere I'll rob a foot further. An 'twere not as good a deed as drink to turn true man, and to leave these rogues, I am the veriest varlet that ever chewed with a tooth. Eight yards of uneven ground is three-score and ten miles afoot with me, and the stony-hearted villains know it well enough. A plague upon it, when thieves cannot be true one to another!

**(They whistle)** Whew! A plague upon you all! give me my horse, you rogues; give me my horse, and be hanged!

**Prince.** Peace, ye fat guts! lie down; lay thine ear close to the ground, and list if thou canst hear the tread of travellers.

**Falstaff.** Have you any levers to lift me up again, being down?

(Act 2 Scene ii)

Or,

***The Tempest***

5. With close reference to the language and imagery of this extract, analyse the ways in which Shakespeare presents Prospero's attitudes towards his prisoners. [45]

*[Here enters Ariel before; then Alonso, with a frantic gesture, attended by Gonzalo; Sebastian and Antonio in like manner, attended by Adrian and Francisco. They all enter the circle which Prospero had made, and there stand charm'd; which Prospero observing, speaks.]*

**Prospero.** A solemn air, and the best comforter  
To an unsettled fancy, cure thy brains,  
Now useless, boil'd within thy skull! There stand,  
For you are spell-stopp'd.  
Holy Gonzalo, honourable man,  
Mine eyes, ev'n sociable to the show of thine,  
Fall fellowly drops. The charm dissolves apace,  
And as the morning steals upon the night,  
Melting the darkness, so their rising senses  
Begin to chase the ignorant fumes that mantle  
Their clearer reason. O good Gonzalo,  
My true preserver, and a loyal sir  
To him thou follow'st! I will pay thy graces  
Home both in word and deed. Most cruelly  
Did'st thou, Alonso, use me and my daughter;  
Thy brother was a furtherer in the act.  
Thou art pinch'd for't now Sebastian. Flesh and blood,  
You, brother mine, that entertain'd ambition,  
Expell'd remorse and nature, who, with Sebastian –  
Whose inward pinches therefore are most strong –  
Would here have kill'd your king, I do forgive thee,  
Unnatural though thou art. Their understanding  
Begins to swell and the approaching tide  
Will shortly fill the reasonable shore  
That now lies foul and muddy.

(Act 5 Scene i)

## Section B: Shakespeare essay

Answer one question only.

In your response you must:

- show knowledge and understanding of the play you have studied
- analyse the ways meanings are shaped
- take account of relevant contexts and different interpretations which have informed your reading.

### King Lear

Either,

6. “A sustained analysis of both the constructive and destructive effects of deceit upon those in power.” Examine this comment on *King Lear*. Your response must include close reference to relevant contexts. [75]

Or,

7. “In his presentation of women in *King Lear*, Shakespeare inspires equal measures of shock, outrage and compassion in the audience.” In the light of this remark, examine Shakespeare’s presentation of Lear’s daughters. Your response must include close reference to relevant contexts. [75]

### Antony and Cleopatra

Either,

8. “The play explores the tension between the politics of power and the power of love.” Examine this view of *Antony and Cleopatra*. Your response must include close reference to relevant contexts. [75]

Or,

9. “It is in his presentation of the theme of duty that Shakespeare marks the greatest contrast between the different worlds of Rome and Egypt.” In the light of this remark, consider Shakespeare’s presentation of duty in *Antony and Cleopatra*. Your response must include close reference to relevant contexts. [75]

### Hamlet

Either,

10. “It is the destruction of family bonds which resonates throughout the play and becomes the key driving force of the tragedy”. Examine this view of *Hamlet*. Your response must include close reference to relevant contexts. [75]

Or,

11. “Shakespeare presents Hamlet as having all the qualities of a traditional revenger except for the burden of his own conscience.” Examine this view of the play. Your response must include close reference to relevant contexts. [75]

***Henry IV Part I***

***Either,***

12. “The play is a complex entertainment: so much of it moves us to laughter but we are never allowed to ignore Shakespeare’s serious analysis of power.” Examine this view of *Henry IV Part I*. Your response must include close reference to relevant contexts. [75]

***Or,***

13. “In *Henry IV Part I*, Shakespeare shows us that there is more to loyalty than blind obedience to monarchs.” Examine this view of *Henry IV Part I*. Your response must include close reference to relevant contexts. [75]

***The Tempest***

***Either,***

14. “Shakespeare clearly leaves us with the uncomfortable sense that authority is always insecure.” Examine this view of *The Tempest*. Your response must include close reference to relevant contexts. [75]

***Or,***

15. “At all levels of the play, Shakespeare demands that we consider the principles and morality of service.” Discuss this comment on *The Tempest*. Your response must include close reference to relevant contexts. [75]

## UNIT 1: Prose and Drama

### MARK SCHEME

#### General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document "*Instructions for Examiners*" sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**. Particular attention should be paid to the following instructions regarding marking:

- Make sure that you are familiar with the assessment objectives (AOs) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
  - **'Notes' on the material which may be offered in candidates' responses**
  - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which mark band **best fits** the performance of the candidate **for each Assessment Objective** in response to the question set. Give a mark for each relevant Assessment Objective.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.

- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:
  - E expression
  - I irrelevance
  - e.g. ? lack of an example
  - X wrong
  - (✓) possible
  - ? doubtful
  - R repetition

**Unit 1: Prose Mark Scheme****Note**

English Literature essays involve personal responses and arguments/discussions may be conducted in a wide variety of relevant and effective ways. Choices of material for discussion will vary from candidate to candidate and examiners must rely upon their professional judgement and subject expertise in deciding whether or not candidates' choices and approaches are effective and valid when they fall outside the boundaries of the examples noted below. Examiners are reminded that it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach.

**Section A: Prose Fiction Pre-1900****Section A Mark Allocation**

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO5</b>
<b>Part (i) 20 marks</b>	<b>10</b>	<b>10</b>	<b>-</b>	<b>-</b>
<b>Part (ii) 40 marks</b>	<b>5</b>	<b>5</b>	<b>15</b>	<b>15</b>

In the rubric for this section, in Part (i) tasks, candidates are required to analyse passages from the novels in depth, discussing how meanings are shaped. In Part (ii) responses, candidates are informed that they will need to show wider knowledge and understanding of their set novel, and take account of relevant contexts and different interpretations, even though this is not re-stated in each question.

The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then dictate a numerical mark.

## 1. (i) Examine Austen's presentation of the character of Elinor in this extract. [20]

AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>In <b>Band 1</b> we should see some understanding of the characters and situation with some broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organized and should show some grasp of the concepts which underpin writing of this sort. <b>Band 3</b> work will maintain a more consistently relevant focus with clearly expressed ideas. In <b>Bands 4 and 5</b> there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• Elinor presented in contrast to Marianne: careful thought and consideration set against emotional outbursts in their dialogue; Marianne's values presented in contrast to Elinor's, e.g. 'handsome' and 'drawing'</li> <li>• Elinor's thoughts used by Austen to develop her portrayal as representing 'sense'</li> <li>• Elinor's caution in relation to her relationship with Edward Ferrars : 'I am by no means assured of his regard for me.'</li> <li>• Elinor's sensible evaluation of Edward's family situation</li> <li>• Elinor's understanding of her mother and sister</li> <li>• Elinor's fairness towards Edward: 'A more reasonable cause.....indulgence of his affection.'</li> </ul> <p>It is possible that candidates may see Elinor portrayed in a less favourable light in this extract than her sister. It is likely that the ideas of 'sense and sensibility' will be explored in relation to this extract, with a recognition of Austen setting Marianne's sensibility against Elinor's sense at this point in the novel. Some may argue justifiably that sensibility is also carefully woven into Elinor's presentation here.</p> <p>Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as dialogue without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create character. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Austen has made meaning.</p>

- (ii) With close reference to at least two other parts of the novel and to relevant contexts, consider the view that readers may find the relationship between Elinor and Edward Ferrars one of minor importance to the novel as a whole.

[40]

AO1	<p>We will reward coherent, well-structured, relevant responses to this view of the relationship between Elinor and Edward Ferrars, which candidates have written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe characters in order to demonstrate knowledge and understanding of the text at a superficial level. In <b>Band 2</b> there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of relationships in prose fiction. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways meanings are shaped in presenting/structuring the relationship between Elinor and Edward in the novel as a whole through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• <b>Edward's first visit to Barton:</b> Austen's use of Marianne's private thoughts and feelings about Edward; Edward's initial coldness in brief dialogue; Edward's 'sense' in contrast to Marianne's excesses, e.g. "Hunters! Why must you have hunters?" and extended dialogue between Edward, Elinor and Marianne, in which Edward is quite open about his own character</li> <li>• <b>Lucy Steele's revelation</b> of the engagement and any other occasion when she is used through her attitude towards Edward to develop Elinor's feelings as well as to provide narrative tension.</li> <li>• <b>Edward's return to Barton</b> when all issues are resolved between them.</li> <li>• <b>The use of other characters' accounts/views of Edward</b> at various points of the narrative which have an influence on the relationship, particularly from Elinor's perspective.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of the relationship with only broad support/reference. In <b>Band 2</b>, we should see the start of points about authorial techniques with valid support. <b>Band 3</b> writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in <b>Bands 4 and 5</b> we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p>

<p><b>AO3</b></p>	<p>In addition to the context of readers' reception which is built into the question, we are likely to see reference to a range of relevant contexts and their influence upon the ways in which Austen presents the relationship between Elinor and Edward Ferrars. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• early C19th courtship and marriage conventions</li> <li>• etiquette</li> <li>• male/female power balances and attitudes towards women</li> <li>• social rank and the importance of wealth</li> <li>• the dependency of widows</li> <li>• legal arrangements governing family life</li> <li>• the church as a provider of livings.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view in the question primarily. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Sense and Sensibility</i>.</li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Sense and Sensibility</i> which are relevant to the presentation of Elinor and Edward's relationship and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading</u></b> to develop a personal approach to Austen's presentation of the relationship.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

**Q2 (i) Examine Brontë's presentation of Jane's life at Gateshead Hall in this extract [20]**

<p><b>AO1</b></p>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p><b>In Band 1</b> we should see some understanding of the character and situation with some broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organized and should show some grasp of the concepts which underpin writing of this sort. <b>Band 3</b> work will maintain a more consistently relevant focus with clearly expressed ideas. In <b>Bands 4 and 5</b> there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
<p><b>AO2</b></p>	<p>Some of the features of the extract which candidates might choose for analysis of how Jane's life at Gateshead Hall is presented include:</p> <ul style="list-style-type: none"> <li>• setting – Jane's imprisonment and isolation</li> <li>• language used to connote Jane's sense of alienation: 'discord' opening the paragraph for dramatic emphasis; 'useless thing', 'noxious thing', 'uncongenial alien'</li> <li>• Jane's low self-esteem mirrored in the weather (pathetic fallacy) and extended to her suicidal thoughts ' starving myself to death'</li> <li>• her fear carefully built up in the extract ahead of the red room incident which follows it</li> <li>• Jane's perceptive, mature analysis of her situation in respect of the Reed family and also how she must seem to them is used by Austen to develop sympathy for Jane and also to add to the reader's sense of injustice and victimisation.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as first person narrative without further discussion. In <b>Band 2</b> there should be some response to the way the extract is constructed with efforts to support ideas. In <b>Band 3</b> we should see some clear ideas about form and language choices which are used to create character and mood. In <b>Bands 4 and 5</b> there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Austen has made meaning.</p>

- (ii) **With close reference to at least two other parts of the novel and to relevant contexts, how far would you agree with the view that “the theme of physical and mental abuse in *Jane Eyre* is presented by Brontë chiefly to inform the reader of social issues”?** [40]

AO1	<p>We will reward coherent, well-structured, relevant responses to the presentation of the theme of physical and mental abuse where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe circumstances where abuse/cruelty is depicted in order to demonstrate knowledge and understanding of the text at a superficial level. In <b>Band 2</b> there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of thematic ideas in prose fiction. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways meanings are shaped in <i>Jane Eyre</i> in presenting the theme of abuse through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• Jane experiencing physical and emotional abuse as a child, both at Gateshead and at Lowood</li> <li>• Jane experiencing emotional cruelty in her relationship with Rochester</li> <li>• Bertha Rochester seen possibly as a victim of Rochester’s/society’s cruelty</li> <li>• emotive language used by Austen through the voice of Jane to describe cruel behaviour and also in dialogue where adults in authority admonish the child victim</li> <li>• the impact of abuse in developing Jane’s spirit and shaping her character.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of “cruelty” with only broad support/reference. In <b>Band 2</b>, we should see the start of points about authorial techniques with valid support. <b>Band 3</b> writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in <b>Bands 4 and 5</b> we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices, and the symbolic qualities of landscape and setting.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Brontë presents the theme of physical and mental abuse and the ways in which different readers understand it either as a ‘social issue’ or otherwise. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• status/dependency of females</li> <li>• attitudes to children</li> <li>• status of orphans and poor relations</li> <li>• C19th notions of charity and education</li> <li>• C19th religious attitudes and values</li> <li>• social / moral obligations</li> <li>• status of employees</li> <li>• women’s freedom to make choices</li> <li>• obligations of duty / service to God</li> <li>• social expectations of female behaviour in a male-dominated society.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to the task or supported by the text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view in the question primarily. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Jane Eyre</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Jane Eyre</i> which are relevant to the theme of abuse and we will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading</b> to develop a personal approach to Brontë’s presentation of abuse.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

**Q3 (i) Examine the presentation of Margaret and Mr Thornton in this extract. [20]**

<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p><b>Band 1</b> responses might show a superficial understanding of the situation but writing is likely to be awkward, brief and general. <b>Band 2</b> responses should demonstrate a more methodical approach to the extract. In <b>Band 3</b> there should be some clear grasp of the concepts which underpin narrative fiction and dialogue with appropriate terminology while in <b>Bands 4 and 5</b>, there should be an increasingly confident and perceptive grasp of the ways in which Margaret and Mr Thornton are presented, which will demonstrate a firm and confident grasp of relevant concepts.</p>
<b>AO2</b>	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• use of dialogue to express the contrasting attitudes of both characters</li> <li>• both characters defined here in terms of their attachment to and defence of personal location</li> <li>• Margaret's emotional reaction and use of language set against Mr Thornton's practicality</li> <li>• Mr Thornton's sensitivity 'an inexpressible gentleness in his tone, as he saw that he had really hurt her.'</li> <li>• political aspects to the dialogue from both sides , e.g. Margaret: 'in the South we have our poor..' and Mr Thornton: 'all laws which depend for their enforcement..' expressing the strong links between character and society.</li> </ul> <p><b>Band 1</b> responses might assert some points about Margaret's behaviour and identify basic features such as dialogue. <b>Band 2</b> writing should have a little more to say about technique –there might be comments on language choice but still inclined to be assertive. In <b>Band 3</b>, discussion of technique should be more purposeful with clear textual support, perhaps making points about use of figurative language, e.g. '<i>One may be clogged with honey and unable to rise and fly.</i>' They may discuss the use of emotive language to communicate Margaret's strong antipathy to the North: '<i>I see men here going about in the streets who look ground down by some pinching sorrow or care - who are not only sufferers but haters.</i>'</p> <p>In <b>Bands 4 and 5</b> there should be increasing evidence of analysis with growing critical understanding and perhaps some evaluation of the narrative techniques in the passage and the subtle dimensions of Margaret's attitudes and feelings set against those of Mr Thornton.</p>

- (ii) **With close reference to at least two other parts of the novel and to relevant contexts, consider the view that “the novel’s greatest appeal lies in Gaskell’s presentation of location”.** [40]

AO1	<p>We will reward coherent, well-structured, relevant responses to this view regarding location, where candidates have written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction</li> </ul> <p><b>Band 1</b> responses might tend to describe the different locations but not get to grips with their appeal/importance, demonstrating knowledge and understanding of the text at a superficial level but without any convincing engagement with the text. In <b>Band 2</b> we might see some attempt to engage with the importance of location in the text as a whole and while writing might be inaccurate at times there will be some sense of organisation of material and use of relevant concepts. <b>Band 3</b> essays should be mostly relevantly engaged and wider-ranging with some sensible ideas about the thematic importance of location. <b>Bands 4 and 5</b> will be increasingly well-informed and there should be perceptive discussions of how location is used by Gaskell to define character and political/social attitudes and values as well as to further the progress of the plot.</p>
AO2	<p>In their analysis of the ways meanings are shaped in presenting location through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• Helstone and the Hales’ existence in the South</li> <li>• London and the ‘unmercantile’ middle class</li> <li>• depiction of Milton through the Hales’ eyes on arrival: e.g. ‘<i>a deep, lead-coloured cloud hanging over the horizon</i>’ ‘<i>long, straight hopeless streets</i>’</li> <li>• Margaret’s distaste for every aspect of Milton</li> <li>• her sense of alienation</li> <li>• Thornton’s mill and Margaret’s attack on it</li> <li>• Milton’s capitalistic values</li> <li>• Gaskell’s use of poetic epigraphs in relation to her presentation of location.</li> </ul> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe locations without further discussion. In <b>Band 2</b> there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of an abstract idea in prose fiction. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>

<b>AO3</b>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Gaskell presents location and the ways in which different audiences understand them. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• status/dependency of females</li> <li>• social hierarchy / relationships crossing boundaries</li> <li>• industrial relations</li> <li>• social / moral obligations</li> <li>• class/social prejudice</li> <li>• family obligations / duty</li> <li>• manners / conventions governing behaviour</li> <li>• possible literary contexts of e.g. <i>Shirley and Pride and Prejudice</i>.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to the task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<b>AO5</b>	<p>Candidates must engage with the view in the question primarily. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>North and South</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>North and South</i> which are relevant to the presentation of location and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading</u></b> to develop a personal approach to Gaskell’s presentation of location.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

**Q4 (i) Examine Dickens' presentation of David's state of mind in this extract.****[20]**

<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organize material and choose an appropriate academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction</li> </ul> <p>In <b>Band 1</b> we should see some understanding of the character and situation with some broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organized and should show some grasp of the concepts which underpin writing of this sort. <b>Band 3</b> work will maintain a more consistently relevant focus with clearly expressed ideas. In <b>Bands 4 and 5</b> there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• overview: David's misery and dejection occasioned largely by Mr Murdstone and his feeling of being abandoned by his mother at this point of the novel</li> <li>• however, the child's inability to articulate the source of this misery captured by the adult David: <i>'I am sure I never thought why I cried.'</i></li> <li>• features of the room expressed in concordance with David's feelings</li> <li>• David's rejection of his mother's concern in contrast with his feelings of being deeply affected by it</li> <li>• Mrs. Copperfield's outrage, self-pity and sense of injustice as she accuses Peggotty and also David of spoiling her honeymoon period set unsympathetically against the portrayal of David and his feelings.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as dialogue without further discussion. In <b>Band 2</b> there should be some response to the way the extract is constructed with efforts to support ideas. In <b>Band 3</b> we should see some clear ideas about form and language choices which are used to create character and atmosphere. In <b>Bands 4 and 5</b> there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Dickens has made meaning.</p>

(ii) **With close reference to at least two other parts of the novel and to relevant contexts, how far would you agree that “Dickens uses the episodes of childhood suffering in the novel primarily to make a social comment”? [40]**

<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to this view of Dickens’ use of childhood suffering, which candidates have written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"><li>• appropriate use of terminology</li><li>• engagement with the principles and conventions of prose fiction.</li></ul> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe characters in order to demonstrate knowledge and understanding of the text at a superficial level. In <b>Band 2</b> there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of characters in prose fiction. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
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<b>AO2</b>	<p>In their analysis of the ways meanings are shaped in <i>David Copperfield</i> in the presentation of childhood suffering through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• David's own childhood physical and emotional suffering, particularly at the hands of the Murdstones</li> <li>• suffering at Salem House</li> <li>• suffering in terms of deprivation and hardship, as significant as physical and mental abuse, in David's life as an older child, e.g. at Murdstone and Grinby's and the prison.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of childhood suffering in the novel with only broad support/reference. In <b>Band 2</b>, we should see the start of points about authorial techniques with valid support. <b>Band 3</b> writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in <b>Bands 4 and 5</b> we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices and the symbolic significance of setting.</p>
<b>AO3</b>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Dickens presents childhood suffering and the ways in which different readers understand them. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• Victorian attitudes to children and methods of discipline at home and in school</li> <li>• status of orphans and poor relations</li> <li>• social / moral obligations</li> <li>• poverty and deprivation.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<b>AO5</b>	<p>Candidates must engage with the view in the question primarily. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>David Copperfield</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>David Copperfield</i> which are relevant to the presentation of childhood suffering and we will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading</b> to develop a personal approach to Dickens's presentation of childhood suffering.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

**Q5 (i) Examine Hardy's presentation of Casterbridge in this extract. [20]**

<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>In <b>Band 1</b> we should see some understanding of the characters and situation with some broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. <b>Band 3</b> work will maintain a more consistently relevant focus with clearly expressed ideas. In <b>Bands 4 and 5</b> there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• Elizabeth-Jane's perspective in her speech, with 'shut in' a key aspect to discuss: isolation etc.</li> <li>• implications of 'compact as a box of dominoes'</li> <li>• Hardy's architectural appreciation of the town</li> <li>• 'a midnight between two gloamings': the dusk setting and this description enhancing the ambience of drama to be unfolded</li> <li>• use of the snippet of overheard dialogue re Henchard used to increase suspense and to cement the link between central character and Casterbridge</li> <li>• 'ancient defences' and 'an old-fashioned place' both conveying the significance of history in the novel.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features without further discussion. In <b>Band 2</b> there should be some response to the way the extract is constructed with efforts to support ideas. In <b>Band 3</b> we should see some clear ideas about form and language choices which are used to create character. In <b>Bands 4 and 5</b> there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways in which Hardy has made meaning.</p>

- (ii) **With close reference to at least two other parts of the novel and to relevant contexts, consider the view that “in *The Mayor of Casterbridge* setting and locations tell us more about the characters than the characters themselves”.** [40]

<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the question regarding the significance of setting and locations in relation to characterisation, where candidates have written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>Candidates are likely to focus their attention on Henchard primarily, and this is a logical and acceptable approach, but they may also refer to other characters. It is not the number of characters which are discussed which is important, but the quality of the discussion.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe character and locations in order to demonstrate knowledge and understanding of the text at a superficial level. In <b>Band 2</b> there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the ways settings and locations are used in prose fiction to create character, plot and to develop abstract ideas. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
<b>AO2</b>	<p>In their analysis of the ways meanings are shaped in <i>The Mayor of Casterbridge</i> in the ways Hardy uses setting/location and of course its connection with characterisation, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• the furmity tent and its influence on Henchard</li> <li>• Casterbridge: its rural/urban duality; e.g ‘<i>the pole, focus or nerve knot of the surrounding country life</i>’</li> <li>• High Street Hall and Lucetta’s role and Farfrae’s involvement</li> <li>• The Ring and its historic connections</li> <li>• Mixen Lane</li> <li>• Grey’s Bridge and its association with social failure</li> <li>• Henchard’s death location.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of setting/locations with no supporting case made and only textual reference. In <b>Band 2</b>, we should see the start of points about authorial techniques with valid support. <b>Band 3</b> writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in <b>Bands 4 and 5</b> we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Hardy makes use of setting/locations and the ways in which different audiences understand his techniques. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• rural and urban landscape and life – for example, fairs</li> <li>• employment/demands/conditions of different occupations e.g. sailors; agricultural workers</li> <li>• the vulnerability of the poor</li> <li>• differences in social status</li> <li>• Victorian moral values / courtship/sexual impropriety</li> <li>• the literary tradition (tragedy) and the role of minor figures in the fall of great men.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view in the question primarily. In addition, they may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>The Mayor of Casterbridge</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>The Mayor of Casterbridge</i> which are relevant to the presentation of setting/location and where relevant characterisation and we will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading</b> to develop a personal approach.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

**Unit 1 Section A Prose part (i) Assessment Grid**

<b>Band</b>	<b>AO1</b> <b>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</b> <b>10 marks</b>	<b>AO2</b> <b>Analyse ways in which meanings are shaped in texts</b> <b>10 marks</b>
<b>5</b>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>perceptive discussion of extract</li> <li>very well developed argument</li> <li>confident grasp of concepts and apt use of terminology</li> <li>accurate, fluent expression</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>detailed, perceptive analysis and evaluation of writer's use of language and prose techniques to create meaning</li> <li>confident and apt textual support.</li> </ul>
<b>4</b>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>clearly informed discussion of extract</li> <li>effectively structured argument</li> <li>secure grasp of concepts and secure and sensible use of terminology</li> <li>expression generally accurate and clear</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>sound analysis and evaluation of writer's use of language and prose techniques to create meaning</li> <li>appropriate and secure textual support.</li> </ul>
<b>3</b>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>engages with extract</li> <li>response is mostly relevant to question</li> <li>some sensible grasp of key concepts. generally appropriate terminology</li> <li>expression tends to be accurate and clear, but there may be lapses</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>clear analysis of writer's use of language and prose techniques to create meaning</li> <li>generally clear and appropriate textual support</li> </ul>
<b>2</b>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>attempts to engage with extract</li> <li>attempts to organise response, though not always relevant to question</li> <li>some, not always relevant use of concepts and terminology</li> <li>expression may feature inaccuracies</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>makes some basic points about writer's use of language and prose techniques to create meaning</li> <li>supports some points by mostly appropriate reference to text</li> </ul>
<b>1</b>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>understands extract at a superficial or literal level</li> <li>response may lack organisation and relevance</li> <li>shows some grasp of basic terminology, though this may be occasional</li> <li>errors in expression and lapses in clarity</li> </ul>	<b>1-2marks</b> <ul style="list-style-type: none"> <li>identifies a few basic stylistic features</li> <li>offers narrative/descriptive comment on text</li> <li>occasional textual support, but not always relevant</li> </ul>
<b>0</b>	<b>0 marks</b> Response not credit worthy or not attempted.	

Unit 1 Section A Prose part (ii) Assessment Grid

Band	AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 5 marks	AO2 Analyse ways in which meanings are shaped in texts 5 marks	AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received 15 marks	AO5 Explore literary texts informed by different interpretations 15 marks
5	<p><b>5 marks</b></p> <ul style="list-style-type: none"> <li>perceptive discussion of text</li> <li>very well developed argument</li> <li>confident grasp of concepts and apt use of terminology</li> <li>accurate, fluent expression</li> </ul>	<p><b>5 marks</b></p> <ul style="list-style-type: none"> <li>detailed, perceptive analysis and evaluation of writer's use of language and prose techniques to create meaning</li> <li>confident and apt textual support</li> </ul>	<p><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>perceptive discussion of significance and influence of contexts</li> <li>confident analysis of wider context in which text is written and received</li> </ul>	<p><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>confident and informed discussion of other relevant interpretations</li> </ul>
4	<p><b>4 marks</b></p> <ul style="list-style-type: none"> <li>clearly informed discussion of text</li> <li>effectively structured argument</li> <li>secure grasp of concepts and secure and sensible use of terminology</li> <li>expression generally accurate and clear</li> </ul>	<p><b>4 marks</b></p> <ul style="list-style-type: none"> <li>sound analysis and evaluation of writer's use of language and prose techniques to create meaning</li> <li>appropriate and secure textual support</li> </ul>	<p><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>sound appreciation of significance and influence of contexts</li> <li>sound analysis of wider context in which text is written and received</li> </ul>	<p><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>makes clear and purposeful use of other relevant interpretations</li> </ul>
3	<p><b>3 marks</b></p> <ul style="list-style-type: none"> <li>engages with text</li> <li>response is mostly relevant to question</li> <li>some sensible grasp of key concepts and generally appropriate terminology</li> <li>expression tends to be accurate and clear, but there may be lapses.</li> </ul>	<p><b>3 marks</b></p> <ul style="list-style-type: none"> <li>clear analysis of writer's use of language and prose techniques to create meaning</li> <li>generally clear and appropriate textual support</li> </ul>	<p><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>clear grasp of the importance of contexts</li> <li>clear grasp of wider context in which text is written and received.</li> </ul>	<p><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>makes use of other relevant interpretations</li> </ul>
2	<p><b>2 marks</b></p> <ul style="list-style-type: none"> <li>attempts to engage with text</li> <li>attempts to organise response, though not always relevant to question</li> <li>some, not always relevant use of concepts and terminology</li> <li>expression may feature inaccuracies</li> </ul>	<p><b>2 marks</b></p> <ul style="list-style-type: none"> <li>makes some basic points about writer's use of language and prose techniques to create meaning</li> <li>supports some points by mostly appropriate reference to text</li> </ul>	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>acknowledges the importance of contexts</li> <li>basic grasp of wider context in which text is written and received</li> </ul>	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>acknowledges that texts may be interpreted in more than one way</li> </ul>
1	<p><b>1 mark</b></p> <ul style="list-style-type: none"> <li>understands text at a superficial or literal level response may lack organisation and relevance</li> <li>shows some grasp of basic terminology, though this may be occasional</li> <li>errors in expression and lapses in clarity.</li> </ul>	<p><b>1 mark</b></p> <ul style="list-style-type: none"> <li>identifies a few basic language and stylistic features</li> <li>offers narrative/descriptive comment on text</li> <li>occasional textual support, but not always relevant</li> </ul>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>attempts to acknowledge the importance of contexts</li> <li>describes wider context in which text is written and received</li> </ul>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>describes other views with partial understanding</li> </ul>
0	<p><b>0 marks</b> Response not credit worthy or not attempted.</p>			

## Section B Drama

## Section B Mark Allocation

Section B: Drama	AO1	AO2	AO3	AO5
60 marks	20	15	15	10

6. “It is above all the focus on sin which appeals to audiences”. In the light of this statement about *Doctor Faustus*, explore how Marlowe presents ideas about sin. In your response you must refer to relevant contexts. [60]

<b>AO1</b>	<p>At <b>Band 1</b>, responses will show some awareness of sin, generally limited to showing some knowledge and understanding through describing or narrating Faustus’ ‘sins’, and/or Mephostophilis’ role at a basic level. <b>Band 2</b> responses will show some knowledge and understanding of sin in the play, (though they may only begin to engage with ‘ideas’), through engagement with Marlowe’s characterisation and plot. In general, their response will be more organised. <b>Band 3</b> responses will begin to show a clear grasp of ideas about sin and how Marlowe presents them. <b>Bands 4 and 5</b> will show an increasingly secure understanding of how ideas about sin are dramatically presented by Marlowe and their discussion will be controlled and well-supported.</p>
<b>AO2</b>	<p><b>Band 1</b> candidates are likely to explore sin through character studies largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way sin is presented with some support. By <b>Band 3</b> there should be a clear grasp of some dramatic techniques such as the use of Mephostophilis, Faustus’ soliloquies and the frequent use of religious language. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Marlowe presents the ideas about sin. Responses may be confined to Faustus himself, but the quality and depth of their engagement with Marlowe’s dramatic presentation of ideas will determine the mark.</p> <p>Responses may include some of the following in their exploration of Marlowe’s presentation of ideas about sin:</p> <ul style="list-style-type: none"> <li>• function of the chorus</li> <li>• use of angels and devils</li> <li>• soliloquies</li> <li>• seven deadly sins pageant</li> <li>• imagery</li> <li>• use of magic /magicians</li> <li>• stage directions</li> <li>• poetic language, e.g hyperbole</li> <li>• use of rhetoric</li> <li>• classical mythology references.</li> </ul>

<p><b>AO3</b></p>	<p>Candidates must engage with the religious context of sin and also the appeal to audiences. At <b>Band 1</b> candidates are likely to show some awareness of the religious context in relation to sin, which may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some grasp of ideas about sin in relation to Faustus' behaviour with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of the ways the religious context has influenced Marlowe's presentation of ideas about sin. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of the Elizabethan religious context in Marlowe's presentation of ideas about sin and may also include discussion of cultural context such as the medieval morality play tradition and Greek tragedy.</p> <p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> <li>• time of religious uncertainty and challenge of Renaissance learning</li> <li>• hostility to the Catholic church and papacy (written just after Armada)</li> <li>• Faustus's link to Wittenberg University, connected to Luther and emergence of Protestantism</li> <li>• ideas about Hell (had been vividly portrayed in Bosch and Dante)</li> <li>• influence of Morality plays ( in Angels, Seven Deadly Sins, the Old Man)</li> <li>• influence of Greek tragedy</li> <li>• influence of the Faust legend</li> <li>• the Calvinist debate about pre-destination.</li> </ul>
<p><b>AO5</b></p>	<p>Candidates must respond to the view in the question primarily, and they may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> which are relevant to the presentation of ideas about sin and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

7. “The comic scenes are not simply entertaining but tell us more about the serious issues of the play.” In response to this view, examine the contribution of the comic scenes to the play as a whole. In your response you must refer to relevant contexts. [60]

AO1	<p>At <b>Band 1</b>, responses will show some awareness of what constitutes a comic scene, generally limited to showing some knowledge and understanding through identifying some of the scenes and describing or narrating the scenes at a basic level. <b>Band 2</b> responses will show some basic knowledge and understanding of what the comic scenes contribute to the play, (though they may only begin to engage with ‘ideas’), through engagement with Marlowe’s characterisation and plot. In general, their response will be more organised.</p> <p><b>Band 3</b> responses will begin to show a clear grasp of ideas about the play’s structures and concepts and how Marlowe presents them. <b>Bands 4 and 5</b> will show an increasingly secure understanding of how the comic scenes function and contribute to the play’s themes, ideas, structure and characterisation and their discussion will be controlled and well-supported.</p> <p>We should not expect candidates to address all of the comic scenes, i.e. Act 1 scene 4, Act 2 scene 3, comic elements in Act 3 scene 2, Act 3 scene 3, elements of Act 4 scene 5, Act 4 scene 6. The quality of response will be shown in the selection of material and its application in respect of the question.</p>
AO2	<p><b>Band 1</b> candidates are likely to explore comic scenes through the plot or character largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Marlowe structures the play and creates comedy with some support. By <b>Band 3</b> there should be a clear grasp of some dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• the use of comic scenes and characters to echo or mirror what is happening in the main plot, e.g. master-servant relationship, the art of conjuring</li> <li>• contrasts in language between these scenes and the main scenes</li> <li>• function of these scenes as interlude</li> <li>• slapstick scene with Pope used as satire against Roman Catholicism</li> <li>• juxtaposition of the comic with the tragic in some scenes</li> </ul> <p>At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the contribution of the comic scenes to the play as a whole.</p>
AO3	<p>Candidates must primarily engage with the question’s focus on ‘issues’ and the use of comedy in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following issues will be addressed:</p> <ul style="list-style-type: none"> <li>• wealth and power</li> <li>• master and servant relationships</li> <li>• religious belief, especially Roman Catholicism</li> <li>• damnation and salvation</li> <li>• overreaching and pride.</li> </ul> <p>They may also consider Marlowe’s use of the comic tradition and other literary influences. All relevant discussions of contextual influence and significance must be rewarded.</p>
AO5	<p>Candidates must respond to the view in the question primarily, and they may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> which are relevant to the use of comedy and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

8. Discuss the view that Wilde presents “a subtle attack on Victorian morality in *Lady Windermere’s Fan*”. In your response you must refer to relevant contexts. [60]

<b>AO1</b>	At <b>Band 1</b> , responses are likely to show awareness of Victorian morality, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the idea of the play attacking Victorian morality, though their approach may be more narrative/descriptive than conceptual. Their responses will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of what Wilde may be considered to be attacking in terms of Victorian morality in the play. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.
<b>AO2</b>	<p><b>Band 1</b> candidates are likely to explore Victorian morality through the plot or character largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Wilde structures the play and through some basic discussion of character, plot and language they may begin to address how Wilde attacks Victorian morality, with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of some dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• the symbolic and dramatic use of the fan</li> <li>• juxtaposition of the comic and the serious in situation and dialogue</li> <li>• use of wit</li> <li>• staging and stage directions</li> <li>• setting</li> <li>• props and costume</li> <li>• lighting, music, sound effects</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Wilde’s dialogue and techniques.</p>
<b>AO3</b>	<p>Candidates must engage primarily with the question’s focus on ‘Victorian morality’ in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• shallowness of aristocratic values</li> <li>• ‘style over substance’</li> <li>• hypocrisy and deception</li> <li>• social etiquette</li> <li>• marriage and fidelity</li> <li>• different moral codes for men and women.</li> </ul> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>
<b>AO5</b>	<p>Candidates must respond to the view in the question primarily, and must consider whether the attack, if they agree that Wilde presents an attack, is ‘subtle’. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere’s Fan</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of <i>Lady Windermere’s Fan</i> which are relevant to the presentation of views on Victorian morality and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

9. How far would you agree that “the primary role of Mrs Erlynne is primarily to illustrate the inequality in society’s attitudes towards men and women”? In your response you must refer to relevant contexts. [60]

AO1	<p>At <b>Band 1</b>, responses are likely to show awareness of social attitudes towards men and women, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the idea of Mrs Erlynne exemplifying gender inequality, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Wilde’s use of characters to make social comment and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
AO2	<p><b>Band 1</b> candidates are likely to explore attitudes to men and women through the plot or character largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Wilde structures the play and through some basic discussion of character, plot and language they may begin to address how Wilde uses the character of Mrs Erlynne, with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of some dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• the symbolic and dramatic use of the fan</li> <li>• dialogue</li> <li>• use of dramatic tension</li> <li>• use of wit</li> <li>• staging and stage directions</li> <li>• setting</li> <li>• props and costume</li> <li>• lighting, music, sound effects.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Wilde’s dialogue and techniques.</p>
AO3	<p>Candidates must engage primarily with the question’s focus on the inequality in society’s attitudes towards men and women in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• social etiquette</li> <li>• marriage and fidelity/adultery</li> <li>• women seen as sinners and seducers</li> <li>• different moral codes for men and women</li> <li>• attitudes to ‘clever’ women</li> <li>• expectations of women’s roles</li> <li>• the gentlemen’s club</li> </ul> <p>All relevant discussions of contextual influence and significance must be rewarded, but the character of Mrs Erlynne should be a rich resource to explore all of the above and more.</p>
AO5	<p>Candidates must respond to the given view in all its aspects, so must consider whether the role of Mrs Erlynne is ‘primarily’ used for the stated purpose. They may debate other aspects /purposes of the character’s role, and disagree entirely that she is used for this purpose. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere’s Fan</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of Mrs Erlynne’s characterisation which are relevant to the presentation of social attitudes to men and women and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

10. **‘The Kowalskis and the DuBois have different notions.’ (Stanley)**  
**How far would you agree that Williams “relies primarily on class conflict in the play to generate dramatic tension”? In your response you must refer to relevant contexts.** [60]

AO1	<p>At <b>Band 1</b>, responses are likely to show some awareness of the difference between the families and their ideas, largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the clash between ideas/notions/values in the society of the play, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Williams’ use of characters to make social comment or explore attitudes and values/social mores of the period and the setting and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
AO2	<p><b>Band 1</b> candidates are likely to explore class conflict through the plot or character largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Williams structures the play and through some basic discussion of character, plot and language they may begin to address how Williams uses the characters of Stanley and Blanche to generate dramatic tension based on class conflict, with some support. They may also consider Stella’s role as occupying the middle ground. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• use of dramatic tension</li> <li>• use of physical violence</li> <li>• use of symbolism, e.g. bathing</li> <li>• use of motifs</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume</li> <li>• lighting, music, sound effects.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Williams’ dialogue and techniques.</p>
AO3	<p>Candidates must engage primarily with the question’s focus on class conflict in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• declining upper class vs. burgeoning working class as a new power in 1940s America</li> <li>• Blanche’s disdain of/disapproval of life in Elysian Fields vs. Stanley’s brutish enjoyment of the locale</li> <li>• different notions regarding morality and social etiquette</li> <li>• Blanche’s delicate illusions and fantasies vs. Stanley’s coarse realities</li> <li>• the conflict between the past and the present also revealing class conflict.</li> </ul> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>
AO5	<p>Candidates must respond to the given view, so must consider whether Williams uses class conflict/different notions ‘primarily’ for the stated purpose. They may argue that there are many other ways Williams generates dramatic tension, and disagree that this is the primary vehicle. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>A Streetcar Named Desire</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of class conflict/dramatic tension which are relevant and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

11. “The play illustrates both the power and powerlessness of women in 1940s America.” Discuss this view of *A Streetcar Named Desire*. In your response you must refer to relevant contexts. [60]

AO1	<p>At <b>Band 1</b>, responses may begin to engage with either the power or powerlessness of women, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the link between the plot and themes in terms of ‘power/powerlessness, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Williams’ use of characters and actions to make social comment on the position of women or explore attitudes and values/social mores of the period and the setting and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
AO2	<p><b>Band 1</b> candidates are likely to explore ‘power/powerlessness’ through the plot or characters largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Williams structures the play and through some basic discussion of character, plot and language they may begin to address how Williams uses the characters of Stanley, Stella and Blanche to address the position of women with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• use of dramatic tension</li> <li>• use of physical violence</li> <li>• use of symbolism, e.g. bathing</li> <li>• use of motifs</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume</li> <li>• lighting, music, sound effects.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Williams’ dialogue and techniques.</p>
AO3	<p>Candidates must engage with the question’s focus on the position of women in 1940s America in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• attitudes to female sexuality</li> <li>• male oppression of women, and abuse in marriage</li> <li>• Southern traditions and attitudes re the role of women- including veneration of white women and emphasis on chastity</li> <li>• morality and social etiquette</li> <li>• Blanche’s relative independence unusual for the time</li> <li>• desire seen as a channel for exerting women’s sexual power.</li> </ul> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>
AO5	<p>Candidates must engage with the view stated in the question. They may argue that Williams shows powerlessness of women, but not power. Others may argue that in some instances female sexuality is empowering rather than an illustration of powerlessness in the play They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>A Streetcar Named Desire</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of power/powerlessness of women which are relevant and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

12. How far would you agree that “the main focus of Churchill’s presentation of female characters in *Top Girls* is to show them as victims of a male-dominated society”? In your response you must refer to relevant contexts. [60]

AO1	<p>At <b>Band 1</b>, responses may begin to engage with the focus on females as victims of male dominated societies or otherwise, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the link between the plot and themes in terms of ‘women as victims of male domination, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Churchill’s use of characters and actions to make social comment on the position of women or explore attitudes and values/social mores of the period and the setting and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
AO2	<p><b>Band 1</b> candidates are likely to explore ‘victims of male domination’ through the plot or characters largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Churchill structures the play and through some basic discussion of character, plot and language they may begin to address how Churchill uses the characters to address the position of women with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue and use of overlapping dialogue</li> <li>• use of questioning</li> <li>• use of different language codes</li> <li>• use of dramatic tension</li> <li>• use of comedy</li> <li>• use of wit and irony</li> <li>• use of historical figures</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume</li> <li>• structuring.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Churchills’ dialogue and techniques.</p>
AO3	<p>Candidates must engage with the question’s focus on females as victims of male-dominated societies in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• attitudes to working women and new economic independence in the 1970s and early 80s</li> <li>• traditional domestic roles in society where standards are set by men, creating victim mentality</li> <li>• difficulties in reconciling a career with raising a family</li> <li>• limited access to top jobs</li> <li>• historical male oppression of women</li> <li>• challenges of becoming a ‘top girl’ in the economic climate of the time</li> <li>• the poor and uneducated victims of competitive society</li> <li>• Thatcher’s ‘enterprise culture’</li> <li>• successful women arguably conforming to male codes of behaviour and dominating women themselves.</li> </ul> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>

<b>AO5</b>	<p>Candidates must engage with the view stated in the question. They may argue that Churchill shows women as victims of other women as well as men, and also victims of social class and prejudice. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"><li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Top Girls</i></li><li>• by engaging with critical material including specific references to and quotations from other readers</li><li>• a combination of both of the above.</li></ul> <p>Look for and reward all sensible and supported alternative readings of women as victims of male domination which are relevant and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>
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13. “The fantasy dinner party in Act 1 offers the audience much more than a glimpse of history”. Discuss this view of *Top Girls*. In your response you must refer to relevant contexts. [60]

AO1	<p>At <b>Band 1</b>, responses may begin to engage with the focus on the dinner party offering more to the play than a glimpse of history, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the link between the plot, themes and structure in terms of the fantasy dinner party device, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Churchill’s use of characters, actions and dialogue to make social comment on the position of women in society over time or explore attitudes and values/social mores of the period and the setting and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion. The more discerning answers will tackle the issue of what this act ‘offers the audience’.</p>
AO2	<p><b>Band 1</b> candidates are likely to explore Act 1 through the plot or characters largely at a narrative level, but may struggle to make connections with the rest of the play. At <b>Band 2</b> candidates should show some grasp of the way Churchill structures the play and through some basic discussion of character, plot and language they may begin to address how Churchill uses the historical/mythical characters to comment on modern woman with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue and use of overlapping dialogue</li> <li>• use of questioning</li> <li>• use of different language codes</li> <li>• use of dramatic tension</li> <li>• use of comedy</li> <li>• use of wit and irony</li> <li>• use of historical figures</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume</li> <li>• structuring.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Churchills’ dialogue and techniques.</p>
AO3	<p>Candidates must engage with the question’s focus on history (Act 1 in particular showing females within different historical and cultural perspectives) in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• historical male oppression of women</li> <li>• attitudes to working women and new economic independence in the 1970s and early 80s</li> <li>• traditional domestic roles in society where standards are set by men, creating victim mentality</li> <li>• difficulties in reconciling a career with raising a family</li> <li>• limited access to top jobs</li> <li>• challenges of becoming a ‘top girl’ in the economic climate of the time</li> <li>• the poor and uneducated victims of competitive society</li> <li>• Thatcher’s ‘enterprise culture’</li> <li>• successful women dominating women themselves.</li> </ul> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>

<b>AO5</b>	<p>Candidates must engage with the view stated in the question. They may argue that the fantasy dinner party is merely entertaining for the audience and the glimpses of history are inadequate or not relevant to the play as a whole. They may also argue that all Churchill's main ideas are presented through this opening act and may view it as an essential structuring device within the play. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"><li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Top Girls</i></li><li>• by engaging with critical material including specific references to and quotations from other readers</li><li>• a combination of both of the above.</li></ul> <p>Look for and reward all sensible and supported alternative readings of the fantasy dinner party which are relevant and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>
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14. How far do you agree that in *Translations* “society is always resistant to change”? In your response, you must refer to relevant contexts.

[60]

AO1	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that in <i>Translations</i> society is always resistant to change, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At <b>Band 1</b>, responses are likely to show some engagement with ‘resistant to change’, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the link between plot and themes in terms of the ways in which characters respond to change, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Friel’s presentation of attitudes to change whilst possibly exploring attitudes/values of the period and the setting, and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
AO2	<p><b>Band 1</b> candidates are likely to explore ‘society is always resistant to change’ through the plot or character largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Orton structures the play and through some basic discussion of character, plot and language. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue and use of some overlapping dialogue</li> <li>• use of Gaelic and ancient languages</li> <li>• theatrical conceit</li> <li>• use of dramatic tension</li> <li>• props and costume</li> <li>• use of lighting</li> <li>• use of irony</li> <li>• timing and dramatic structure</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Friel’s dialogue and techniques.</p>
AO3	<p>Candidates must engage with the question’s focus on the society depicted in the play as being resistant to change and the audience reception of the play in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• translation as political issue; the politics of language and power</li> <li>• the Ordnance Survey project</li> <li>• the hedge schools of Ireland and the introduction of English-speaking National Schools</li> <li>• the history of Irish resistance to English colonial oppression</li> <li>• the Irish Rebellion of 1798</li> <li>• the Liberator’ Daniel O’Connell’s advocacy of bilingualism at the time the play is set</li> <li>• the play’s writing/ first performance in 1980, during ‘The Troubles’ in Northern Ireland and the UK.</li> <li>• the migration of Irish people and the Great Famine</li> <li>• performances of the play.</li> </ul>

<b>AO5</b>	<p>Candidates must engage with the view stated in the question. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"><li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Translations</i></li><li>• by engaging with critical material including specific references to and quotations from other readers</li><li>• a combination of both of the above.</li></ul> <p>Look for and reward all sensible and supported alternative readings and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>
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15. “*Translations* is a play in which there are too many barriers for love to flourish.” Consider this view. In the course of your response, you must refer to relevant contexts. [60]

AO1	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that <i>Translations</i> is a play in which there are too many barriers for love to flourish, which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At <b>Band 1</b>, responses are likely to show some awareness of some of the barriers which doesn't allow love to flourish though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the way in which Friel uses barriers to love through the characters, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Friel's presentation of different barriers to love whilst possibly exploring attitudes and values/social mores of the period and the setting, and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
AO2	<p><b>Band 1</b> candidates are likely to explore the view of the play and its treatment of barriers to love through the plot or character largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Friel structures the play and through some basic discussion of character, plot and language they may begin to address how Friel presents barriers to love with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue and use of some overlapping dialogue</li> <li>• use of Gaelic and ancient languages</li> <li>• theatrical conceit</li> <li>• use of dramatic tension</li> <li>• props and costume</li> <li>• use of lighting</li> <li>• use of irony</li> <li>• timing and dramatic structure</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Friel's dialogue and techniques.</p>
AO3	<p>Candidates must engage with the question's focus on there being too many barriers for love to flourish and the audience reception of the play in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• translation as political issue; the politics of language and power</li> <li>• the Ordnance Survey project</li> <li>• the hedge schools of Ireland and the introduction of English-speaking National Schools</li> <li>• the history of Irish resistance to English colonial oppression</li> <li>• the Irish Rebellion of 1798</li> <li>• the Liberator' Daniel O'Connell's advocacy of bilingualism at the time the play is set</li> <li>• the play's writing/ first performance in 1980, during 'The Troubles' in Northern Ireland and the UK.</li> <li>• the migration of Irish people and the Great Famine</li> <li>• performances of the play.</li> </ul>

<b>AO5</b>	<p>Candidates must engage with the view stated in the question. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"><li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Translations</i></li><li>• by engaging with critical material including specific references to and quotations from other readers</li><li>• a combination of both of the above.</li></ul> <p>Look for and reward all sensible and supported alternative readings and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>
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AS AND A LEVEL ENGLISH LITERATURE Specimen Assessment Materials 68

Unit 1 Section B Drama Assessment Grid

Band	<p style="text-align: center;"><b>A01</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i></p> <p style="text-align: center;"><b>20 marks</b></p>	<p style="text-align: center;"><b>A02</b> <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;"><b>15 marks</b></p>	<p style="text-align: center;"><b>A03</b> <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i></p> <p style="text-align: center;"><b>15 marks</b></p>	<p style="text-align: center;"><b>AO5</b> <i>Explore how literary texts are informed by different interpretations</i></p> <p style="text-align: center;"><b>10 marks</b></p>
5	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive discussion of play</li> <li>• very well-developed argument</li> <li>• confident grasp of concepts and apt use of terminology</li> <li>• accurate, fluent expression</li> </ul>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• detailed, perceptive analysis and evaluation of writer's use of language and dramatic techniques to create meaning</li> <li>• confident and apt textual support</li> </ul>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive discussion of significance and influence of contexts</li> <li>• confident analysis of wider context in which play is written and received</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• confident and informed discussion of other relevant interpretations</li> </ul>
4	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• clearly informed discussion of play</li> <li>• effectively structured argument</li> <li>• secure grasp of concepts and secure and sensible use of terminology</li> <li>• expression generally accurate and clear</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• sound analysis and evaluation of writer's use of language and dramatic techniques to create meaning</li> <li>• appropriate and secure textual support</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• sound appreciation of significance and influence of contexts</li> <li>• sound analysis of wider context in which play is written and received</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• makes clear and purposeful use of other relevant interpretations</li> </ul>
3	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• engages with play</li> <li>• response is mostly relevant to question</li> <li>• some sensible grasp of key concepts and generally appropriate terminology</li> <li>• expression tends to be accurate and clear, but there may be lapses</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• clear analysis of writer's use of language and dramatic techniques to create meaning</li> <li>• generally clear and appropriate textual support</li> </ul>	<p style="text-align: center;"><b>07-9 marks</b></p> <ul style="list-style-type: none"> <li>• clear grasp of the importance of contexts</li> <li>• clear grasp of wider context in which play is written and received</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• makes use of other relevant interpretations</li> </ul>
2	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• attempts to engage with play</li> <li>• attempts to organise response, though not always relevant to question</li> <li>• some, not always relevant use of concepts and terminology</li> <li>• expression may feature inaccuracies, more so at the lower end of the band</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• makes some basic points about writer's use of language and dramatic techniques to create meaning</li> <li>• supports some points by mostly appropriate reference to text</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• acknowledges the importance of contexts</li> <li>• basic grasp of wider context in which play is written and received</li> </ul>	<p style="text-align: center;"><b>3-4- marks</b></p> <ul style="list-style-type: none"> <li>• acknowledges that texts may be interpreted in more than one way</li> </ul>
1	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• understands play at a superficial or literal level</li> <li>• response may lack organisation and relevance</li> <li>• shows some grasp of basic terminology, though this may be occasional</li> <li>• errors in expression and lapses in clarity</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• identifies a few basic features of language and dramatic techniques</li> <li>• offers narrative/descriptive comment</li> <li>• occasional support from text, but may not always be relevant</li> </ul>	<p style="text-align: center;"><b>1-3marks</b></p> <ul style="list-style-type: none"> <li>• attempts to acknowledge the importance of contexts</li> <li>• describes wider context in which play is written and received</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• describes other views with partial understanding</li> </ul>
0	<p><b>0 marks</b> Response not credit worthy or not attempted.</p>			

## UNIT 2 Poetry Post-1900

### Mark Scheme

#### General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document "*Instructions for Examiners*" sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**. Particular attention should be paid to the following instructions regarding marking:

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
  - **'Notes' on the material which may be offered in candidates' responses**
  - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which mark band **best fits** the performance of the candidate **for each Assessment Objective** in response to the question set. Give a mark for each relevant Assessment Objective.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:
  - E expression
  - I irrelevance
  - e.g. ? lack of an example
  - X wrong
  - (✓) possible
  - ? doubtful
  - R repetition

**Section A: Critical Analysis**

**Section A Mark Allocation**

<b>AO1</b>	<b>20 marks</b>
<b>AO2</b>	<b>20 marks</b>

English Literature essays involve personal responses and arguments/discussions may be conducted in a wide variety of relevant and effective ways. Choices of material for discussion will vary from candidate to candidate and examiners must rely upon their professional judgement and subject expertise in deciding whether or not candidates' choices and approaches are effective and valid when they fall outside the boundaries of the examples noted below. Examiners are reminded that it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach.

**Edward Thomas: *Selected Poems* (Faber)**

1. Re-read 'The Manor Farm' on page 61. Explore the ways in which Thomas writes about the setting in this poem. [40]

<b>AO1</b>	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe the setting with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the setting of <i>The Manor Farm</i>. Band 3 responses will show more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• Thomas' creation of stillness, particularly through the metaphor of sleep, and the lack of movement</li> <li>• his creation of silence, for example by expressing soft sounds using assonance/alliteration in 'drowsily'/'swishing'/'against': by use of rhythm and alliteration for emphasis in 'slept...Sun...silentness'</li> <li>• his use of detailed observation, e.g. in descriptions of the melting mud, the roof and the carthorses</li> <li>• his observation of the effects of light, e.g. 'gilding', 'glowing'</li> <li>• the structure, especially the movement from observation to contemplation in the second part (the last seven lines), use of more archaic language e.g. 'twas', 'draught', 'bliss'</li> <li>• the references to England and final word 'Merry', and associations of nostalgia, the past, loss: expect some exploration of these words in relation to setting.</li> </ul> <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the setting without further discussion. Band 2 responses will show some grasp of Thomas' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Thomas has used form and language choices to create setting.</p> <p>Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Thomas has created effects and meanings.</p>

**Alun Lewis: *Collected Poems* (Seren)**

2. Re-read 'The Swimmer' on page 177. Explore the ways in which Lewis writes about the swimmer's experience of the natural world in this poem. [40]

<b>AO1</b>	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe the swimmer's experience with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the swimmer's experience. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the three-part structure (the journey, the swim, dressing and reflecting), a movement from physical description to contemplation</li> <li>• the early morning silence, emphasised by absent sounds e.g. alliteration of 'clogs go clattering'</li> <li>• the difficulty of the walk and effects of the rain (in the language of 'tricky', 'scramble', 'dripping sheaves')</li> <li>• sound of the sea, harsh consonants combined with 'shale' and 'seashell'</li> <li>• use of verbs in opening line of second part</li> <li>• the creation of the movement of the sea and use of words like 'swell'</li> <li>• use of metaphor of 'laughing' and its associations</li> <li>• the comparison with the seal and effects of the relaxed language of 'slowly in the swirl', 'leisurely' and 'considering'</li> <li>• the effect of the final section and the ambiguity of the final line, exploring what is 'sure' - the sea, the war, death?</li> </ul> <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the swimmer's experience without further discussion. Band 2 responses will show some grasp of Lewis' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Lewis has used form and language choices to present the swimmer's experience. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed understanding of the ways in which Lewis has created effects and meanings.</p>

**W.B. Yeats: *Poems selected by Seamus Heaney (Faber)***

3. Re-read ‘The Fisherman’ on pages 50-51. Explore the ways in which the fisherman is presented in this poem. [40]

<b>A01</b>	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe old age in the poem with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating old age in the poem. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>A02</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the depiction of the fisherman as an ideal</li> <li>• the oxymoronic “wise and simple”</li> <li>• the use of the first-person observer</li> <li>• the simplicity of the rhyme scheme and Yeats's use of monosyllabic words to reflect the fisherman's life</li> <li>• the contrast between the honesty of the man's life and those of others (use of listing for those Yeats despises)</li> <li>• the change of tone in the second stanza</li> <li>• the feeling of admiration toward the fisherman at the end of the poem.</li> </ul> <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features without further discussion. Band 2 responses will show some grasp of Yeats' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Yeats has used form and language choices to the fisherman. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Yeats has created effects and meanings.</p>

**Dannie Abse: *Welsh Retrospective (Seren)***

4. Re-read ‘Cousin Sidney’ on page 50. Explore the ways in which Abse depicts Uncle Sidney in this poem. [40]

<b>AO1</b>	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe the Uncle Sidney with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the use of Uncle Sidney. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the use of colloquial phrases “Dull as a bat”- dismissive but also affectionate</li> <li>• the use of irony/ sarcasm “hero Sidney”</li> <li>• link to Rupert Brooke’s poem The Soldier- “some foreign corner was forever Sidney”</li> <li>• the depiction of his parents’ grief with the string and the light</li> <li>• the use of the oxymoron in “two howls of silence”</li> <li>• use of the euphemism “missing” in the last stanza.</li> </ul> <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the yew trees without further discussion. Band 2 responses will show some grasp of Abse's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Abse has used form and language choices to present Sidney. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Abse has created effects and meanings.</p>

**Ted Hughes: *Poems selected by Simon Armitage* (Faber)**

5. Re-read 'The River in March' on page 55. Explore the ways in which Hughes creates the identity of the river in this poem. [40]

<b>A01</b>	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe the river with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the identity of the river. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>A02</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• identity linked to contrasting stanzas of rich and poor (suggesting tidal river in March) with appropriate imagery</li> <li>• identity linked to use of female gender, offering different personae</li> <li>• language of vulnerability e.g. 'sick', 'huddles', 'headache', 'shivers' (stanza 6 persona)</li> <li>• also language of fertility and wealth e.g. 'rich', 'hoard', 'spills', 'solid silver' (stanza 7 persona)</li> <li>• use of regular pattern 'Now...' and three-lined verse vignettes</li> <li>• use of detailed descriptions of river environs</li> <li>• the effect of the ending: upbeat, language suggesting spring and renewal e.g. 'sow', 'bulges'</li> </ul> <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the river without further discussion. Band 2 responses will show some grasp of Hughes's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Hughes has used form and language choices to create the river's identity. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Hughes has created effects and meanings.</p>

**Sylvia Plath: Poems selected by Ted Hughes (Faber)**

- 6. Re-read 'Poppies in July' on page 42. Explore the ways in which Plath presents the impact of the poppies in this poem. [40]**

<p><b>A01</b></p>	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe the tulips with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the impact of the poppies. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<p><b>A02</b></p>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• use of surprising image in opening line and hell's associations of fire and pain</li> <li>• use of extended metaphor of fire</li> <li>• other shocking images, especially linked to blood</li> <li>• use of poppies' link to opium and drug language</li> <li>• the many negatives egs 'no', 'nothing', 'cannot' culminating in absence of feeling, 'dulling', 'stilling'</li> <li>• the lack of connecting narrative, instead poem shaped around images and anxious questions</li> <li>• contrast of opening and ending, from colour (poppies and flames) to its absence ('colorless. Colorless')</li> </ul> <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the poppies without further discussion. Band 2 responses will show some grasp of Plath's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Plath has used form and language choices to create the impact of the poppies. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Plath has created effects and meanings.</p>

**Philip Larkin: The Whitsun Weddings (Faber)**

7. Re-read 'A Study of Reading Habits' on page 29. Explore how Larkin presents his experience of reading in this poem. [40]

<b>AO1</b>	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe the experience of reading with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the experience of reading. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the structure of the poem in three stages/experiences of reading growing up</li> <li>• shocking, but exaggerated, language of the second stanza e.g. 'ripping', 'clubbed'</li> <li>• use of rhyme to undermine/mock the fantasy - so 'hook' rhymes with 'book' and 'meringues' offers a comic contrast undermining the force of 'fangs'</li> <li>• use of colloquial/comic book language to create unsophisticated persona/reader, for example 'keep cool', 'dirty dog', 'the dude'</li> <li>• effect of more forceful colloquial language at the end in terms of placing the persona's use of reading</li> <li>• effect of single standout simile, 'like meringues'</li> </ul> <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the experience of reading without further discussion. Band 2 responses will show some grasp of Larkin's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Larkin has used form and language choices to create the experience of reading. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Larkin has created effects and meanings.</p>

**Carol Ann Duffy: Mean Time (Picador)**

- 8. Re-read 'Room' on page 46. Explore the ways in which Duffy creates setting and atmosphere in this poem. [40]**

<b>AO1</b>	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe setting and atmosphere with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to setting and atmosphere. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the use of single objects (chair, lightbulb, bed) to create bareness of the room/setting</li> <li>• use of key adjectives to create bleak atmosphere in each stanza - greasy, cool, hard, giftless</li> <li>• use of senses to suggest lonely person in the room/setting, e.g. watch, silence, clouds, stares</li> <li>• sense of time passing, night coming, darkens atmosphere</li> <li>• use of concise, blunt statements, as brief as one word, or not even a word in '£90pw', to create atmosphere and setting</li> </ul> <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of setting and atmosphere without further discussion. Band 2 responses will show some grasp of Duffy's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Duffy has used form and language choices to create setting and atmosphere. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Duffy has created effects and meanings.</p>

**Seamus Heaney: *Field Work* (Faber)**

9. Re-read 'The Guttural Muse' on page 22. Explore the ways in which Heaney creates mood and atmosphere in this poem. [40]

<b>AO1</b>	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe mood and atmosphere with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relevant to mood and atmosphere. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>● creates relaxed heavy atmosphere by appeal to senses and absorption in the physical, for example 'smelt the heat', 'breathed the muddied'</li> <li>● use of outsider position in 'watched' becoming 'old pike' later on</li> <li>● use of extended fish imagery, links Heaney to the young people</li> <li>● voices create comforting, healing atmosphere; treated as though they are physical objects e.g. 'oily bubbles', soft on the skin</li> <li>● use of tench story, adds to comforting atmosphere, 'slime' repeated links to 'oily', put on troubles/scars</li> <li>● use of pike simile might suggest tired, envious mood, especially contrasting language of 'badged with sores'/'soft-mouthed life'.</li> </ul> <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of mood and atmosphere without further discussion. Band 2 responses will show some grasp of Heaney's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Heaney has used form and language choices to create mood and atmosphere. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Heaney has created effects and meanings.</p>

Owen Sheers: *Skirrid Hill* (Seren)

10. Re-read 'Winter Swans' on page 7. Explore how Sheers presents the relationship between the couple in this poem. [40]

<p><b>AO1</b></p>	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe the relationship between the couple with broad and probably asserted ideas. Band 2 will be more engaged and organised and will show some grasp of concepts relating to the relationship. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<p><b>AO2</b></p>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• effect of long opening sentence with emphasis finally falling on 'stopped us'</li> <li>• contrast of 'silent and apart' and 'tipping in unison'</li> <li>• energy and force of the swans in verbs such as 'rolling', 'righting'</li> <li>• use of rain and water to suggest alienation of couple but togetherness of swans e.g. 'righting in rough weather'</li> <li>• in terms of structure, the contrast of the two long sentences, at start and ending, atmosphere brightens, in 'stilling water' and 'afternoon light'</li> <li>• use of swan imagery to bring couple together, in 'swim', 'folded' and simile of the 'wings'</li> <li>• ambiguity of 'flight', landing but also running away, now over.</li> </ul> <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the relationship without further discussion. Band 2 responses will show some grasp of Sheers' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Sheers has used form and language choices to create the couple's relationship. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Sheers has created effects and meanings.</p>

## AS Unit 2 Poetry Section A Assessment Grid

Band	<b>AO1</b> <b>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</b> <b>20 marks</b>	<b>AO2</b> <b>Analyse ways in which meanings are shaped in texts</b> <b>20 marks</b>
5	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>perceptive discussion of poem</li> <li>very well developed argument</li> <li>confident grasp of concepts and apt use of terminology</li> <li>accurate, fluent expression</li> </ul>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>detailed, perceptive analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>confident and apt textual support.</li> </ul>
4	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>clearly informed discussion of poem</li> <li>effectively structured argument</li> <li>secure grasp of concepts and secure and sensible use of terminology</li> <li>expression generally accurate and clear</li> </ul>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>sound analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>appropriate and secure textual support.</li> </ul>
3	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>engages with poem</li> <li>response is mostly relevant to question</li> <li>some sensible grasp of key concepts. generally appropriate terminology</li> <li>expression tends to be accurate and clear, but there may be lapses</li> </ul>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>clear analysis of writer's use of language and poetic techniques to create meaning</li> <li>generally clear and appropriate textual support</li> </ul>
2	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>attempts to engage with poem</li> <li>attempts to organise response, though not always relevant to question</li> <li>some, not always relevant use of concepts and terminology</li> <li>expression may feature inaccuracies</li> </ul>	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>makes some basic points about writer's use of language and poetic techniques to create meaning</li> <li>supports some points by mostly appropriate reference to text</li> </ul>
1	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>understands poem at a superficial or literal level</li> <li>response may lack organisation and relevance</li> <li>shows some grasp of basic terminology, though this may be occasional</li> <li>errors in expression and lapses in clarity</li> </ul>	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>identifies a few basic stylistic features</li> <li>offers narrative/descriptive comment on text</li> <li>occasional textual support, but not always relevant</li> </ul>
0	<b>0 marks</b> Response not credit worthy or not attempted.	

## Section B Poetry Comparison

## Section B Mark Allocation

	AO1	AO2	AO3	AO4	AO5
80 marks	10	10	20	30	10

11. How far do you agree that Thomas and Lewis are alike in “finding love in their time both a positive and distressing experience”? You must analyse in detail at least two poems from each of your set texts and refer to relevant contexts. [80]

AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe examples of love from both poets with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to love, such as love of wives and love of nature. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Thomas</b>:</p> <ul style="list-style-type: none"> <li>• more prosaic style, 'simple and direct'</li> <li>• use of names, especially plants, and details of close observation</li> <li>• use of rhyme and pattern eg. short lines and quatrains in <i>No one so much as you</i>,</li> <li>• use of rhyme, and the movement between 'you' and 'I', in <i>And you, Helen</i></li> <li>• movements of a complex, indecisive poetic consciousness followed in the poetry.</li> </ul> <p>In relation to <b>Lewis</b>:</p> <ul style="list-style-type: none"> <li>• more defined, intimate context for example 'Your kisses close my eyes', 'watch you slip your dress'</li> <li>• more rhetorical, and more metaphorical language, as in <i>Goodbye's</i> 'Our hearts are massive towers of delight', though some signs of less plain expression in Thomas' <i>Lights Out</i></li> <li>• use of 'we' and affectionate language such as 'darling' and 'sweet'</li> <li>• direct expressions of feeling</li> <li>• use of rhyme and quatrains for example <i>Water Music, Ways</i></li> <li>• controlled, complex syntax, following movements of thought for example <i>All day it has rained</i>.</li> </ul> <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of writing about love without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how the poets have used form and language choices to write about love. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Thomas and Lewis have created effects and meanings.</p>

<b>A03</b>	<p>Candidates are likely to consider some of the following contextual influences in relation to love in 'their time':</p> <p><b>Thomas:</b></p> <ul style="list-style-type: none"> <li>• the influence of his notebooks and prose nature writings</li> <li>• the influence of Robert Frost's conversational style</li> <li>• the effects of family life and possibly depression, especially in the tone of his poems</li> <li>• the context of the First World War in which all his poems were written</li> <li>• the effects of his walks over the south of England</li> </ul> <p><b>Lewis:</b></p> <ul style="list-style-type: none"> <li>• the influence of Thomas on subject matter and style</li> <li>• his reading, of Romantic poets in particular Keats</li> <li>• the effects of his soldier training in the Second World War</li> <li>• the effects of loved places such as the South Wales valleys and Cardiganshire</li> <li>• the effects of the war and then being posted far away to India and Burma.</li> </ul> <p>At lower bands, candidates will show some awareness of contexts in a general and descriptive way. At Band 3, contexts should be clearly linked to texts and question. At Bands 4 and 5, candidates will show increasingly confident discussion and analysis of the ways in which relevant contexts influence how Thomas and Lewis write about love.</p>
<b>A04</b>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• both write love poems to their wives, <i>Goodbye</i> and <i>And you, Helen</i></li> <li>• threats to love, especially the overt threat of war in Lewis' case</li> <li>• they write about the difficulty of loving</li> <li>• both show love of places, especially familiar places</li> <li>• love linked to beauty and sometimes death in both poets</li> <li>• Lewis shows 'love' for Thomas' writing and his home Steep</li> <li>• Lewis more optimistic about the power of love.</li> </ul> <p>At lower bands connections are likely to be asserted or described. At Band 3, connections will be relevant to the question and clearly supported by the texts. At Bands 4 and 5, candidates will support connections by detailed critical reference to the ways in which the poets write about love.</p>
<b>A05</b>	<p>Candidates must engage with the view stated in the question. They may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts;</li> <li>• by adopting a theory-based approach, such as feminism;</li> <li>• by referring to the interpretation of a particular critic.</li> </ul> <p>Band 1 interpretations will tend to be asserted/described. At Band 2 there will be some awareness of plural readings. At Band 3 readings will be clearly relevant to the candidate's argument and to the question. Bands 4 and 5 will show increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the text.</p>

12. “Closely observed poems about nature are also often about something else.” In response to this view, explore connections between the ways in which Thomas and Lewis write about nature. You must analyse in detail at least two poems from each of your set texts and refer to relevant contexts.

[80]

A01	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe examples of writing about nature with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to nature and close observation. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
A02	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Thomas</b>:</p> <ul style="list-style-type: none"> <li>• use of names of plants and places</li> <li>• use of weather and seasons</li> <li>• use of senses such as touch and smell in 'Old Man' and 'Digging', sound in 'Adlestrop' and 'Aspens'</li> <li>• often considers the relationship between people and nature, as with children, as in 'The Path', or travellers as in 'Adlestrop', 'The Owl', 'Lob'</li> <li>• importance of memories in 'Lob',</li> <li>• use of rhyme, especially in some 'sound' poems, such as 'Aspens'</li> <li>• observation of the mundane, the ordinary, as in 'Nettles' or 'Rain'</li> </ul> <p>In relation to <b>Lewis</b>:</p> <ul style="list-style-type: none"> <li>• looks closely at landscapes, sight main sense, effects of light as in <i>To Edward Thomas</i></li> <li>• use of rhyme and effective verbs to create wind and rain in <i>All day it has rained</i></li> <li>• nature links to death, especially the death of the poet in <i>All day it has rained</i></li> <li>• not just observation, something also more deeply satisfying, in being at home in <i>On Embarkation</i></li> <li>• nature a physical experience in <i>On Embarkation</i></li> <li>• also a physical experience for those who work on the land such as miners and peasants</li> <li>• contrast of nature between India, for example harsher language and harsher light, and home</li> <li>• nature dangerous in India, imagery of darkness, death and threats.</li> </ul> <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of writing about nature without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Thomas and Lewis have used form and language choices to write about nature. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Thomas and Lewis use close observation and write about nature.</p>

<p><b>A03</b></p>	<p>Candidates are likely to consider some of the following contextual influences in relation to how the poets write about nature:</p> <p><b>Thomas:</b></p> <ul style="list-style-type: none"> <li>• the influence of his notebooks and prose nature writings</li> <li>• the influence of Robert Frost's 'conversational style'</li> <li>• the effects of family life and possible depression, especially in the tone of his poems</li> <li>• the context of the First World War around his poetry</li> <li>• the effects of his walks around south England</li> <li>• the effect of walking in terms of seeing things close up.</li> </ul> <p><b>Lewis:</b></p> <ul style="list-style-type: none"> <li>• influence of Thomas on subject matter and style</li> <li>• influence of reading, especially the Romantic poets</li> <li>• effects of soldier training in the Second World War</li> <li>• effects of loved and familiar places such as the South Wales valleys and Cardiganshire</li> <li>• the contrasting, more hostile, natural world of India.</li> </ul> <p>At lower bands candidates will show some awareness of contexts in a general and descriptive way. At Band 3 contexts will be clearly linked to texts and question. At Bands 4 and 5 candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Thomas and Lewis write about nature.</p>
<p><b>A04</b></p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• both make significant use of names of plants and places, especially Thomas</li> <li>• both write about the Downs, especially Steep</li> <li>• familiar places bring out warm, imaginative responses</li> <li>• some narratives based on cumulative observations as though recreating the process of walking and looking</li> <li>• nature stimulates both poets to see beyond the visible, hinting at something deeper</li> <li>• both write about nature's effects on people who live on the land</li> <li>• contrasting natures - India and South England.</li> </ul> <p>At lower bands, connections will probably be asserted or broadly described. At Band 3 they will be relevant to the question and clearer supported by the texts. At Bands 4 and 5, candidates will support connections by detailed critical reference to the ways in which Thomas and Lewis write about nature.</p>
<p><b>A05</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in any of three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts;</li> <li>• by adopting a theory-based approach, such as feminism;</li> <li>• by referring to the interpretations of particular critics.</li> </ul> <p>Band 1 interpretations will tend to be asserted/described. At Band 2 candidates will show awareness of plural readings. Band 3 readings will be clearly relevant to the candidate's argument and to the question. At Bands 4 and 5 there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>

13. “Even when they celebrate life, there is always a sense of loss in the poetry.” In response to this view, explore connections between the ways in which Yeats and Abse write about loss. You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant contexts. [80]

AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to offer descriptions of places with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to place. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Yeats</b>:</p> <ul style="list-style-type: none"> <li>• tone of bitterness in ‘No Second Troy’ - classical allusions</li> <li>• loss linked to death - ‘In Memory of Major Robert Gregory’</li> <li>• loss of beauty/ youth in ‘Broken Dreams’ - repetition of “vague memories”. ‘Sailing to Byzantium’ - loss of opportunity due to ageing</li> <li>• many deaths portrayed in his political poems but often with a sense of new beginnings- “a terrible beauty is born” in ‘Easter 1916’.</li> </ul> <p>In relation to <b>Abse</b>:</p> <ul style="list-style-type: none"> <li>• loss of identity due to time and place- ‘Return to Cardiff’ and ‘Down the M4’</li> <li>• repetition of “Cynddylan’s Hall is dark tonight” in ‘Heledd’s Lament’ to convey total loss</li> <li>• elegies to influential individuals - ‘A Sea-shell for Vernon Watkins’ and ‘Elegy for Dylan Thomas’</li> <li>• sense of loss due to time passing in many of his poems e.g., ‘Cricket Ball’ - “going going gone”</li> <li>• continuity and loss discussed in ‘A Letter from Ogmere’</li> <li>• expectation of loss in ‘A Winter Visit’ - “Nothing keeps”.</li> </ul> <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify loss without further discussion. Band 2 responses will show some grasp of the poets’ techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Yeats and Abse have used form and language choices to write about loss. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Yeats and Abse have created effects and meanings.</p>

<b>AO3</b>	<p>Candidates are likely to consider the following contextual influences in relation to how the poets write about place:</p> <p><b>Yeats:</b></p> <ul style="list-style-type: none"> <li>• his relationships with women such as Maud Gonne and Lady Gregory</li> <li>• the influence of Irish mythology on his work</li> <li>• his role in the birth of the Irish Republic and his distancing from the violence of the Easter Rising</li> <li>• the influence of Spenser and Blake on his poetry</li> <li>• the power shift from Protestantism to Catholicism in Ireland in the early 20<sup>th</sup> century</li> <li>• his interest in the occult, the Golden Dawn.</li> </ul> <p><b>Abse:</b></p> <ul style="list-style-type: none"> <li>• his early life in Cardiff- significance of family memories especially those of older members</li> <li>• his memories of sporting events reflecting his early sporting talent and his support of Cardiff City</li> <li>• his medical studies and career</li> <li>• the early influences of Dylan Thomas</li> <li>• his dual heritage of being Welsh and Jewish</li> <li>• his early response to The Movement through his involvement with Poetry and Poverty.</li> </ul> <p>At lower bands candidates will show some awareness of contexts in a general and descriptive way. At Band 3, contexts will be clearly linked to texts and the question. At Bands 4 and 5, candidates will show increasingly confident discussion and analysis of ways in which relevant contexts influence how Lawrence and Clarke write about place.</p>
<b>AO4</b>	<p>Candidates are likely to consider the following connections:</p> <ul style="list-style-type: none"> <li>• both poets describe a personal loss through the deaths of those close to them although Yeats' focus is on more political figures</li> <li>• Abse discusses a loss of identity whereas Yeats comments on potentially the creation of a new one</li> <li>• both describe the effects of time passing- loss of youth, beauty, community</li> <li>• range of forms in both poets: Yeats uses more regular forms; Abse uses a wide variety of forms.</li> </ul> <p>At lower bands, connections will be asserted or described. At Band 3, connections will be relevant to the question and clearly supported by the texts. At Bands 4 and 5, candidates will support connections by detailed critical reference to the ways in which poets write about place.</p>
<b>AO5</b>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in any of three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts;</li> <li>• by adopting a theory-based approach, such as feminism;</li> <li>• by referring to the interpretations of particular critics.</li> </ul> <p>Band 1 interpretations will tend to be asserted /described. At Band 2, candidates will show awareness of plural readings. At Band 3, readings will be clearly relevant to the candidate's argument and the question. At Bands 4 and 5 there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's argument and understanding of the texts.</p>

14. How far do you agree that Yeats and Abse are alike in that “settings and locations are important in their poetry”? You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant contexts. [80]

AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to offer descriptions of settings and locations with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to how the poets use settings and locations. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Yeats</b>:</p> <ul style="list-style-type: none"> <li>• significant focus on Dublin in his political poems</li> <li>• use of imagery and symbolism in ‘The Wild Swans at Coole’</li> <li>• the magical effects of Byzantium on the persona in ‘Sailing to Byzantium’</li> <li>• sense of isolation and detachment due to location in ‘Meditations in time of Civil War’</li> <li>• use of mournful tone in ‘Coole Park and Ballylee 1931’.</li> </ul> <p>In relation to <b>Abse</b>:</p> <ul style="list-style-type: none"> <li>• creation of time and place in ‘Welsh Valley Cinema, 1930s’</li> <li>• use of memories to depict a location in ‘Last Visit to 198 Cathedral Road’</li> <li>• depiction of isolation within a city in ‘Return to Cardiff’</li> <li>• grim portrayal of mining community in ‘A Heritage’</li> <li>• use of metaphor and symbolism in the depiction of Pennard - ‘A Seashell for Vernon Watkins’</li> </ul> <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of settings and locations without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Yeats and Abse have used form and language choices to write about settings and locations. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Yeats and Abse have created effects and meanings.</p>

<p><b>AO3</b></p>	<p>Candidates are likely to consider the following contextual influences in relation to the ways in which the poets write about the creatures that they meet:</p> <p><b>Yeats:</b></p> <ul style="list-style-type: none"> <li>• his relationships with women such as Maud Gonne and Lady Gregory</li> <li>• the influence of Irish mythology on his work</li> <li>• his role in the birth of the Irish Republic and his distancing from the violence of the Easter Rising</li> <li>• the influence of Spenser and Blake on his poetry</li> <li>• the power shift from Protestantism to Catholicism in Ireland in the early 20<sup>th</sup> century</li> <li>• his interest in the occult, the Golden Dawn.</li> </ul> <p><b>Abse:</b></p> <ul style="list-style-type: none"> <li>• his early life in Cardiff- significance of family memories especially those of older members</li> <li>• his memories of sporting events reflecting his early sporting talent and his support of Cardiff City</li> <li>• his medical studies and career</li> <li>• the early influences of Dylan Thomas</li> <li>• his dual heritage of being Welsh and Jewish</li> <li>• his early response to The Movement through his involvement with Poetry and Poverty.</li> </ul> <p>At lower bands, candidates will show some awareness of contexts in a general and descriptive way. At Band 3 contexts will be clearly linked to texts and question. At Bands 4 and 5, candidates will show increasingly confident discussion and analysis of ways in which relevant contexts influence how Lawrence and Clarke write about creatures.</p>
<p><b>AO4</b></p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• both focus on the setting of a capital city (Dublin and Cardiff) but also look beyond to the influence of the countryside or coast</li> <li>• both depict a sense of isolation in some locations- Meditations in Time of Civil War (Yeats) and Return to Cardiff (Abse)</li> <li>• whereas Abse's locations and settings are based in reality and mostly personal experience, Yeats ventures further into more spiritual realms- Byzantium</li> <li>• both poets use metaphor and symbolism (including pathetic fallacy) to convey the tone of many locations</li> <li>• both poets use nature and/or setting as a means of conveying a mournful or even critical tone or message.</li> </ul> <p>At lower bands connections are likely to be asserted or described. At Band 3, connections will be relevant to the question and clearly supported by the texts. Bands 4 and 5 candidates will support connections by detailed critical reference to the way the poets write about creatures.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts;</li> <li>• by adopting a theory-based approach, such as feminism;</li> <li>• by referring to the interpretations of particular critics.</li> </ul> <p>Band 1 interpretations will tend to be asserted/described. At Band 2 candidates will show awareness of plural readings. At Band 3 readings will be relevant to the candidate's argument and question. At Bands 4 and 5 there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's argument and understanding of the texts.</p>

- 15. How far do you agree that Hughes and Plath are alike in their desire “to use their experiences to shock and disturb the reader”? You must analyse in detail at least two poems from each of your set texts and refer to relevant contexts. [80]**

<b>A01</b>	Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe examples of shocking and disturbing experiences with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to use of shocking/disturbing experiences. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.
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AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Hughes</b>:</p> <ul style="list-style-type: none"> <li>• use of violent, physical images, in particular to express power of creatures, as in <i>Hawk Roosting</i> and the force of the elements - wind, rain, ice, water as in <i>Wind</i> and <i>October Dawn</i></li> <li>• uses language of fear and death, for example <i>Bayonet Charge</i> and <i>Pike</i></li> <li>• portrays love and sex in violent, often physically repulsive, for example <i>The Lovepet</i></li> <li>• but can also use delicate language and imagery, to create animal movement as in 'nose touches twig' in <i>The Thought Fox</i>, and to create stillness as in 'Megalith-still' in <i>The Horses</i>.</li> <li>• some of most shocking imagery linked to birds, especially in the <i>Crow</i> poems, expressing horror, fear, cruelty and death, powerfully combined with repetition and fragmented syntax</li> <li>• familiar subjects/experiences presented in surreal/mythological ways, for example the man-woman relationships in <i>Crow's First Lesson</i>.</li> </ul> <p>In relation to <b>Plath</b>:</p> <ul style="list-style-type: none"> <li>• probably most shocking imagery that of the Holocaust in '<i>Daddy</i>' to express hatred and anger, effectively linked to strong rhymes , and in <i>Mary's Song</i> to express her pain</li> <li>• uses disturbing imagery to describe her maternal experiences as in <i>Morning Song</i></li> <li>• consistent use of colour imagery, such as red and black in <i>Daddy</i>, black and blue in <i>The Moon and the Yew Tree</i>, usually to express dark states of mind</li> <li>• uses imagery of numbness, as in <i>Mirror</i>, 'I am silver and exact', an object without depth of feeling, to make the familiar experience of looking in the mirror disturbing</li> <li>• often uses disturbing flower imagery, as in <i>Tulips</i> which are hostile on one level but like the poppies in <i>Poppies in October</i> also life-giving irritants</li> <li>• can write disturbingly about death, sometimes welcoming it, for example <i>Edge</i>.</li> </ul> <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic examples of shocking/disturbing experiences without further discussion. Band 2 responses will show some grasp of the poets' techniques, especially imagery, with some supporting evidence. Band 3 responses will show some clear ideas about how Hughes and Plath have used form and language choices to write about shocking/disturbing experiences. Responses at Bands 4 and 5 will show increasing evidence of effective analysis and detailed critical understanding of the ways in which Hughes and Plath have created effects and meanings.</p>
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<b>AO3</b>	<p>Candidates are likely to consider some of the following contextual influences in relation to “experiences” and the reader:</p> <p><b>Hughes:</b></p> <ul style="list-style-type: none"> <li>• his early experience of growing up in Yorkshire</li> <li>• his interest in prehistory, myth, shamanism and the supernatural</li> <li>• literary influences such as his reading of European poetry and Shakespeare</li> <li>• his experiences of outdoor life such as farming, fishing and hunting</li> <li>• contemporary responses to his writing</li> <li>• his relationship with Plath.</li> </ul> <p><b>Plath:</b></p> <ul style="list-style-type: none"> <li>• her experiences of places such as Boston, Spain and Devon</li> <li>• the influence of water and the sea</li> <li>• the influences of her father, children and husband</li> <li>• literary influences on her writing, such as Hughes and Lowell</li> <li>• contemporary responses to her ‘confessional’ writing</li> <li>• attitudes to women and to the position of women writers in the Fifties and Sixties.</li> </ul> <p>At lower bands candidates will show some awareness of contexts in a general and descriptive way. At Band 3 contexts will be clearly linked to texts and the question. At Bands 4 and 5 candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Hughes and Plath use shocking/disturbing experiences.</p>
<b>AO4</b>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• both poets use shocking and disturbing imagery to write about personal relationships</li> <li>• both write about death, Hughes often in a brutal way, Plath often with acceptance</li> <li>• imagery of nature in Hughes expresses the shocking/disturbing power of creatures, like the hawk in <i>Hawk Roosting</i></li> <li>• or it creates the disturbing power of the elements like the wind, or water in the forms of ice, rain and river</li> <li>• in contrast, Plath uses natural imagery to express disturbing inner feelings or states of mind</li> <li>• their imagery can shock but in different ways; Hughes' imagery can be physically revolting as in some of the Crow poems, Plath's can be more culturally shocking, as in her references to the Holocaust or religion</li> <li>• both can use surprising imagery to delight, or suggest experiences of joy and beauty; Plath in <i>You're</i> and Hughes in poems such as <i>A March Calf</i> and <i>Cock-Crows</i>.</li> </ul> <p>At lower bands connections are likely to be asserted or described. Connections at Band 3 will be relevant to the question and clearly supported by the texts. At Bands 4 and 5 candidates will support connections by detailed reference to the ways in which the poets use their experiences to shock and disturb the reader.</p>
<b>AO5</b>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways: by exploring ambiguities in the texts; by adopting a theory-based approach, such as feminism; by referring to the interpretations of particular critics. Band 1 interpretations will tend to be asserted/described. At Band 2, candidates will show awareness of plural readings. Band 3 readings will be clearly relevant to the candidate's argument and the question. At Bands 4 and 5 there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>

16. “When they seem to be writing about the world outside, poets are often writing about their own feelings.” In response to this view, explore connections between the ways in which Hughes and Plath write about suffering. You must analyse in detail at least two poems from each of your set texts and refer to relevant contexts. [80]

AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe examples of suffering with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to suffering. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Hughes</b>:</p> <ul style="list-style-type: none"> <li>• suffering linked to animals, little sympathy, more emphasis on resistance as in <i>The Jaguar</i> with its striking similes and violent imagery</li> <li>• lack of sentimentality and feeling, use of blunt brief statements in <i>View of a Pig</i></li> <li>• identification with those beings that cause suffering, as <i>Pike</i> or <i>Hawk Roosting</i>, <i>Bayonet Charge</i></li> <li>• personal suffering linked to love and the relationship of those in love, as in <i>Lovesong</i> and <i>Lovepet</i></li> <li>• use of allegorical shape, animal imagery, lists of images of suffering</li> <li>• use of violent images, horror, insistent repetition eg. 'It ate..It ate..'</li> <li>• suffering as part of life, a stage to go through, so in <i>Emily Brontë</i> with its imagery of decay, pity becomes irrelevant.</li> </ul> <p>In relation to <b>Plath</b>:</p> <ul style="list-style-type: none"> <li>• suffering linked to family in <i>Daddy</i>, explores the feelings of fear and hatred, use of extreme imagery, of the Holocaust for example</li> <li>• some poems embrace suffering, as in <i>Spinster</i> with its cold imagery of winter, ice and frost, seems to turn suffering into a defence</li> <li>• some poems create an atmosphere of isolation and numbness, as in <i>Suicide off Egg Rock</i> with its harsh consonants, images of decay and of the sun's power.</li> <li>• suffering linked to hospital and illness, as in <i>The Stones</i>, where the speaker becomes objectified - 'I became a still pebble' and the outside world hostile.</li> <li>• suffering linked to absence of feeling and death, especially in <i>The Moon and the Yew Tree</i> with its imagery of darkness and death.</li> </ul> <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of suffering without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Hughes and Plath have use form and language choices to write about suffering. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Hughes and Plath have created effects and meanings.</p>

<p><b>A03</b></p>	<p>Candidates are likely to consider the following contextual influences in relation to suffering:</p> <p><b>Hughes:</b></p> <ul style="list-style-type: none"> <li>• his early experience of growing up in Yorkshire</li> <li>• his interest in prehistory, myth, shamanism and the supernatural</li> <li>• literary influences such as his reading of European poetry and Shakespeare</li> <li>• his experience of outdoor life such as farming, fishing and hunting in which death and suffering are common occurrences.</li> </ul> <p><b>Plath:</b></p> <ul style="list-style-type: none"> <li>• her experience of places such as Boston, Spain and Devon</li> <li>• the influence of water and the sea</li> <li>• the influences of her children and husband and the death of her father</li> <li>• literary influences on her writing, such as Hughes and Lowell</li> <li>• contemporary responses to her 'confessional' writing</li> <li>• attitudes to women and to the position of women writers in the Fifties and Sixties.</li> </ul> <p>At lower bands candidates will show some awareness of contexts in a general and descriptive way. At Band 3 contexts will be clearly linked to texts and the question. At Bands 4 and 5 candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Hughes and Plath write about suffering.</p>
<p><b>A04</b></p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• a comparison of poems with similar subject matter such as <i>Emily Brontë</i> and <i>Wuthering Heights</i></li> <li>• Plath exploring her inner world, Hughes looking from the outside</li> <li>• Plath drawing reader into intimate feelings and moods</li> <li>• Hughes writing more about suffering in the animal world</li> <li>• use of shocking imagery by both poets</li> <li>• Plath exploring, experiencing suffering, Hughes seeing it as part of life to go through</li> <li>• in writing about suffering Hughes' use of often violent physical (animal) language and imagery; Plath's use of imagery and language of the sky (sun and moon) and of the day (light and darkness).</li> </ul> <p>At lower bands connections are likely to be asserted or described. At Band 3 connections will be relevant to the question and clearly supported by the texts. At Bands 4 and 5 candidates will support connections by detailed critical reference to the ways in which the poets write about suffering.</p>
<p><b>A05</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts;</li> <li>• by adopting a theory-based approach, such as feminism;</li> <li>• by referring to the interpretations of particular critics.</li> </ul> <p>Band 1 interpretations will tend to be asserted or described. At Band 2 there will be awareness of plural readings. Band 3 readings will be clearly relevant to the candidate's argument and the question. At Bands 4 and 5 there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>

17. How far do you agree that Larkin and Duffy are alike in the ways they remember experiences of love and disappointment in their poetry? You must analyse in detail at least two poems from each of your set texts and refer to relevant contexts. [80]

AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Candidates may write about love and disappointment separately or about disappointment in relation to love. Either approach is valid and should be rewarded. Band 1 responses are likely to describe examples of remembering love and disappointment with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relevant to remembering experiences of love and disappointment. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Larkin</b>:</p> <ul style="list-style-type: none"> <li>• memories of love and disappointment brought back by objects, such as the 'songs' in <i>Love Songs in Age</i>, the 'vase' and other objects in <i>Home is so sad</i></li> <li>• use of extended imagery linked to remembering the promise of love, such as 'like a spring-woken tree' and 'love...sailing above', countered by language of disappointment, in <i>Love Songs in Age</i></li> <li>• use of rhyme to emphasise disappointed feelings, as in 'young/sung', 'satisfy/cry, and 'love/bereft/theft' in <i>Home is so sad</i></li> <li>• importance of music in bringing back memories, especially of loss, in <i>Love Songs in Age</i> and <i>Reference Back</i>, and deep disappointment as in 'your unsatisfactory age..my unsatisfactory prime'</li> <li>• in <i>The Whitsun Weddings</i> the long sentences and many active verbs ( ran, crossed, kept, dipped and rose, raced across) bring the memory into the present; and the narrative of the journey remembers the possibilities of love of that Whitsun and is ambivalent about the future</li> <li>• love and its disappointments also figures in <i>Wild Oats</i>, but here also self-criticism and irony</li> <li>• the inevitability of death creates an atmosphere of disappointment, for example <i>Mr Bleaney</i>.</li> </ul> <p>In relation to <b>Duffy</b>:</p> <ul style="list-style-type: none"> <li>• remembering experiences linked to words, especially unwelcome change, as in <i>Moments of Grace</i>, where change, loss of love, is expressed as movement from verbs (youth) to 'These days we are adjectives, nouns.'</li> <li>• memories are linked to particular words, like the 'embarrassing word' in <i>Litany</i>, 'the power of your name' in <i>First Love</i>, 'I hear her life in the words' of her mother</li> <li>• memories frequently linked to childhood, and to love, especially early love, in <i>Before you were Mine</i> and <i>First Love</i></li> <li>• remembering often rooted in authentic details of popular music and names of people and places</li> <li>• often uses colloquial, conversational, unpoetic language, as in 'snog', 'keeney', <i>They've got your number</i>, many more in <i>The Cliche Kid</i></li> <li>• remembering is often linked to dreaming, especially of love/loved ones, for example <i>Sleeping</i>, <i>Disgrace</i>, <i>First Love</i>, <i>Moments of Grace</i>.</li> <li>• waking from dreams is linked to language of disappointment, for example <i>Disgrace</i>.</li> </ul>

	<p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of remembering without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Larkin and Duffy have used form and language choices to write about remembering experiences of love and disappointment. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Larkin and Duffy have created effects and meanings.</p>
<b>AO3</b>	<p>Candidates are likely to consider some of the following contextual influences in relation to love and disappointment:</p> <p><b>Larkin:</b></p> <ul style="list-style-type: none"> <li>• his early experience of grim suburban life</li> <li>• his lack of religious faith and questions this raises about mortality</li> <li>• his life in Hull as a librarian and personal relationships</li> <li>• the influence of poets such as Hardy, perhaps in his pessimism, in his use of external world to represent the internal, his use of intricate syntax with traditional forms</li> <li>• the influence of Yeats, perhaps seen in themes of loss, time passing and sense of premature ageing</li> <li>• his interest in music, especially jazz</li> <li>• his experience of writing novels, perhaps leading to quite dramatic, narrative poems.</li> </ul> <p><b>Duffy:</b></p> <ul style="list-style-type: none"> <li>• the influences of her Catholic upbringing seen in religious language and her awareness of guilt/sin/moral questions</li> <li>• her study of philosophy, in particular the relationship between language and things, the limits of language, the meaning of time</li> <li>• her awareness of the effects of words, perhaps influenced by Catholic upbringing, so poems called <i>Litany</i>, <i>Prayer</i>, <i>Moments of Grace</i>, <i>Confession</i></li> <li>• her experience in performance poetry scene of the Seventies in Liverpool and writing plays, leading to use of dramatic monologues, colloquial English and references to popular culture.</li> </ul> <p>At lower bands candidates will show some awareness of contexts in a general and descriptive way. At Band 3 contexts will be clearly linked to the texts and the question. At Bands 4 and 5 candidates will show an increasingly confident discussion and analysis of the ways in which relevant contexts influence how Larkin and Duffy write about remembering experiences of love and disappointment.</p>
<b>AO4</b>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• both remember love, more emphasis on disappointment in Larkin</li> <li>• in Duffy, the power, 'joy' of love seems to outlive disappointment, for example <i>Café Royal</i> and <i>Close</i></li> <li>• Larkin's memories of love and disappointment often stimulated by music, Duffy's by words, language</li> <li>• Duffy remembers childhood disappointment vividly, not always pleasantly, Larkin seems not to be interested in childhood/ children</li> <li>• Duffy's memories of love are often erotic, using language like 'your mouth is hot fruit'</li> <li>• Duffy's <i>Never go Back</i> may be considered extreme disillusionment with the past, more like Larkin</li> <li>• there seems to be disappointment in love at the very beginning, where memories start, for Larkin, not so Duffy where the remembering is often to recapture the early excitement</li> <li>• Duffy has less reliance on regular forms and rhyme</li> <li>• Duffy's language is closer to the colloquial and conversational</li> <li>• Candidates may compare <i>Talking in Bed</i> and <i>Disgrace</i>: both express the disappointment of love.</li> </ul> <p>At lower bands connections will be asserted or described. At Band 3 connections will be relevant to the question and clearly supported by the texts. At Bands 4 and 5 candidates will support connections by detailed reference to the ways in which the poets write about remembering love and disappointment.</p>

<b>A05</b>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"><li>• by exploring ambiguities in the texts;</li><li>• by adopting a theory-based approach, such as feminism;</li><li>• by referring to the interpretations of particular critics.</li></ul> <p>Band 1 interpretations will tend to be asserted or described. At Band 2 candidates will show awareness of plural readings. Band 3 readings will be clearly relevant to the candidate's argument and the question. At Bands 4 and 5 there will be increasing confidence and expertise in the ways in which different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>
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18. “The poetic voice is often critical of people and society but also honest and caring.” In response to this view, explore the ways in which Larkin and Duffy write about relationships. You must analyse in detail at least two poems from each of your set texts and refer to relevant contexts. [80]

AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe relationships with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to relationships. Band 3 responses will show a consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Larkin</b>:</p> <ul style="list-style-type: none"> <li>• feelings of sadness and disappointment explored in love relationships, in <i>Wild Oats</i> and <i>Talking in Bed</i> in particular</li> <li>• the persona's selfishness and apparent honesty about it in <i>Self's the Man</i></li> <li>• his use of relevant small details to convey mood and feelings - or lack of feelings, as in reference to the gloves and shoes, and hands in <i>Broadcast</i> and the snaps in <i>Wild Oats</i></li> <li>• use of rhyme to suggest the distances in the relationships, as in 'shoes/lose', and 'cut-off shout/pick out' and many other examples</li> <li>• use of natural imagery (pathetic fallacy) to suggest separation and distance, as in the 'half-emptied trees' in <i>Broadcast</i> and the 'wind's incomplete unrest' in <i>Talking in Bed</i></li> <li>• what do the irresolute endings say about the relationships in the poetry? For example, 'kind/unkind', 'unlikely charms, perhaps', 'our almost-instinct almost true'. A sign of Larkin's honesty?</li> <li>• Rather critical, perhaps negative, not so caring view of society in <i>Here</i> and <i>The Whitsun Weddings</i></li> </ul> <p>In relation to <b>Duffy</b>:</p> <ul style="list-style-type: none"> <li>• her relationship with her mother, one showing rebellious behaviour in <i>Litany</i>, honestly admits guilt and quotes actual language used</li> <li>• expresses sadness of finished love in <i>Mean Time</i> with imagery of light and darkness, and honest admission of 'words I would never have said'; and of rejected love in <i>Havisham</i> with its vicious images of hatred, 'Bang. I stabbed at a wedding-cake.'</li> <li>• also passionate love relationships in <i>Valentine</i> and <i>Sleeping</i>, with sensuous language of touch with hands and mouth, and honest and direct statements like 'Your breath flares' and 'I give you an onion'</li> <li>• spoken words are often at the centre of the creation of these relationships, as in 'Puce curses that are sounds not words' in <i>Havisham</i>, 'I speak your name' in <i>First Love</i>, 'How close can I get to the sound of your voice' in <i>The Biographer</i></li> <li>• criticises social conventions in <i>Litany</i> and <i>The Cliché Kid</i> and the effects of religion on a child in <i>Confession</i>.</li> </ul> <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify some basic features of relationships without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Larkin and Duffy have used form and language choices to write about relationships. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Larkin and Duffy have created effects and meanings.</p>

<p><b>AO3</b></p>	<p>Candidates are likely to consider some of the following contextual influences in relation to relationships:</p> <p><b>Larkin:</b></p> <ul style="list-style-type: none"> <li>• his early experience of grim suburban life</li> <li>• his lack of religious faith and questions this raises about mortality</li> <li>• his life in Hull as a librarian and personal relationships</li> <li>• the influence of poets such as Hardy, perhaps in his pessimism, in his use of external world to represent the internal, his use of intricate syntax with traditional forms</li> <li>• the influence of Yeats, perhaps seen in themes of loss, time passing and sense of premature ageing</li> <li>• his interest in music, especially jazz</li> <li>• his experience of writing novels, perhaps leading to quite dramatic, narrative poems.</li> </ul> <p><b>Duffy:</b></p> <ul style="list-style-type: none"> <li>• the influences of her Catholic upbringing seen in religious language and her awareness of guilt/sin/moral questions</li> <li>• her study of philosophy, in particular the relationship between language and things, the limits of language, the meaning of time</li> <li>• her awareness of the effects of words, perhaps influenced by Catholic upbringing, so poems called <i>Litany</i>, <i>Prayer</i>, <i>Moments of Grace</i>, <i>Confession</i></li> <li>• her experience in performance poetry scene of the Seventies in Liverpool and writing plays, leading to use of dramatic monologues, colloquial English and references to popular culture.</li> </ul> <p>At lower bands candidates will show some awareness of contexts in a general and descriptive way. At Band 3 contexts will be clearly linked to the texts and the question. At Bands 4 and 5 candidates will show an increasingly confident discussion and analysis of the ways in which relevant contexts influence how Larkin and Duffy write about relationships.</p>
<p><b>AO4</b></p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• both Larkin and Duffy write about love relationships</li> <li>• both write honestly about their faults as lovers in <i>Wild Oats</i> and <i>Disgrace</i></li> <li>• Larkin seems to be more at a distance in the relationships he writes about, a radio distance away, for example, in <i>Broadcast</i> or lists facts rather coldly such as 'seven years', 'four hundred letters' and 'a ten-guinea ring' in <i>Wild Oats</i></li> <li>• on the other hand Duffy can write passionately about love relationships in sensuous language and 'romantic' imagery as in 'Passing, you kiss the back of my neck.'</li> <li>• In relation to 'caring' both Larkin and Duffy write about their relationship with their mothers in <i>Reference Back</i> and <i>Litany</i>. Larkin ends metaphysically but does speak of a "bridge" between him and his mother. Duffy ends with the taste of soap, having embarrassed her mother.</li> </ul> <p>At lower bands connections will be asserted or described. At Band 3 connections will be relevant to the question and clearly supported by the texts. At Bands 4 and 5 candidates will support connections by detailed critical reference to the ways in which Larkin and Duffy write about relationships.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts;</li> <li>• by adopting a theory-based approach, such as feminism;</li> <li>• by referring to the interpretations of particular critics.</li> </ul> <p>Band 1 interpretations will tend to be asserted or described. At Band 2 there will be awareness of plural readings. Band 3 readings will be clearly relevant to the candidate's argument and the question. At Bands 4 and 5 there will be an increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the text.</p>

19. “Poets are the record keepers and moral consciences of their times.” In response to this view, explore connections between the ways in which Heaney and Sheers write about memories. You must analyse in detail at least two poems from each of your set texts and refer to relevant contexts [80]

A01	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe memories with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to memories. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
A02	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Heaney</b>:</p> <ul style="list-style-type: none"> <li>• memories of friends and family, elegies that re-imagine the persons and the nature of their deaths</li> <li>• in <i>The Strand at Lough Beg</i>, creates a dramatic narrative, contrasting what might have happened to Colum in all its fear and danger and its political context with his slow farming life expressed in language that appeals to all the senses, and concluding with the moving and gentle ritual of cleaning the body, 'I dab you clean with moss Fine as the drizzle out of a low cloud'</li> <li>• the 'Troubles' are the context for many of these poems but the individuality of the person, the memories of them, are always the overwhelming focus</li> <li>• memories of the person are usually built up by immersion in their physical contexts, familiar objects, as with Sean Armstrong in <i>Postcard from North Antrim</i>, and the listing of 'Old Bushmills, Soda farls, strong tea, New rope, rock salt, kale plants, Potato'bread and Woodbine...'</li> <li>• particularly strong on recording the physical life of the person remembered, as with Sean O'Riada, fisherman and musician, described in the final lines of the poem as 'O gannet smacking through scales! Minnow of light. Wader of assonance.'</li> <li>• also remembers his poet friend Lowell, celebrates his courage, in terse, tight quatrains that echo some of the qualities of Lowell's own verse, and also makes use of an abundance of sea/water/fishing imagery, as in 'You were our night ferry thudding in a big sea' and ends with 'the fish-dart of your eyes'</li> <li>• wider social and political issues are remembered in <i>In Memoriam Francis Ledwidge</i> which packs in WW1 and WW2, mentions the Dardanelles, Ypres, the Balkans, in a family history that raises the difficult political issue of an Irishman fighting 'in your Tommy's uniform'</li> </ul>

	<p>In relation to <b>Sheers</b>:</p> <ul style="list-style-type: none"> <li>• memories of outdoor childhood activities in <i>Border Country</i> and <i>Hedge School</i>, the latter exploring a developing moral conscience</li> <li>• memory/record of dead friend in <i>Border Country</i>, set in context of their play and details of natural world, 'buzzards above us striking their cries against a flint sky', 'dock leaves and nettles'</li> <li>• hints of death also in <i>Hedge School</i> as the red of the black berries on his hands suggests blood expressed in the farming images of 'as bloodied as a butcher's or a farmer's at lambing'</li> <li>• other memories connected with death in poems that remember WW1 and WW2, the young Welsh dead in <i>Mametz Wood</i>, the D-Day dead in <i>Happy Accidents</i> and the drowned American soldiers training in Wales in <i>Liable to Flood</i></li> <li>• <i>Mametz Wood</i> built around the story of farmers digging up bones, <i>Happy Accidents</i> around the story of Robert Capa's photographs</li> <li>• memories of social changes in Wales, such as closing of Ebbw Vale steelworks, using contrast of present 'deserted' and 'becalmed' and the active productive past, conveyed in verbs of effort such as 'pressing', 'rolling', 'pumping'</li> <li>• memories of countryside activities, like castrating the sheep with his grandfather in <i>Late Spring</i>, with its close attention to the practical details and tactile language, or feeding the chickens in <i>The Equation</i>, equally tactile 'one egg, warm and bald in his brown palm'</li> <li>• remembering those on the margin of society who also make a contribution, for example <i>The Singing Men</i>.</li> </ul> <p>Band 1 responses are like to be descriptive/narrative in approach and might identify basic features of memories without further discussion. Band 2 responses will show some grasp of the poets's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Heaney and Sheers have used form and language choices to write about memories. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Heaney and Sheers have created effects and meanings.</p>
A03	<p>Candidates are likely to consider the following contextual influences:</p> <p>Heaney:</p> <ul style="list-style-type: none"> <li>• his experience living in the cottage at Glanmore and then in Dublin in the 1970s</li> <li>• the influence of other poets and artists, especially Yeats, Lowell, Dante</li> <li>• his response to political events, especially 'The Troubles' in Northern Ireland</li> <li>• his responses to the deaths of friends and family</li> <li>• his relationship to the Irish landscape and history.</li> </ul> <p>Sheers:</p> <ul style="list-style-type: none"> <li>• his childhood growing up near Abergavenny on the Welsh border</li> <li>• the landscape of the Skirrid and related country activities such as farming</li> <li>• his interest in Welsh history and society</li> <li>• travels in Zambia and the USA</li> <li>• literary influences such as RS Thomas, Eliot, Heaney and Larkin.</li> </ul> <p>At lower bands, candidates will show some awareness of contexts in a general and descriptive way. At Band 3 contexts will be clearly linked to texts and the question. At Bands 4 and 5 candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Heaney and Sheers write about memories.</p>

<p><b>A04</b></p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• both poets write about WW1, both aware of their own nationalities, might compare <i>Mametz Wood</i> with <i>In Memoriam Francis Ledwidge</i></li> <li>• Heaney more aware of political issues and national history</li> <li>• both show how political events affect the individuals whose lives they have recorded</li> <li>• more emphasis in Sheers on childhood activities and memories, he is much younger</li> <li>• memories of particular farming practices in Sheers contrast with the rich physical contexts in Heaney</li> <li>• Heaney's focus is often close up, his language densely textured; Sheers is more detached, more narrative based with a walk or journey shaping the poem</li> </ul> <p>At lower bands connections are likely to be described or asserted. At Band 3 connections will be relevant to the question and clearly supported by the texts. At Bands 4 and 5 candidates will support connections by detailed critical reference to the ways in which the poets write about memories.</p>
<p><b>A05</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts;</li> <li>• by adopting a theory-based approach, such as feminism;</li> <li>• by referring to the interpretations of particular critics.</li> </ul> <p>Band 1 interpretations will tend to be asserted or described. At Band 2 candidates will show awareness of plural readings. Band 3 readings will be clearly relevant to the candidate's argument and the question. At Bands 4 and 5 there will increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>

20. How far do you agree that Heaney and Sheers are alike in the way their poetry “immerses the reader in a rich physical experience of the world”? You must analyse in detail at least two poems from each of your set texts and refer to relevant contexts. [80]

AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe experiences of the physical world with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating physical experiences of the world. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion and clear engagement with the statement in the question.</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Heaney</b>:</p> <ul style="list-style-type: none"> <li>• poems tend to begin immediately with physical experience setting the nature of the poem, so 'My tongue moved, a swung relaxing hinge', 'On Devenish I heard a snipe' – from early poems in the collection</li> <li>• <i>Oysters</i> good example, begins with sound and eating, 'Our shells clacked on the plates', with close up of taste and mouth, but then moves out to wider physical context, the geology, 'driving through limestone', brings in history of Romans and oysters drenched in language of taste 'frond-lipped, brine-stung Glut of privilege'</li> <li>• even speaks of poetry in terms of eating, 'I ate the day deliberately, that its tang might quicken me all into verb, pure verb.' (<i>Oysters</i>) or in terms of touch, 'Words entering almost the sense of touch' (<i>Glanmore Sonnets ii</i>), and usually deeply linked to the earth itself, as in 'Vowels ploughed into other, opened ground, Each verse returning like the plough turned round.' (<i>Glanmore Sonnets ii</i>)</li> <li>• recreates farming experience in his elegy for Colum, (<i>The Strand at Lough Beg</i>), showing him fetching the cows in rich tactile language, 'feelers round Haycocks and hindquarters' and links him to the land, in life, 'work our way through squeaking sedge Drowning in dew', and in death 'With rushes that shoot green again, I plait Green scapulars to wear over your shroud.'</li> <li>• many examples of characters active and 'immersed' in their very personal contexts ('the proper haunt') for example 'Sean...swinging alone...your houseboat Ethnically furnished, Redolent of grass?' and 'naturally swimming towards the lure Of lit-up places, The blurred mesh and murmur Drifting among glasses In the gregarious smoke' (<i>Casualty</i>)</li> <li>• use of rhyme in some poems linking person and nature, as in '..what you knew' and 'soft treeline of yew', 'low cloud' and 'your shroud' (<i>The Strand..</i>), '..should come a sound...along the ground' (<i>Glanmore Sonnets</i>)</li> <li>• personal experiences, contained within the pressure of these dense sonnets written while living at Glanmore, open up memories/links ('my ghosts come striding') to childhood, history, literature, love, enriching the physical, as in 'Boortree is bower tree where I played 'touching tongues' and explores the effects of the place on his marriage, 'The empty briar is swishing When I come down, and beyond, your face Haunts like a new moon glimpsed through tangled glass'</li> <li>• uses experience of animal world to express love, as in <i>The Otter</i> and <i>The Skunk</i>, the animals' physical qualities used to bring body of loved one alive, for example ' Your bead-down, tail-up hunt in a bottom drawer For the black plunge-line night dress'.</li> </ul>

	<p>In relation to <b>Sheers</b>:</p> <ul style="list-style-type: none"> <li>• writes about very physical farming activities like shoeing a horse and castrating sheep</li> <li>• emphasis on hands and touch, in <i>Farrier</i> words like 'pinches', 'runs his hand', 'cups' and 'slap'</li> <li>• also in another farming poem, <i>Late Spring</i>, with 'picking', 'stretching', 'spreading', 'clenched fist open'</li> <li>• immerses reader in detailed descriptions of these activities enriched by romantic comparisons, such as 'a romantic lead dropping to the lips of his lover'</li> <li>• childhood memory of picking blackberries also focuses on hands and touch, 'Piling in the palm until I cupped a coiled black pearly necklace' (<i>Hedge School</i>) where the language of touch is enriched by alliteration and assonance and imagery, a density of devices</li> <li>• taste also never far away as part of physical experience of the world</li> <li>• love poems also use physical language as in <i>Keyways</i>, built on the extended key image and focusing on the process, the activity of loving, 'I held the bow of your hip....my stomach, the small of your back, my knees in the hollows of yours, a master key fit'.</li> </ul> <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of physical experiences without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Heaney and Sheers have used form and language choices to write about physical experiences. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Heaney and Sheers have created effects and meanings.</p>
<b>AO3</b>	<p>Candidates are likely to consider the following contextual influences in relation to physical experiences:</p> <p><b>Heaney:</b></p> <ul style="list-style-type: none"> <li>• his experience living in the cottage at Glanmore and then in Dublin in the 1970s</li> <li>• the influence of other poets and artists, especially Yeats, Lowell, Dante</li> <li>• his response to political events, especially 'The Troubles' in Northern Ireland</li> <li>• his responses to the deaths of friends and family</li> <li>• his relationship to the Irish landscape and history.</li> </ul> <p><b>Sheers:</b></p> <ul style="list-style-type: none"> <li>• his childhood growing up near Abergavenny on the Welsh border</li> <li>• the landscape of the Skirrid and related country activities such as farming</li> <li>• his interest in Welsh history and society</li> <li>• travels in Zambia and the USA</li> <li>• literary influences such as RS Thomas, Eliot, Heaney and Larkin.</li> </ul> <p>At lower bands, candidates will show some awareness of contexts in a general and descriptive way. At Band 3 contexts will be clearly linked to texts and the question. At Bands 4 and 5 candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Heaney and Sheers write about physical experiences.</p>

<b>A04</b>	<p>Candidates are likely to consider the following connections:</p> <ul style="list-style-type: none"> <li>• both write love poems using rich tactile language for example <i>The Skunk</i> and <i>Keyway</i> or extended metaphors as in <i>Song</i> (the magpies) and <i>The Otter</i></li> <li>• both link characters closely to their natural environments, in language and images which appeal to the senses, for example <i>The Strand at Lough Beg</i>, <i>The Equation</i></li> <li>• there is often a particular focus on touch, on things done with the hands to bring out the individuality of a person, for example <i>Harvest Bow</i> and <i>The Farrier</i></li> <li>• physical experiences often linked to familiar and loved places</li> <li>• the physical experience of the world perhaps narrower in range in Sheers; Heaney often moves into historical, literary, political connections, as in <i>Oysters</i></li> <li>• although Sheers does link language to experience of the landscape, as in <i>Skirrid Fawr</i>, (' the sentence of her slope') it's in a more general way than in Heaney with his interest in the rich, guttural vocabulary of his countryside</li> <li>• both poets are observant, but there's a remarkable degree of detail in Heaney, his knowledge of changes in the weather, the seasons, his precise references to particular plants and features of the land.</li> </ul> <p>At lower bands connections will be asserted or described. At Band 3 connections will be relevant to the question and clearly supported by the texts. At Bands 4 and 5 candidates will support connections by detailed critical reference to the ways in which the poets write about physical experiences.</p>
<b>A05</b>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts;</li> <li>• by adopting a theory-based approach, such as feminism;</li> <li>• by referring to the interpretations of particular critics.</li> </ul> <p>Band 1 interpretations will tend to be asserted or described. At Band 2 candidates will show awareness of plural readings. Band 3 readings will be clearly relevant to the candidate's argument and the question. At Bands 4 and 5 there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>

**AS Unit 2 Poetry Section B assessment grid**

Band	<p><b>A01</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i></p> <p><b>10marks</b></p>	<p><b>A02</b> <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p><b>10 marks</b></p>	<p><b>A03</b> <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i></p> <p><b>20 marks</b></p>	<p><b>A04</b> <i>Explore connections across literary texts</i></p> <p><b>30 marks</b></p>	<p><b>A05</b> <i>Explore how literary texts are informed by different interpretations</i></p> <p><b>10 marks</b></p>
5	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>perceptive discussion of poems</li> <li>very well-developed argument</li> <li>confident grasp of concepts and apt use of terminology</li> <li>accurate, fluent expression</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>detailed, perceptive analysis and evaluation of writers' use of language and poetic techniques to create meaning</li> <li>confident and apt textual support</li> </ul>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>perceptive discussion of significance and influence of contexts</li> <li>confident analysis of wider context in which poems are written and received</li> </ul>	<p><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>productive and discerning comparisons/connections between poems and poets</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>confident and informed discussion of other relevant interpretations</li> </ul>
4	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>clearly informed discussion of poems</li> <li>effectively structured argument</li> <li>secure grasp of concepts and secure and sensible use of terminology</li> <li>expression generally accurate and clear</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>sound analysis and evaluation of writers' use of language and poetic techniques to create meaning</li> <li>appropriate and secure textual support</li> </ul>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>sound appreciation of significance and influence of contexts</li> <li>sound analysis of wider context in which poems are written and received</li> </ul>	<p><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>makes purposeful use of specific connections and comparisons between poems and poets</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>makes clear and purposeful use of other relevant interpretations</li> </ul>
3	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>engages with poems</li> <li>response is mostly relevant to question</li> <li>some sensible grasp of key concepts and generally appropriate terminology</li> <li>expression tends to be accurate and clear, but there may be lapses</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>clear analysis of writers' use of language and poetic techniques to create meaning</li> <li>generally clear and appropriate textual support</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>clear grasp of the importance of contexts</li> <li>clear grasp of wider context in which poems are written and received</li> </ul>	<p><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>makes generally clear and appropriate comparisons/connections between poems and poets</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>makes use of other relevant interpretations</li> </ul>

2	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>attempts to engage with poems</li> <li>attempts to organise response, though not always relevant to question</li> <li>some, not always relevant use of concepts and terminology</li> <li>expression may feature inaccuracies, more so at the lower end of the band</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>makes some basic points about writer's use of language and poetic techniques to create meaning</li> <li>supports some points by mostly appropriate reference to text</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>acknowledges the importance of contexts</li> <li>basic grasp of wider context in which poems are written and received</li> </ul>	<p><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>makes some basic, usually valid comparisons/connections between poems and poets</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>acknowledges that texts may be interpreted in more than one way</li> </ul>
1	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>understands poems at a superficial or literal level</li> <li>response may lack organisation and relevance</li> <li>shows some grasp of basic terminology, though this may be occasional</li> <li>errors in expression and lapses in clarity</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>identifies a few basic language and stylistic features</li> <li>offers narrative/descriptive comment on poems</li> <li>occasional textual support, but not always relevant</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>attempts to acknowledge the importance of contexts</li> <li>describes wider context in which poems are written and received</li> </ul>	<p><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>identifies basic links between poems and poets</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>describes other views with partial understanding</li> </ul>
0	<p><b>0 marks</b> Response not credit worthy or not attempted.</p>				

## UNIT 3 Poetry Pre-1900 and Unseen Poetry

### Mark Scheme

#### General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document "*Instructions for Examiners*" sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**. Particular attention should be paid to the following instructions regarding marking:

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
  - **'Notes' on the material which may be offered in candidates' responses**
  - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which mark band **best fits** the performance of the candidate **for each Assessment Objective** in response to the question set. Give a mark for each relevant Assessment Objective.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:
  - E expression
  - I irrelevance
  - e.g. ? lack of an example
  - X wrong
  - (✓) possible
  - ? doubtful
  - R repetition

**Section A Pre-1900 Poetry****Section A Mark Allocation**

		AO1	AO2	AO3
<b>Part (i)</b>	<b>15</b>	<b>5</b>	<b>10</b>	
<b>Part (ii)</b>	<b>45</b>	<b>10</b>	<b>5</b>	<b>30</b>

**Note**

English Literature essays involve personal responses and arguments/discussions may be conducted in a wide variety of relevant and effective ways. Choices of material for discussion will vary from candidate to candidate and examiners must rely upon their professional judgement and subject expertise in deciding whether or not candidates' choices and approaches are effective and valid when they fall outside the boundaries of the examples noted below. Examiners are reminded that it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach.

We will reward well-informed and well-organised responses which are creatively engaged and which make use of appropriate terminology (AO1). Candidates will also need to demonstrate their analytical skills as they explore poets' use of language, imagery and literary devices (AO2).

In the rubric for this section, candidates are reminded to take account of relevant contexts, AO3 (this is the most heavily weighted single objective). We should expect to see significant reference to contextual materials but examiners must bear in mind that candidates should be writing a literary essay which is fully and relevantly supported by references to contexts. Context-led essays with scant attention to the texts will not be able to score highly because contextual references are useful here only insofar as they illuminate the critical reading and appreciation of texts. Similarly, the use of critical views will need to be fully integrated into the candidate's discussion of the texts in light of the chosen task; displays of critical reading which are divorced from the texts and task cannot be rewarded highly.

The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then dictate a numerical mark.

- Q1 (i) Re-read lines 365 – 386 of *The Merchant’s Prologue and Tale*, from “Heigh fantasye and curious bisynesse...” to “....and may nat see”. How does Chaucer present Januarie’s state of mind in these lines?**

[15]

<p><b>AO1</b></p>	<p>Informed responses will demonstrate clear knowledge of this extract. We will reward creatively engaged responses for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of narrative poetry. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p> <p><b>Band 1</b> responses might offer some basic descriptions of Januarie’s thoughts and feelings but are unlikely to engage with techniques. By <b>Band 2</b> we should see some accurate use of appropriate terminology and some awareness of poetic techniques. In <b>Band 3</b> expression will be fully coherent and mostly accurate, with some understanding of and creative engagement with a broader range of techniques, including structuring devices. <b>Band 4</b> responses should demonstrate a sound command of the relevant techniques combined with consistently fluent and appropriate expression. In <b>Band 5</b> we should see an increasingly sophisticated, creative response which should demonstrate a convincing and confident engagement with Chaucer’s techniques.</p> <p>Writing in <b>Band 1</b> is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of narrative verse which underpin the poem. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<p><b>AO2</b></p>	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• first person narrative provides force and immediacy and authorial perspective – last line for example</li> <li>• the way Chaucer presents Januarie’s inner debate and romantic confusion</li> <li>• Januarie’s attitudes to women</li> <li>• use of antithesis – ‘heigh fantasye and curious bisynesse’ and ‘betwixe ernest and game’</li> <li>• irony, for example in juxtaposition of last two lines.</li> </ul> <p><b>Band 1</b> responses may offer basic, descriptive remarks and spot features of the passage. In <b>Band 2</b> there might be mostly descriptions of features but by <b>Band 3</b> we should see some purposeful writing about matters such as the creation of a voice and the mood established by some of the material above. By <b>Band 4</b> we should expect some well-focused analysis of language and in <b>Band 5</b> we should see some confident, sophisticated critical analysis taking in the points above but perhaps extending comments to consider and evaluate the effectiveness/conviction of the Merchant’s rhetoric. Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference.</u></p> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Chaucer’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with style and subtext. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top,</p>

	sophisticated evaluation.
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- (ii) **With close reference to relevant contexts, consider some of the ways in which the Merchant's attitudes and values might be reflected in the presentation of Januarie and his marriage.** [45]

AO1	<p>We ask for a consideration of Chaucer's techniques in presenting Januarie and his marriage in the light of the Merchant's attitudes and values, which should prompt a personal response. We can reward a <u>relevant</u> response as far as it is written <u>accurately and coherently</u> while drawing upon <u>relevant terminology</u>. <u>Informed</u> essays will gain credit for detailed knowledge of the appropriate sections of the <i>Prologue</i> and the <i>Tale</i> and we will be able to reward <u>creativity</u> in a number of ways including:</p> <ul style="list-style-type: none"> <li>• the skill with which candidates connect the question and relevant aspects of the Prologue and Tale</li> <li>• how candidates address the question focus of how the Merchant's attitudes and values are reflected</li> <li>• the ways in which they show how Chaucer presents Januarie and his marriage and shape their discussion, showing awareness of the relevant concepts upon which narrative poetry depends.</li> </ul> <p>Writing in <b>Band 1</b> is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of narrative verse which underpin the poem. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward.</p> <p>The Merchant's Prologue and the Epilogue to his Tale both cast light on his bitterness, disappointment, anger and regret at marrying a young wife:</p> <ul style="list-style-type: none"> <li>• Januarie might be seen as the epitome of a successful but selfish man who feels he has earned the reward of a young wife</li> <li>• Januarie's consultation of his advisors has the flavour of a dramatised version of a stubborn man's refusal to see sense</li> <li>• the presentation of May's beauty but lack of enthusiasm at the start of the marriage suggests the disappointment we have heard from the Merchant</li> <li>• her brazen betrayal of her husband captures bitterness and her bamboozling of Januarie in the conclusion of the Tale captures the sense of a trap or "snare" which the Merchant mentions in his Prologue</li> <li>• the Epilogue creates a universal sense of dissatisfaction with women and marriage which has been fully illustrated in the Tale but this must be presented carefully as we see Chaucer using the Host to echo and reinforce the Merchant's character and concerns.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Chaucer's techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with style and subtext. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<b>A03</b>	<p>Candidates must engage with the contextual focus in the question, in this case attitudes and values of the Merchant and marriage. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"><li>• literary contexts such as Chaucer’s presentation of women in the <i>General Prologue</i> or any of the many Fabliaux / folk tales focused upon marriage/ disloyalty /moral laxity/age and youth</li><li>• courtship / marriage conventions / divorce</li><li>• tradition of misogyny</li><li>• Biblical and classical references /religious beliefs</li><li>• differences in rank / social hierarchy</li><li>• Chaucer’s aristocratic, coterie audience and the views they might have of the merchant class</li></ul> <p>Taking account of the weighting of this AO (30 of the 60 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
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**Q2 (i) Re-read Holy Sonnet VI, *This is my play's last scene*, on page 179. Analyse Donne's use of imagery in this poem. [15]**

<b>AO1</b>	<p>Informed responses will demonstrate clear knowledge of this poem. We will reward creatively engaged responses for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of devotional poetry. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p> <p><b>Band 1</b> responses might offer some basic descriptions of the more obvious images and assert meanings. They are unlikely to engage creatively with the ways the images are used. By <b>Band 2</b> we should see some accurate use of appropriate terminology and some ability to comment relevantly upon the use/ effectiveness of images with a growing awareness of the concepts governing devotional verse/sonnet form. In <b>Band 3</b> expression will be fully coherent and mostly accurate with some sustained understanding of and creative engagement with a range of images and the relevant literary concepts. In <b>Bands 4 and 5</b> writing should be increasingly fluent, analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>AO2</b>	<p>Analysis of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward:</p> <ul style="list-style-type: none"> <li>• physical imagery- 'my every joint', 'unjoint'</li> <li>• complexity of image patterns in first four lines: drama – 'play's last scene'; running/racing imagery – 'last mile...race...pace' and imagery of measurement and time – 'span' 'minute'</li> <li>• paradoxes of sleep and 'ever-waking'; separation of body and soul in death; heaven and hell.</li> </ul> <p>In the time they have, while we might expect candidates to offer an overview of the broad movement of imagery from one phase to the next, they will not have time to offer full analysis of every image in the poem. We should expect them to acknowledge Donne's use of the sonnet form in the construction of meaning.</p> <p><b>Band 1</b> responses may offer basic, disconnected, descriptive remarks and spot features of the poem but discussion is unlikely to progress beyond assertions. In <b>Band 2</b> remarks about poetic structure; some clear points about language choices and comments on implicit meaning should be emerging. <b>Band 3</b> work will be more detailed and well supported with some increasingly purposeful attempts to explore layers of meaning in chosen images. By the start of <b>Band 4</b> we should see increasingly focused attempts at analysis which will address the relationships between form/structure and implicit meaning. <b>Band 5</b> writing will be fully engaged with chosen images; perceptive in its approach to language and form and confident in evaluating technique as well as exploring layers of meaning. Analysis of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference.</p>

(ii)	<p><b>With close reference to relevant contexts, discuss the ways in which readers of different times might find inconsistencies in Donne's presentation of man's relationship with God.</b> [45]</p>
AO1	<p>We ask for a discussion of Donne's techniques in presenting man's relationship with God which should prompt a personal response with regard in particular to 'inconsistencies'. We can reward a relevant response as far as it is written accurately and coherently while drawing upon relevant terminology. Informed essays will gain credit for detailed knowledge of appropriate poems and we will be able to reward creativity in a number of ways including:</p> <ul style="list-style-type: none"> <li>• the skill with which candidates connect the question and relevant poems</li> <li>• how candidates cover the variety of ways in which man's relationship with God is presented, and shape their discussion showing awareness of the relevant concepts upon which Metaphysical poetry depends.</li> </ul> <p>Writing in <b>Band 1</b> is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of metaphysical poetry which underpin Donne's work. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward.</p> <p>Flexibility in judging candidates' decisions in terms of their selection of poems is extremely important. Different aspects of man's relationship with God might be listed under:</p> <ul style="list-style-type: none"> <li>• philosophical enquiry (Good Friday Riding Westward) and (A Hymn to Christ);</li> <li>• passionate devotion (Batter my Heart);</li> <li>• the discovery of perfect love for God through the medium of earthly love (Since she whom I loved..);</li> <li>• contradictions and frustrations (Oh to vex me.); confident hope (Hymn to God, My God in my Sickness); triumphant but grief-stricken (What if this present.); raw fear (This is my play's last scene); witty raillery (A Hymn to God the Father).</li> </ul> <p>The material above, and any other choices of Donne's work which candidates might make, is so rich and complex as to allow a very wide spectrum of valid and relevant approaches/interpretations.</p> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Donne's techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well-chosen, convincing support and clear engagement with style and subtext. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question, in this case how Donne's expressed relationship with God might be received by readers of different times. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"><li>• Catholic and Protestant traditions/beliefs: the fall; original sin; sacrifice; salvation; predestination; resurrection; purgatory; damnation; heavenly rewards</li><li>• prayer / Loyolan meditation / confession</li><li>• Christian iconography</li><li>• Neo-Platonic ideas</li><li>• social hierarchy</li><li>• military practices / warfare</li><li>• ideas about the devil/Lucifer</li><li>• romantic love</li><li>• a modern reader's secular or non-Christian culture.</li></ul> <p>Taking account of the weighting of this AO (30 of the 60 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
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**Q3 (i) Re-read lines 886-904 of *Paradise Lost Book IX* from “Thus Eve with countenance blithe” to “...the sacred Fruit forbidden!” Analyse Milton’s use of imagery in these lines. [15]**

<p><b>AO1</b></p>	<p>We ask for an examination of Milton’s use of imagery which should prompt a <u>personal response</u> and we can reward a <u>relevant response</u> as far as it is written <u>accurately and coherently</u> while drawing upon relevant <u>terminology</u>. <u>Informed essays</u> will gain credit for detailed knowledge of the appropriate sections of <i>Book IX</i> and we will be able to reward <u>creativity</u> in a number of ways including:</p> <ul style="list-style-type: none"> <li>• the skill with which candidates address the subtle foreshadowing of sin as well as the stark examples of wrongdoing and its consequences.</li> <li>• how candidates shape their discussion showing awareness of the relevant concepts upon which narrative / epic poetry depends.</li> </ul> <p>Writing in <b>Band 1</b> is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of narrative/epic poetry which underpin Milton’s work. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<p><b>AO2</b></p>	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. <u>We will reward candidates’ success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward.</u></p> <ul style="list-style-type: none"> <li>• the whole of <i>Book IX</i> is composed around the central idea of original sin and the work can be seen in 3 phases – development of circumstances in which sin becomes possible; the transgression itself and then the consequences of sin although identification or naming of precise phases is not an essential component of a successful response.</li> <li>• within these phases, candidates might address issues such as the degree of culpability attributable to Eve and to Adam</li> <li>• the role of Satan</li> <li>• God’s justice</li> <li>• the presentation of catastrophic consequences and Milton’s techniques for universalising the fall.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Milton’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with style and subtext. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

- (ii) **With close reference to relevant contexts, examine Milton’s presentation of Adam and Eve in *Paradise Lost Book IX*, taking account of the ways in which readers of different times or cultures might respond to their relationship.** [45]

AO1	<p>We ask for an examination of Milton’s presentation of Adam and Eve within the context of changing values and religious beliefs. We can reward a <u>relevant response</u> as far as it is written <u>accurately and coherently</u> while drawing upon <u>relevant terminology</u>. Informed essays will gain credit for detailed knowledge of <i>Book IX</i> and we will be able to reward <u>creativity</u> in a number of ways including:</p> <ul style="list-style-type: none"> <li>• the skill with which candidates address the subtle stages of the relationship</li> <li>• the ways in which they shape their arguments showing awareness of the relevant concepts upon which narrative/epic poetry depends.</li> </ul> <p>Writing in <b>Band 1</b> is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of narrative/epic poetry which underpin Milton’s work. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will <u>reward candidates’ success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward</u>:</p> <ul style="list-style-type: none"> <li>• the development of the relationship is carefully measured not simply by the progress of events but also by changes in Milton’s language and we would hope that candidates would be able to spot the changes in tone and terms of address which are key to the presentation of the changes from settled and idyllic devotion to violent sensuality and wrangling at the end of the Book</li> <li>• Eve’s desire for independence might be debated along with Adam’s duties of responsibility and care.</li> <li>• Eve’s persuasive techniques</li> <li>• physical, spiritual and aesthetic dimensions of love</li> <li>• some could tackle the challenging issues of growing/potential imperfections in the context of Eden</li> <li>• Satan’s role</li> <li>• some might discuss the liberation of the pair seen from the context of Milton’s lack of enthusiasm for untested and “cloistered virtue” in <i>Areopagitica</i> – linking to AO3.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Milton’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with style and subtext. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question, in this case the response of readers from different times/cultures to the relationship between Adam and Eve. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"><li>• hierarchy of male and female</li><li>• conventions of Tragedy</li><li>• women's duties / men's responsibilities</li><li>• Puritan values</li><li>• literature contexts could include Milton's prose writings on divorce / Areopagitica</li><li>• Theological notions of paradise and the fall</li><li>• contemporary aesthetic ideas of beauty</li><li>• sexual morality</li><li>• traditions of misogyny</li><li>• for the modern reader, feminism and political ideas about the empowerment of women could influence the ways in which the first couple's relationship is appreciated and understood.</li></ul> <p>Taking account of the weighting of this AO (30 of the 60 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
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**Q 4 (i) Re-read 'To Autumn' on page 6. How does Blake present the season of autumn in this poem? [15]**

<p><b>AO1</b></p>	<p><u>Informed</u> responses will demonstrate clear knowledge of the candidate's chosen poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> is likely to be narrative/descriptive in approach with little support. At <b>Band 2</b> expect some awareness of the atmosphere in the poem with some appropriate terminology. At <b>Band 3</b> expression will be coherent and mostly accurate with a clear grasp of how Blake presents autumn in the poem. <b>Band 4</b> should demonstrate a sound grasp of the how autumn is presented in the poem with a consistently fluent and appropriate expression. In <b>Band 5</b> we should see an increasingly sophisticated and creative response which shows a confident engagement with the way in which Blake presents autumn in the poem.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• how autumn is addressed as a jolly person, a male, invited to sit and rest</li> <li>• the personal relationship between the 'poet' and autumn</li> <li>• how alive and joyful the natural world is</li> <li>• the importance of music and dance</li> <li>• the use of 'fruits and flowers'</li> <li>• the significance of a female summer</li> <li>• the attention to sounds and sights</li> <li>• the suggestions of a spiritual side to nature in 'the daughters of the year' and 'The spirits of the air'.</li> </ul>
<p><b>AO2</b></p>	<p>Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward:</p> <p>Some of the features of the poem which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the extended personification of autumn who sits, rests and sings, bodily enough to be 'stained'; at the end has 'girded himself' and flees from 'sight'</li> <li>• the creation of the happy atmosphere: 'jolly' mentioned more than once; and 'joy' fills the gardens, and is presented in a birdlike way ('pinions light', 'singing in the trees')</li> <li>• nature also presented as animated, alive: the bud has 'love...in her thrilling veins'; flowers are linked to the head's 'brows' and 'cheeks'</li> <li>• the emphasis on energetic, active words, especially verbs: 'shall dance', 'Sing now' ends the first stanza; 'opens', 'runs', 'hang', 'Flourish', 'breaks forth' and 'strew' drive the six lines of the second stanza; it's an energy that continues through the third stanza until the sudden stop of 'golden load' leaves the reader with weight and colour, autumn's wealth</li> <li>• the language of music, such as 'pipe', 'voice', 'singing'; there is singing/music in every stanza; the joyful, live atmosphere which this creates</li> <li>• the language which shows the fertility/richness of the life of summer/autumn, such as 'laden', 'lusty', 'beauties', 'Flourish'</li> <li>• the effects of 'old', perhaps Biblical language, as in 'thou may'st rest', 'thy jolly voice', 'breaks forth' and 'Thus sang', perhaps adding a more holy/sacred feel to the poem</li> </ul>

- the skilful use of enjambment for emphasis: 'stained' spreads into the next line; 'sit' is confirmed by 'Beneath' and echoed again in 'rest'; 'to' continues the opening of the bud into the next line, and the comma before 'and' gives even more force to 'Flourish'; 'smells' takes the reader to the 'fruit' adding substance to those 'spirits of the air' and after 'bleak', 'Hills' suddenly rear up. It's as though enjambment takes the place of rhyme in this non-rhyming poem.

**Band 1** responses may offer basic, disconnected, descriptive remarks and spot features of the extract but discussion is unlikely to progress beyond assertions. In **Band 2** remarks about poetic structure; some clear points about language choices and comments on implicit meaning should be emerging. **Band 3** work will be more detailed and well supported with some increasingly purposeful attempts to explore layers of meaning in chosen images. By the start of **Band 4** we should see increasingly purposeful and focused attempts at analysis which will address the relationships between form/structure and implicit meaning. **Band 5** writing will be fully engaged with chosen images; perceptive in its approach to language and form and confident in evaluating technique. Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference.

(ii) **With close reference to relevant contexts, consider some of the ways in which Blake presents the natural world in his poems.** [45]

AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the candidate's chosen poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Writing in <b>Band 1</b> is likely to be Narrative/descriptive in approach but might assert some basic relevant ideas about excitement and happiness. In <b>Band 2</b> we should see a more sustained effort to engage with the text and the task in relatively clear if not accurate language. <b>Band 3</b> responses will be more consistently relevant and clearly consider the creation of experiences of excitement and happiness. In <b>Bands 4 and 5</b> Keats's creation of experiences of excitement and happiness will be more confidently handled in responses which are effectively organised and increasingly perceptive.</p> <p>Candidates might comment on:</p> <ul style="list-style-type: none"> <li>• nature as the source of creative inspiration: the first poem/song of 'Songs of Innocence' is set in 'the valleys wild'; and the songs are written by 'a rural pen'</li> <li>• often linked to childhood and happiness</li> <li>• how nature's positivity can be contrasted to man's cold and mean behaviour, as in 'Holy Thursday' in 'Songs of Innocence'</li> <li>• how religious meanings, sometimes God Himself, can be seen in the natural world, in for example 'The Lamb', or even more pointedly in 'Heaven in a wild flower' in 'Auguries of Innocence'</li> <li>• how in nature there are signs of the prelapsarian world, especially in 'Night' which reminds the reader of Paradise and in the Lyca poems in 'Songs of Experience'</li> <li>• how nature can be presented as the home of human beings, as in 'The Ecchoing Green'</li> <li>• the strong emotions connected to nature, for example joy in 'Laughing Song', or fear in 'The Tyger'</li> <li>• the harsher aspects of nature can be used to present harsher human behaviour in the 'Holy Thursday' of 'Songs of Experience'</li> <li>• in 'Songs of Experience' nature often used to represent what life could be like, as in 'EARTH's Answer'.</li> </ul>
AO2	<p><b>Band 1</b> responses are likely to take a narrative/descriptive approach with little textual support. In <b>Band 2</b> we should expect to see better support and some awareness of Blake's techniques. <b>Band 3</b> responses should demonstrate an organised supported discussion and clear engagement with Blake's poetic techniques. By <b>Band 4</b> we should expect a sound grasp of techniques in an effectively organised and focused response. <b>Band 5</b> should demonstrate increasingly perceptive analysis and evaluation of Blake's poetic techniques.</p> <p>Some of the features which candidates might discuss include:</p> <ul style="list-style-type: none"> <li>• the child-like simplicity and clarity of language and forms</li> <li>• use of bold, direct rhymes throughout: in the first poem of 'Songs of Innocence' we have 'glee'/'me', 'cheer'/'hear', the same rhymes often repeated</li> <li>• the ubiquitous use of repetition, from the first poem's start with 'Piping down', 'Piping song' and four 'And I's in the last five lines ('Introduction' of</li> </ul>

	<p>'Songs of Innocence') to 'O the trembling fear! /O the dismal care!' of the final stanza of the last poem; is there so much repetition because this is intended to be 'a book that all may read' and that 'Every child may joy to hear'?</p> <ul style="list-style-type: none"> <li>• parts of nature used symbolically to represent contrary emotions/attitudes, as in 'The Clod &amp; the Pebble', or to represent more questioning /disturbing thoughts as in 'The Sick Rose', 'The Fly' and 'The Tyger' – nearly all of these poems are found in 'Songs of Experience'</li> <li>• certain creatures frequently referred to develop strong emotional associations: so birds, for example, ('merry sparrows', 'pretty robin', 'doveline sighs') become linked to happiness; lambs to innocence, happiness and vulnerability; lions often belong to a more innocent natural world and tend to represent only apparent danger/fear; however, the 'tyger' in 'The Tyger' with its 'fearful symmetry' questions more deeply that innocent world</li> <li>• some poems are more descriptive, often richer in adjectives, for example, the season poems from 'Poetical Sketches', and use the liveliness of personification</li> <li>• in many of the ballad-like poems, stories with messages, nature provides the setting, so in 'The Lamb' the lamb lives 'By the stream &amp; o'er the mead', the little black boy was taught 'underneath a tree', places of freedom; 'EARTH'S Answer' criticises the lack of freedom of the young by asking 'Does spring hide its joy /When buds and blossoms grow?'</li> <li>• many poems use short aphoristic lines to emphasise moral ideas, that remind the reader of parts of the Old Testament, the book of 'Proverbs' perhaps; a grounding in nature is usually integral to these lessons, so 'How can a child when fear annoy /But droop his tender wing /And forget his youthful spring?' (from 'The School Boy') draws on the associations the poems have collected around birds, childhood and the seasons.</li> </ul>
AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the influence of the French Revolution, 1789, also the year of 'Songs of Innocence',</li> <li>• the effects of eighteenth century industrialisation on people's lives</li> <li>• spending his life, apart from three years, in London; his was a city life</li> <li>• growing up in a non-conformist, dissenting culture with its dislike of authority and the established church</li> <li>• his extraordinary, wide eclectic reading: through his religious background the Bible (especially the Old Testament), Bunyan, Wesley's hymns, Watt's 'Divine Songs'; his reading of the great poets, Spenser, Shakespeare and Milton</li> <li>• the ideas of radical thinkers like Paine and Godwin, and the anti-colonialism and anti-slavery movements</li> <li>• his artistic background: drawing lessons early on and, from fourteen, his apprenticeship to an eminent engraver; not the 'usual' education of a Romantic poet.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 60 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In <b>Band 1</b> responses are likely to feature broad and asserted points by <b>Band 2</b> we should see more awareness of the importance of contexts and, increasingly, these will be used relevantly to support discussion in <b>Band 3</b> we are likely to see a grasp of the significance of a range of contexts (which are successfully integrated into detailed discussion) with an understanding of how these connect</p>

with the texts by **Band 4** with a sound and secure understanding candidates should be able to offer a confident analysis of the relationship between relevant contexts and key elements of the text in **Band 5** we should see skillful and sophisticated analysis and evaluation of the importance of relevant contexts.

In **Band 1** we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In **Band 2**, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By **Band 3**, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in **Bands 4 and 5** should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

**Q5 (i) Re-read 'A Triad' on page 47. Analyse Rossetti's use of imagery in this poem. [15]**

<p><b>AO1</b></p>	<p>Informed responses will demonstrate clear knowledge of this poem. We will reward creatively engaged responses for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of the sonnet form. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p> <p><b>Band 1</b> responses might offer some basic descriptions of the more obvious images and assert meanings. They are unlikely to engage creatively with Rossetti's use of imagery. By <b>Band 2</b> we should see some accurate use of appropriate terminology and some ability to comment relevantly upon the use/ effectiveness of poetic techniques with a growing awareness of the concepts governing Victorian poetry and the sonnet form. In <b>Band 3</b> expression will be fully coherent and mostly accurate with some sustained understanding of and creative engagement with a range of images and the relevant literary concepts. In <b>Bands 4 and 5</b> writing should be increasingly fluent, analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<p><b>AO2</b></p>	<p>Analysis of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward.</p> <ul style="list-style-type: none"> <li>• concept of the triad in terms of structure (may allude to Pindaric odes) and also in the imagery of the three women, with possible echo of religious ideology</li> <li>• positive and negative imagery associated with love: <i>glow, flushed, soft and smooth</i> set against the later <i>harsh, snapped, burden, gross, sluggish</i> etc.</li> <li>• colour imagery used to connote different love experiences and attitudes and values, with the use of blue in particular to suggest both the hyacinth blossom (qualified by 'tinted') and also the coldness and starvation without love: bathos might be indicated here</li> <li>• music imagery to suggest the contrasting experiences of love</li> <li>• use of economical language in the summation with irony, confirming that despite the different experiences and attitudes in the triad regarding love, all were united as they were at the beginning of the poem, but this time in not having lived life to the full.</li> </ul> <p><b>Band 1</b> responses may offer basic, disconnected, descriptive remarks and spot features of the poem but discussion is unlikely to progress beyond assertions. In <b>Band 2</b> remarks about poetic structure; some clear points about language choices and comments on implicit meaning should be emerging. <b>Band 3</b> work will be more detailed and well supported with some increasingly purposeful attempts to explore layers of meaning in chosen images. By the start of <b>Band 4</b> we should see increasingly purposeful and focused attempts at analysis which will address the relationships between form/structure and implicit meaning. <b>Band 5</b> writing will be fully engaged with chosen images; perceptive in its approach to language and form and confident in evaluating technique. Analysis of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference.</p>

- (ii) **With close reference to relevant contexts, consider how Rossetti presents a variety of attitudes towards conventional ideas of romantic love.** [45]

<p><b>AO1</b></p>	<p>We ask for an exploration which should prompt a <u>personal response</u> to the presentation of romantic love in Rossetti's poetry and we can reward a <u>relevant response</u> as far as it is written <u>accurately and coherently</u> while drawing upon <u>relevant terminology</u>. <u>Informed</u> essays will gain credit for <u>detailed knowledge</u> of the poetry and we will be able to reward <u>creativity</u> in a number of ways including:</p> <ul style="list-style-type: none"> <li>• the skill with which candidates identify the complex dimensions of romantic love in Rossetti's poems</li> <li>• the ways in which candidates shape their arguments showing awareness of the relevant concepts upon which Romantic poetry depends.</li> </ul> <p>Writing in <b>Band 1</b> is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of Romantic poetry which underpin Rossetti's work. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<p><b>AO2</b></p>	<p>Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. <u>We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward</u>.</p> <ul style="list-style-type: none"> <li>• candidates might range widely through the selection of poems in observing different aspects of romantic love including: loss of love as in <i>Heart's Chill Between or Hope in Grief</i>; gothic fantasy in <i>Love From the North</i>" a mixture of amusement, horror and distaste expressed through the symbolism of <i>Goblin Market</i>; cynicism as in <i>Forget me Not</i>; wistfulness or the stark analysis of relationships in <i>He and She</i>; haughty disdain in <i>No, Thank You, John</i>; female courage or pride and stubbornness in <i>Jessie Cameron</i> or the imperfect/unsatisfactory nature of romantic love when contrasted with the love of God in eternity which runs through so many poems.</li> <li>• in such a range, identification of the different types of poem from sonnets to ballads and memorials and the impact of the chosen form will need to be part of candidates' analyses.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Rossetti's techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with style and subtext. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question, in this case conventional ideas of romantic love. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"><li>• women's/ men's relative status in Victorian society: social and moral expectations</li><li>• values attached to different kinds of love e.g. Platonic and physical</li><li>• men and abusive lust</li><li>• religious belief</li><li>• attitudes towards death and remembrance.</li></ul> <p>Taking account of the weighting of this AO (30 of the 60 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
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**Unit 3 Poetry Section A part (i) Assessment Grid**

<b>Band</b>	<p style="text-align: center;"><b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i></p> <p style="text-align: center;"><b>5 marks</b></p>	<p style="text-align: center;"><b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;"><b>10 marks</b></p>
<b>5</b>	<p style="text-align: center;"><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• sophisticated, creative and individual response to poem/extract; ideas are thoughtful and response is fully engaged and relevant</li> <li>• confident, perceptive application of literary concepts and terminology</li> <li>• effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>• confident and apt textual support</li> <li>• confident discussion of implicit meaning</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• clearly informed, engaged and well-structured response with clear knowledge of the poem/extract;</li> <li>• sound and apt application of literary concepts and terminology</li> <li>• expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>• secure, apt textual support</li> <li>• sound, secure grasp of implicit meaning</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>3 marks</b></p> <ul style="list-style-type: none"> <li>• clearly engages with poem/extract; and response is mostly relevant</li> <li>• some sensible use of key concepts and generally accurate use and application of terminology</li> <li>• reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning</li> <li>• generally clear and accurate textual support</li> <li>• grasps some implicit meanings</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>2 marks</b></p> <ul style="list-style-type: none"> <li>• attempts to engage with poem/extract; and structure response, though may not always be relevant to the question; response may be restricted to a literal reading</li> <li>• some, though may not always be relevant, use of terminology</li> <li>• expression may feature some inaccuracies</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• makes some valid points about use of writer's use of language and poetic techniques to create meaning</li> <li>• supports points by some appropriate reference to poems/extract</li> <li>• shows some grasp of implicit meaning</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1 mark</b></p> <ul style="list-style-type: none"> <li>• superficial approach to poem/extract; that may show only partial/simple understanding</li> <li>• some grasp of basic terminology, though this may be uneven</li> <li>• errors in expression and lapses in clarity</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• identifies basic language and stylistic features</li> <li>• discussion tends to be narrative/descriptive in nature</li> <li>• offers some support in the form of quotations or references to poem/extract which may not always be relevant</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted.	

Unit 3 Section A part (ii) Assessment Grid

Band	<p style="text-align: center;"><b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i></p> <p style="text-align: center;"><b>10 marks</b></p>	<p style="text-align: center;"><b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;"><b>5 marks</b></p>	<p style="text-align: center;"><b>AO3</b> <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i></p> <p style="text-align: center;"><b>30 marks</b></p>
<b>5</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• sophisticated, creative and individual response to poems; ideas are thoughtful and response is fully engaged and relevant</li> <li>• confident, perceptive application of literary concepts and terminology effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<p style="text-align: center;"><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>• confident and apt textual support</li> <li>• confident discussion of implicit meaning</li> </ul>	<p style="text-align: center;"><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, productive discussion of significance and influence of contexts</li> <li>• confident analysis of the contexts in which texts are written and received</li> <li>• confident analysis of connections between texts and contexts</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>7 8-marks</b></p> <ul style="list-style-type: none"> <li>• clearly informed, engaged and well-structured response with clear knowledge of the poems</li> <li>• sound and apt application of literary concepts and terminology</li> <li>• expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<p style="text-align: center;"><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>• secure, apt textual support</li> <li>• sound, secure grasp of implicit meaning</li> </ul>	<p style="text-align: center;"><b>19-24marks</b></p> <ul style="list-style-type: none"> <li>• sound, secure appreciation and understanding of the significance and influence of contexts</li> <li>• sound, secure analysis of the contexts in which texts are written and received</li> <li>• sound, secure understanding of connections between texts and contexts</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• clearly engages with poems and response is mostly relevant</li> <li>• some sensible use of key concepts and generally accurate use and application of terminology</li> <li>• reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.</li> </ul>	<p style="text-align: center;"><b>3 marks</b></p> <ul style="list-style-type: none"> <li>• purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning</li> <li>• generally clear and accurate textual support</li> <li>• grasps some implicit meanings</li> </ul>	<p style="text-align: center;"><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>• clear grasp of significance and influence of contexts</li> <li>• clear grasp of the contexts in which texts are written and received</li> <li>• clear understanding of connections between texts and contexts</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• attempts to engage with poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading</li> <li>• some, though may not always be relevant, use of terminology</li> <li>• expression may feature some inaccuracies</li> </ul>	<p style="text-align: center;"><b>2 marks</b></p> <ul style="list-style-type: none"> <li>• makes some valid points about writer's use of language and poetic techniques to create meaning</li> <li>• supports points by some appropriate reference to poems</li> <li>• shows some grasp of implicit meaning</li> </ul>	<p style="text-align: center;"><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• acknowledges the importance of contexts</li> <li>• basic grasp of the contexts in which texts are written and received</li> <li>• makes some connections between texts and contexts</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• superficial approach to poems that may show only partial/simple understanding</li> <li>• some grasp of basic terminology, though this may be uneven</li> <li>• errors in expression and lapses in clarity</li> </ul>	<p style="text-align: center;"><b>1 mark</b></p> <ul style="list-style-type: none"> <li>• identifies basic language and stylistic features</li> <li>• discussion tends to be narrative/descriptive in nature</li> <li>• offers some support in the form of quotations or references to poems which may not always be relevant</li> </ul>	<p style="text-align: center;"><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>• attempts to acknowledge the importance of contexts</li> <li>• describes wider contexts in which poems are written and received</li> <li>• attempts to make superficial connections between texts and contexts</li> </ul>
<b>0</b>	<b>0 marks: Response not credit worthy or not attempted.</b>		

## Section B: Unseen Poetry

11. Compare the presentation of love in 'Valentine' by Elizabeth Bishop and one other poem, either 'Sea Holly' by Jean Sprackland, or 'The Indian Serenade' by Percy Bysshe Shelley or 'Poor but Honest' by Anon. [60]

A01	<p><b>Band 1</b> responses are likely to describe some features of love with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to love. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
A02	<p>'Valentine'</p> <p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• use of bird similes, 'bird', 'hawk', 'grackle', and how they change through the three stanzas</li> <li>• how each simile is developed in relation to the views of love presented</li> <li>• the effects of the last lines of each stanza (change of tone and emphasis on 'me') and the attitudes they help to express</li> <li>• the effects of individual words, perhaps the stressed verbs, such as 'keep', 'stirred', 'clutch', 'lock', 'faster', 'shriek and shrill', 'go hush' among others</li> <li>• effects of regular shape/pattern of each stanza and effects of rhyme</li> <li>• the careful structure of the poem, like the way in which the last stanza brings together and uses the first two</li> <li>• the effects of the quite regular iambic metre and the words that are stressed</li> <li>• the significance of the masculine gender of Love</li> <li>• the relationship between the title, 'Valentine', and the tone and attitudes of what follows.</li> </ul> <p>'Sea Holly'</p> <p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• apparent romantic expectation of the opening line</li> <li>• the contrasting language of the opening stanzas: soft sounding in the first, 'pale translucent blooms...rot'; the threatening, sharp, harsh consonants of the second, 'fierce and electric', 'thrust' and 'blaze'; reinforced by alliteration, 'blitz', 'blaze', 'blue'</li> <li>• other strong contrasts, for example of light in 'translucent' and 'blue torches', and of strength in 'fragile' and 'fierce'</li> <li>• poem tends to be shaped by contrasts, so moves from second to third stanza by contrasting weather; 'salt winds' and 'storm' followed by 'warm days'</li> <li>• the images of sweetness, more typical of romantic love in third stanza, in 'painted ladies glut on their nectar' and 'candied root...an aphrodisiac'</li> <li>• sweetness followed by threatening description of the sea holly, especially in use of harsh 'ar' sounds reinforcing meaning</li> </ul>

- the form of the poem, the final couplet ('warnings/went in') picking up on the opening, continuing the narrative
- and is the poem a sonnet? fourteen lines, three quatrains and a couplet, and the traditional subject matter
- the ambiguities of ending; and what is suggested about the nature of this love and the attitudes of the speaker

'The Indian Serenade'

Some features candidates might choose for analysis include:

- the expectations created by the title, hinting at song and exotic East
- the effect of the strong rhythm of three to four stressed syllables in the line
- the romantic (stereotypical?) language of love, egs 'dreams', 'stars...shining bright', 'wandering airs', 'nightingale'
- the first person persona's relationship with the romantic, natural context of the poem
- the effects of the pronounced, regular rhyme scheme of abcbadcd, perhaps a serenade
- candidates might consider whether the song qualities, of rhythm and rhyme, control, are more important than, meaning
- the effect of the natural images in the second stanza, the 'stream', the 'Champak' flower and the 'nightingale', to create the dark, deathly atmosphere
- the use of hyperbolic exclamations in the third stanza, 'I die' etc
- the use of body imagery in last stanza
- the ambiguity of the ending; ecstasy or death?

'Poor but Honest'

Some features candidates might choose for analysis include:

- the songlike, ballad form, in quatrains with lines two and four rhyming, with three to four stresses a line, and patterns built around contrasts of 'she' and 'he'
- the construction of a simple narrative, generalising characters as 'she' and 'he', using recognisable typical places, 'London', 'the Park', 'little old-world village', 'the House of Commons', 'the bridge', in a story based on general features
- the social satire of class exploitation, the rich exploiting the poor, in the
- contrasting language and images of the 'splendid mansion' and the 'sordid guest' for example
- the hypocrisy of the rich, in the contrasting language of the rich man in the 'House of Commons' and the woman in the 'mud and slime'
- the gender exploitation in the poem, not just exploitation of poor by rich but also women by men with the double standards applied when it is the woman who gets the 'shame' which rhymes in the poem with 'name' and 'blame'
- the effect of the only simile in the poem, the comparison of the victim to
- 'a bird', her helplessness in 'flutters' and 'broken wing'
- the use of colloquial language towards the end, in 'a'doing of' and
- 'drownded' and 'blooming', and its effect of perhaps drawing the victim and the poem closer to the ballad's likely audience
- effect of corpse getting up and singing: comic retaliation? the singing
- reminding us the whole story has been songlike, but certainly putting the emphasis on the social message rather than the tragedy.

	<p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of the poems without further discussion. <b>Band 2</b> responses will show some grasp of techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how the poets have used form and language choices. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which the poets have created effects and meanings.</p>
AO4	<p>Candidates are likely to consider some of the following connections:</p> <p>In relation to <b><i>Valentine</i></b> and <b><i>Sea Holly</i></b></p> <ul style="list-style-type: none"> <li>• both poems suggest the ferocity and force of love, in language such as 'fierce and electric' in <b><i>Sea Holly</i></b> and 'his claws can lock' in <b><i>Valentine</i></b>, language which is developed throughout the poems</li> <li>• both poems suggest the dangers and threats which lie in love, in 'star of bracts sharp enough to draw blood' in <b><i>Sea Holly</i></b> and 'the grackle Love will start To shriek and shrill' in <b><i>Valentine</i></b></li> <li>• both poems could be read as warnings to be wary, in 'spiked with all warnings' (<b><i>Sea Holly</i></b>) and 'his hold he'll not resign' (<b><i>Valentine</i></b>), and maybe even avoid as in <b><i>Valentine</i></b> 'Go.....seek some bush'</li> <li>• love is presented as seductive in both poems, in <b><i>Sea Holly</i></b> in soft language with sweet associations, e.g. 'glut on their nectar' and 'candied root', in <b><i>Valentine</i></b> in equally soft and reassuring language, e.g. 'feathered', 'warm', 'safe from harm'</li> <li>• use of natural imagery in the poems, and the ways the poems are shaped around them, the birds in <b><i>Valentine</i></b>, and the flower, sea holly, in <b><i>Sea Holly</i></b> both use recognisable forms, the sonnet in <b><i>Sea Holly</i></b>, more individual but more regular form in <b><i>Valentine</i></b></li> <li>• rhyme is prominent in <b><i>Valentine</i></b>, emphasising meanings and attitudes; its place seems taken by alliteration, and assonance, in <b><i>Sea Holly</i></b> where it ties the lines together as in 'Spring tides and salt winds blitz them', doing similar job rhyme does with the short lines of <b><i>Valentine</i></b></li> <li>• endings suggest more personal, perhaps more open attitude to love in <b><i>Sea Holly</i></b>, in 'he opened the door...and I went in' compared to the sending away of love in short, blunt lines of <b><i>Sea Holly</i></b> 'Go hush; Feathers and claws take off Or seek some bush'</li> </ul> <p>In relation to <b><i>Valentine</i></b> and <b><i>The Indian Serenade</i></b></p> <ul style="list-style-type: none"> <li>• the effects of love are threatening, dangerous in both poems; physical pain felt in 'round the red heart's perch his claws can lock' and 'I die! I faint! I fail!'</li> <li>• both poems use natural imagery; romantic, unoriginal in <b><i>The Indian Serenade</i></b>, and anti-romantic in <b><i>Valentine</i></b></li> <li>• the use of birds in the poems; the 'nightingale' in <b><i>The Indian Serenade</i></b> and the 'hawk' and 'grackle' in <b><i>Valentine</i></b>, and the very different atmospheres created by the language linked to them, more conventional/ archaic in <b><i>The Indian Serenade</i></b>, more original, unpredictable in <b><i>Valentine</i></b></li> <li>• the contrast of the more impersonal presentation of love, built around images of the birds in <b><i>Valentine</i></b> compared to the use of the first person persona and more intimate narrative of declared feelings, suggesting a relationship in <b><i>The Indian Serenade</i></b></li> </ul>

- both poems are songlike, very formal poems, but ***The Indian Serenade*** is smooth and lyrical compared to ***Valentine***'s often blunt tone and use of short stressed lines
- rhyme is very important to both poems, in different ways; expected in ***The Indian Serenade***, reinforcing the mood and the music e.g. 'stream/dream' and 'faint/complaint' whereas in ***Valentine***, it is more linked to making meaning e.g. 'start/heart' and 'Love/off',
- the effects of the endings, where in ***Valentine*** it continues the anti-romantic tone, standing up to love in imperative language 'Go hush', whereas in ***The Indian Serenade*** the persona gives in to the force of love, 'My heart....will break at last'.

**In relation to *Valentine* and *Poor but Honest***

- the effects of love are threatening, dangerous in both poems, catastrophic in ***Poor but Honest***
- the portrayal of love not very romantic in the poems, the language of A harsh and noisy in 'the grackle Love will start To shriek and shrill' while in ***Poor but Honest***, though smoother, physically unpleasant, in 'mud and slime'
- effects of bird imagery, (especially as simile of bird only example of such techniques in ***Poor but Honest***); the imagery in A showing the strength and threat of 'selfish love' itself, whereas in ***Poor but Honest*** the vulnerable language of 'fluttering' and 'broken wing' shows the result of selfish passion
- more impersonal representation of love in A through images; little imagery in D which relies on simple narrative of common events
- both songlike, more obviously in D with its regular rhythm and line lengths, whereas A uses irregular line lengths and more short stressed lines to express the struggle with love
- rhyme in D tends to add to the music, pushes along the narrative, as in 'live/forgive', 'wing/ring' whereas in A it plays a larger part in creating atmosphere and meaning as in 'Love/off' and 'hawk/lock'
- the ways the poems end are very different; in A love addressed directly and driven off, 'Go..seek' while in D the story of passion concludes, in the same ballad rhythm, with a general political message suggesting the exploitation of the poor will never change

At lower bands connections are likely to be asserted or described. At **Band 3** candidates will use relevant connections clearly supported by the texts. At **Bands 4 and 5** candidates will support connections by detailed critical reference to the ways in which the poets write about love.

Unit 3 Poetry Section B Assessment Grid

Band	<p style="text-align: center;"><b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i></p> <p style="text-align: center;"><b>15 marks</b></p>	<p style="text-align: center;"><b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;"><b>15 marks</b></p>	<p style="text-align: center;"><b>AO4</b> <i>Explore connections across literary texts</i></p> <p style="text-align: center;"><b>30 marks</b></p>
<b>5</b>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• sophisticated and individual response to unseen poems; ideas are thoughtful and response is fully engaged and relevant</li> <li>• confident, perceptive application of literary concepts and terminology</li> <li>• effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, sophisticated analysis and evaluation of writers' use of language and poetic techniques to create meaning</li> <li>• confident and apt textual support</li> <li>• confident discussion of implicit meaning</li> </ul>	<p style="text-align: center;"><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>• productive and illuminating connections/comparisons between poems</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• clearly informed, engaged and well-structured response with clear understanding of the unseen poems</li> <li>• sound and apt application of literary terminology and concepts</li> <li>• expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• sound, secure analysis and evaluation of writers' use of language and poetic techniques to create meaning</li> <li>• secure, apt textual support</li> <li>• sound, secure grasp of implicit meanings</li> </ul>	<p style="text-align: center;"><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>• sound, secure and purposeful connections/comparisons between poems</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• clearly engages with unseen poems and response is mostly relevant</li> <li>• some sensible use of key concepts and generally accurate use and application of terminology</li> <li>• reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• purposeful, detailed and mostly relevant analysis of writers' use of language and poetic techniques to create meaning</li> <li>• generally clear and accurate textual support</li> <li>• grasps some implicit meanings</li> </ul>	<p style="text-align: center;"><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>• makes generally clear and appropriate connections/ comparisons between poems</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• attempts to engage with unseen poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading</li> <li>• some, though may not always be relevant, use of terminology</li> <li>• expression may feature some inaccuracies</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• makes some valid points about writers' use of language and poetic techniques to create meaning</li> <li>• supports points by some appropriate reference to unseen text</li> <li>• shows some grasp of implicit meaning</li> </ul>	<p style="text-align: center;"><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• makes some superficial, usually valid connections/ comparisons between poems</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• superficial approach to unseen poems that may show partial/simple understanding</li> <li>• some grasp of basic terminology, though this may be uneven</li> <li>• errors in expression and lapses in clarity</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• identifies basic language and stylistic features</li> <li>• discussion tends to be narrative/descriptive in nature</li> <li>• offers some support in the form of quotations from and references to unseen text which may not always be relevant</li> </ul>	<p style="text-align: center;"><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>• identifies superficial connections/comparisons between poems</li> </ul>
<b>0</b>	0 marks: Response not credit worthy or not attempted.		

## Unit 4 Shakespeare

### Mark Scheme

#### General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document "*Instructions for Examiners*" sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**. Particular attention should be paid to the following instructions regarding marking:

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
  - **'Notes' on the material which may be offered in candidates' responses**
  - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which mark band **best fits** the performance of the candidate **for each Assessment Objective** in response to the question set. Give a mark for each relevant Assessment Objective.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:
  - E expression
  - I irrelevance
  - e.g. ? lack of an example
  - X wrong
  - (✓) possible
  - ? doubtful
  - R repetition

## Unit 4 Shakespeare

### Note

English Literature essays involve personal responses and arguments/discussions may be conducted in a wide variety of relevant and effective ways. Choices of material for discussion (even within a passage chosen for critical analysis) will vary from candidate to candidate and examiners must rely upon their professional judgement and subject expertise in deciding whether or not candidates' choices and approaches are effective and valid when they fall outside the boundaries of the examples noted below. Examiners are reminded that it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach.

In Section A we will reward well-informed and well-organised responses which are creatively engaged and which make use of appropriate terminology (AO1). Candidates will also need to demonstrate their analytical skills as they explore Shakespeare's use of language, imagery and literary devices (AO2).

In the rubric for Section B tasks, (and in addition to AOs 1 and 2) candidates are reminded to take account of relevant contexts, AO3 (this is the most heavily weighted single objective) and critical readings (AO5), which is weighted identically to AOs 1 and 2. We should expect to see significant reference to contextual materials but examiners must bear in mind that candidates should be writing a literary essay which is fully and relevantly supported by references to contexts. Context-led essays with scant attention to the texts will not be able to score highly because contextual references are useful here only insofar as they illuminate the critical reading and appreciation of texts. Similarly, the use of critical views will need to be fully integrated into the candidate's discussion of the texts in light of the chosen task; displays of critical reading which are divorced from the texts and task cannot be rewarded highly.

The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then dictate a numerical mark.

## Section A: Shakespeare extract

## Section A Mark Allocation

	<b>AO1</b>	<b>AO2</b>
<b>45</b>	<b>15</b>	<b>30</b>

**Q1** With close reference to the language and imagery in this passage, analyse Shakespeare’s presentation of the character of Edgar. [45]

<b>AO1</b>	<p><u>Informed responses</u> will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p><u>Informed responses might show knowledge and understanding</u> through observations such as:</p> <ul style="list-style-type: none"> <li>• Edgar is Edmund’s half-brother and a victim of his treachery</li> <li>• this passage demonstrates a development in Edgar’s character which has moved from credulous brother through wretched outcast and loyal compassionate son to the present chivalrous warrior..</li> </ul> <p><b>Band 1</b> responses might attempt a paraphrase and not move beyond a literal reading of the passage. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b>, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<b>AO2</b>	<p>In their analysis of the ways Shakespeare shapes meanings in in presenting the character of Edgar through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• Edgar’s tone – terse; formal; unflinching</li> <li>• Imagery of disease and disgust (“canker-bit”, toad-apotted”) suggesting Edgar’s contrasting purity and morality</li> <li>• Fairness / honesty in recognising Edmund’s strengths/achievements</li> <li>• Modest but undaunted bravery</li> <li>• Rhetorical devices – tripling/repetition confirms Edgar’s resolute mood and moral conviction</li> </ul> <p><b>Band 1</b> responses are likely to be brief and might make a small number of general observations about the passage. In <b>Band 2</b>, we should see more specific and relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In <b>Bands 4 and 5</b>, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

**Q2 With close reference to the language and imagery in this passage, examine how Shakespeare presents Cleopatra's character. [45]**

<p><b>AO1</b></p>	<p><u>Informed responses</u> will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p><u>Knowledge and understanding</u> might be shown through observations such as:</p> <ul style="list-style-type: none"> <li>• the personal and political circumstances relevant to Cleopatra's attitudes towards Antony.</li> </ul> <p><b>Band 1</b> responses might attempt a paraphrase and not move beyond a literal reading of the passage. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b>, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<p><b>AO2</b></p>	<p>In their analysis of the ways Shakespeare shapes meanings in presenting the character of Cleopatra through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• Cleopatra's robust playfulness / mockery designed to goad and discomfort Antony</li> <li>• Cleopatra's failure to separate personal and political issues in her treatment of Antony</li> <li>• contrast between the eminence and dignity of Cleopatra's position and the petty spite / jealousy expressed / lovers' wrangling</li> <li>• her charm and desirability measured by the strength of Antony's rhetoric which gives both of them superhuman status</li> <li>• the tone of command in the last line which reminds us of her status.</li> </ul> <p><b>Band 1</b> responses are likely to be brief and might make a small number of general observations about the passage. In <b>Band 2</b>, we should see more specific and relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In <b>Bands 4 and 5</b>, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

**Q3**      **With close reference to the language and imagery in this passage, analyse how Shakespeare presents Laertes' attitudes towards Ophelia and Prince Hamlet.** **[45]**

<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p><u>Knowledge and understanding</u> might be shown through observations such as:</p> <ul style="list-style-type: none"> <li>• the relationship between Laertes and Ophelia</li> <li>• the history of Hamlet and Ophelia's relationship.</li> </ul> <p><b>Band 1</b> responses might attempt a paraphrase and not move beyond a literal reading of the passage. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b>, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<b>AO2</b>	<p>In their analysis of the ways Shakespeare shapes meanings in presenting Laertes' attitudes towards Hamlet and Ophelia through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• the urgency and insistence of Laertes's tone "...do not sleep but let me hear from you" implying care and concern</li> <li>• Laertes's use of "trifling", "fashion" and "perfume" to suggest a lack of weight and seriousness in Hamlet's affections and therefore Ophelia's vulnerability / exposure to danger</li> <li>• Laertes' attempts to show through rhetoric and elaborate imagery a mature political understanding which patronises Ophelia while attempting to show a tolerant, balanced attitude towards Hamlet's circumstances without personal condemnation.</li> </ul> <p><b>Band 1</b> responses are likely to be brief and might make a small number of general observations about the passage. In <b>Band 2</b>, we should see more specific and relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In <b>Bands 4 and 5</b>, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

**Q4**      **With close reference to the language and imagery in this passage, examine the presentation of Falstaff.**      **[45]**

<p><b>AO1</b></p>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p><u>Knowledge and understanding</u> might be shown through observations such as:</p> <ul style="list-style-type: none"> <li>• the circumstances of the robbery at Gadshill</li> <li>• the relationship between Falstaff and other characters (eg the Prince and Poins)</li> </ul> <p><b>Band 1</b> responses might attempt a paraphrase and not move beyond a literal reading of the passage. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b>, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<p><b>AO2</b></p>	<p>In their analysis of the ways Shakespeare shapes meanings in presenting the character of Falstaff through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• the choice of prose for Falstaff's rant, suggesting the baseness of his character and interests</li> <li>• slapstick comedy based upon Falstaff's gross physique and further comedy implicit in his self-knowledge but failure to take responsibility for his own failures and shortcomings</li> <li>• elaborate imagery and fantastic references to magic emphasizing self-pitying refusal to acknowledge his own immorality and foolishness</li> <li>• confusion of values (honour amongst thieves)</li> <li>• momentary deflation of character through Hal's direct and abusive intervention</li> <li>• irrepressible wit and insolence in Falstaff's response to Hal's command.</li> </ul> <p><b>Band 1</b> responses are likely to be brief and might make a small number of general observations about the passage. In <b>Band 2</b>, we should see more specific and relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In <b>Bands 4 and 5</b>, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

**Q5** With close reference to the language and imagery of this extract, analyse the ways Shakespeare presents Prospero's attitudes towards his prisoners. [45]

<p><b>AO1</b></p>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p><u>Knowledge and understanding</u> might be shown through observations such as:</p> <ul style="list-style-type: none"> <li>• Prospero's magical powers and motive for imprisoning the royal party.</li> </ul> <p><b>Band 1</b> responses might attempt a paraphrase and not move beyond a literal reading of the passage. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b>, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<p><b>AO2</b></p>	<p>In their analysis of the ways in which Shakespeare shapes meanings in presenting Prospero's attitudes towards his prisoners through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• The dramatic impact of monologue</li> <li>• Prospero is severe and firm but compassionate from the beginning – he has an eye on his victims' welfare ("best comforter")</li> <li>• Justly and clearly makes distinctions between individuals but forgives even the most heinous in Christ-like fashion</li> <li>• Imagery from start to finish underlines the ignorant helplessness of the prisoners and implies the superior / god-like understanding, control and overview of Prospero.</li> </ul> <p><b>Band 1</b> responses are likely to be brief and might make a small number of general observations about the passage. In <b>Band 2</b>, we should see more specific and relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In <b>Bands 4 and 5</b>, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

## Unit 4 Shakespeare Section A Assessment Grid

Band	<p style="text-align: center;"><b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i></p> <p style="text-align: center;"><b>15 marks</b></p>	<p style="text-align: center;"><b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;"><b>30 marks</b></p>
<b>5</b>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• sophisticated, creative and individual response to extract; ideas are thoughtful and response is fully engaged and relevant</li> <li>• confident, perceptive application of literary concepts and terminology</li> <li>• effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<p style="text-align: center;"><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, sophisticated analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>• confident and apt textual support</li> <li>• confident discussion of implicit meaning</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• clearly informed, engaged and well-structured response with sound knowledge of the extract</li> <li>• sound and apt application of literary concepts and terminology</li> <li>• expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<p style="text-align: center;"><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>• sound, accurate analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>• secure, apt textual support</li> <li>• sound, secure grasp of implicit meaning</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• clearly engages with extract and response is mostly relevant</li> <li>• some sensible use of key concepts and generally accurate use and application of terminology</li> <li>• reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses</li> </ul>	<p style="text-align: center;"><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>• purposeful, detailed and mostly relevant analysis of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>• generally clear and accurate textual support</li> <li>• grasps some implicit meanings</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• attempts to engage with extract and structure response, though may not always be relevant to the question; response may be restricted to a literal reading</li> <li>• some, though may not always be relevant, use of concepts and terminology</li> <li>• expression may feature some inaccuracies</li> </ul>	<p style="text-align: center;"><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• makes some valid points about Shakespeare's use of language and dramatic techniques to create meaning</li> <li>• supports points by some appropriate reference to extract</li> <li>• shows some attempt to grasp implicit meaning</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• superficial approach to extract that may show only partial/simple understanding</li> <li>• grasp of basic terminology, though this may be uneven</li> <li>• errors in expression and lapses in clarity</li> </ul>	<p style="text-align: center;"><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>• identifies basic language and dramatic features</li> <li>• discussion tends to be narrative/descriptive in nature</li> <li>• offers some support in the form of quotations and references which may not always be relevant</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted.	

## Section B Shakespeare essay

## Section B Mark Allocation

	A01	A02	A03	A05
75	15	15	30	15

**Q6** “A sustained analysis of both the constructive and destructive effects of deceit upon those in power.” Examine this comment on *King Lear*. Your response must include close reference to relevant contexts.

[75]

<b>A01</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>King Lear</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and <u>conventions</u> of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>A02</b>	<p>In their analysis of the ways Shakespeare presents the constructive and destructive effects of deceit in <i>King Lear</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• Goneril and Regan’s deceit of their father / Cordelia’s refusal – the balance of gain and loss in terms of material advantage and morality</li> <li>• Kent’s refusal to deceive Lear and then his decision to take up a deceptive disguise</li> <li>• Edmund’s deceit of his father and brother / constructive in a Machiavellian sense – but destructive of order and morality</li> <li>• Lear’s self-deceit – apparently destroys him but eventually brings about moral reform</li> <li>• the Fool’s humouring of Lear in the hovel – could be seen as a constructive in bringing-on Lear’s crisis</li> <li>• Edgar’s deceit of his father – saves his life / brings comfort</li> <li>• Goneril and Regan deceive and destroy each other over Edmund</li> <li>• Edmund deceives both</li> <li>• Lear deceives himself at the end of the play – he believes Cordelia lives as he dies.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, namely that of power and its association with deceit. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare has written about, and in which different audiences understand and appreciate the presentation of the constructive and destructive effects of deceit. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• kingship and inheritance</li> <li>• service</li> <li>• family relationships</li> <li>• illegitimacy</li> <li>• marriage / dowry</li> <li>• madness</li> <li>• warfare</li> <li>• chivalry</li> <li>• pagan religion.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• By debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i></li> <li>• By engaging with critical material including specific references to and quotations from other readers.</li> <li>• A combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to the presentation of the constructive and destructive effects of deceit and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to the constructive and destructive effects of deceit in the play.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

- Q7** “In his presentation of women in *King Lear*, Shakespeare inspires equal measures of shock, outrage and compassion in the audience.”  
Examine this comment on the presentation of Lear’s daughters. Your response must include close reference to relevant contexts. [75]

<p><b>AO1</b></p>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>King Lear</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b>, we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<p><b>AO2</b></p>	<p>In their analysis of the ways Shakespeare presents Lear’s daughters in <i>King Lear</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• trivialising of women in Gloucester’s account of Edmund’s illegitimate conception – (might be used in general points when dealing with shock outrage or compassion at the wider presentation of women)</li> <li>• obedience issues – daughters and fathers</li> <li>• dowry and marriage conventions</li> <li>• women’s/daughters’ power – opening lines of the play indicate that men are the real rulers – “ I thought the King had more affected the Duke of Albany than Cornwall.” Scenes in Gloucester’s castle show the influence of women upon the behaviour of men</li> <li>• women’s deceit (Goneril and Regan)</li> <li>• women’s political naivety (Cordelia)</li> <li>• sisters’ corruption /cruelty and treachery to Lear and to Albany</li> <li>• women’s role as nurses / supports to men (Cordelia for Lear)</li> <li>• the world at the end of the play is one without the influence of women/daughters – candidates might argue that this suggests an improved or a depleted circumstance.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, namely the position of women in the play as perceived by the audience. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare has written about, and in which different audiences understand and appreciate Lear's daughters / the roles and status of women.. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• family relationships – particularly fathers and daughters/ sibling rivalry</li> <li>• marriage conventions – particularly in royal / aristocratic circles</li> <li>• female rulers and male consorts</li> <li>• notions of femininity – women as nurturers</li> <li>• misogynistic ideas of women's loose morality / treacherous / cruel</li> <li>• objectification of women – Gloucester's mistress / Lear's mad rant (when supporting more general points about the presentation of women).</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we would hope to see a <u>range of</u> relevant contexts as well as some <u>depth of</u> knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• By debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i></li> <li>• By engaging with critical material including specific references to and quotations from other readers.</li> <li>• A combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to the presentation of Lear's daughters / the roles and status of women and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to the presentation of the roles and status of women in the play.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

**Q8** “The play explores the tension between the politics of power and the power of love.” Examine this view of *Antony and Cleopatra*. Your response must include close reference to relevant contexts. [75]

<p><b>AO1</b></p>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Antony and Cleopatra</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<p><b>AO2</b></p>	<p>In their analysis of the ways Shakespeare presents the tension between the politics of power and the power of love in <i>Antony and Cleopatra</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• the extravagance, passion and grandeur of the relationship between Antony and Cleopatra</li> <li>• Cleopatra’s past relationships with Pompey and Caesar emphasise the confusion of love and politics</li> <li>• Cleopatra’s political / military betrayal of Antony combined with the disastrous consequences of her deceit</li> <li>• love might be seen in a wider sense – eg Enobarbus’s relationship with Antony</li> <li>• also in a wider sense of love the “brotherhood” of the triumvirate might be examined</li> <li>• Octavia as a political pawn in a “love relationship” / Caesar’s “love” for his sister might be seen as political opportunism</li> <li>• a study of Cleopatra in the closing stages of the play – questions about the depth/sincerity of her love and her own kind of political triumph over Caesar.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, power in association with both politics and love. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare has written about, and in which different audiences understand and appreciate, the tension between the politics of power and the power of love. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• status of political leaders / kings and queens</li> <li>• duties and responsibilities of masters and servants</li> <li>• codes of honour</li> <li>• roles and status of women</li> <li>• marriage</li> <li>• conventions of military engagement</li> <li>• pagan mythology.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• By debating alternative ideas and multiple readings of the material they have chosen from <i>Antony and Cleopatra</i></li> <li>• By engaging with critical material including specific references to and quotations from other readers.</li> <li>• A combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects <i>Antony and Cleopatra</i> which are relevant to the presentation of the tension between the politics of power and the power of love and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to the presentation of the tension between the politics of power and the power of love.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

- Q9** “It is in his presentation of the theme of duty that Shakespeare marks the greatest contrast between the different worlds of Rome and Egypt.” In the light of this remark, consider Shakespeare’s presentation of duty in *Antony and Cleopatra*. Your response must include close reference to relevant contexts. [75]

<p><b>AO1</b></p>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Antony and Cleopatra</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<p><b>AO2</b></p>	<p>In their analysis of the ways Shakespeare presents the theme of duty as the greatest marker of the contrast between the worlds of Rome and Egypt through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• Antony’s duties to himself, his wives (Fulvia then Octavia) and to the government of the empire</li> <li>• Cleopatra’s duties to Antony as her ally as well as her lover</li> <li>• the duties of servants to master/mistresses in both the Roman and Egyptian contexts – especially Enobarbus’s failure of duty towards Antony</li> <li>• Pompey and Menacretes – Pompey’s honourable duty to his enemies</li> <li>• leaders’ duties to their followers</li> <li>• duties of victors and the defeated.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, the different worlds of Rome and Egypt and their perception of duty. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare has written about, and in which different audiences understand and appreciate, how the theme of duty marks the greatest contrast between the different worlds of Rome and Egypt. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• status of political leaders / kings and queens</li> <li>• duties and responsibilities of masters and servants</li> <li>• codes of honour</li> <li>• roles and status of women</li> <li>• marriage</li> <li>• conventions of military engagement</li> <li>• pagan mythology.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• By debating alternative ideas and multiple readings of the material they have chosen from <i>Antony and Cleopatra</i></li> <li>• By engaging with critical material including specific references to and quotations from other readers.</li> <li>• A combination of both of the above.</li> </ul> <p>As candidates address the views expressed in the question, we will reward sensible and supported alternative readings of aspects of <i>Antony and Cleopatra</i> which are relevant to the presentation of the theme of duty and how it marks the greatest contrast between the different worlds of Rome and Egypt and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to the presentation of the theme of duty.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b>, we should see evidence of candidates’ awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

**Q10** “It is the destruction of family bonds which resonates throughout the play and becomes the key driving force of the tragedy”. Examine this view of *Hamlet*. Your response must include close reference to relevant contexts. **[75]**

<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Hamlet</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b>, we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways Shakespeare shapes meanings in presenting the significance of the destruction of family bonds through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• tension between Hamlet, Claudius and Gertrude</li> <li>• reported conflict between Fortinbras and Old Norway</li> <li>• Hamlet’s grief and new responsibilities after his father’s death</li> <li>• the dramatic significance of the separation of Polonius’ family</li> <li>• Polonius’s death and Ophelia’s madness</li> <li>• dramatic significance of Laertes’s grief and threat to the crown</li> <li>• Hamlet’s attitudes to Gertrude in her chamber</li> <li>• destruction of the royal family in the closing scenes.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, family bonds and tragedy. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare has written about, and in which different audiences understand and appreciate the significance of the destruction of family bonds. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• family relationships / fathers and sons/daughters/mothers and sons</li> <li>• marriage (Book of Leviticus)</li> <li>• status and role of women</li> <li>• Machiavellian politics</li> <li>• religious belief and the supernatural</li> <li>• ideas of sin, death and the afterlife</li> <li>• rank/hierarchy.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• By debating alternative ideas and multiple readings of the material they have chosen from <i>Hamlet</i>.</li> <li>• By engaging with critical material including specific references to and quotations from other readers.</li> <li>• A combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Hamlet</i> which are relevant to the presentation of the significance of the destruction of family bonds and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to the significance of the destruction of family bonds.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b>, we should see evidence of candidates’ awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

**Q11** “Shakespeare presents Hamlet as having all the qualities of a traditional revenger except for the burden of his own conscience.”  
**Examine this view of the play. Your response must include close reference to relevant contexts.** **[75]**

<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Hamlet</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b>, we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways Shakespeare shapes meanings in <i>Hamlet</i> in presenting the Prince as having all the qualities of a traditional revenger except for the burden of his own conscience, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• Hamlet’s state of mind at the opening of the play</li> <li>• the Ghost and his prompting Hamlet to revenge</li> <li>• Hamlet’s overt expressions of discontent and conflict with authority</li> <li>• the dramatic significance of Hamlet’s decision to put on an antic disposition</li> <li>• the duties/responsibilities of revenge as a means of shaping Hamlet’s self-analysis in the soliloquys</li> <li>• dramatic impact of the Mousetrap</li> <li>• conscience / religious scruple which prevents assassination of Claudius in the chapel</li> <li>• ruthless treatment of Ros and Guil</li> </ul> <ul style="list-style-type: none"> <li>• killing of Polonius</li> <li>• contrasts between Hamlet and Laertes</li> <li>• King’s and Laertes’s criminal/dishonourable approach to revenge</li> <li>• the bloody conclusion to the drama.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question, of the revenge play tradition. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare has written about, and in which different audiences understand and appreciate the presentation of the theme of revenge in <i>Hamlet</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"><li>• literary contexts might include references to tradition of revenge tragedy from Seneca to contemporaries of Shakespeare</li><li>• religious issues</li><li>• natural justice vs law (religious and secular)</li><li>• codes of honour</li><li>• family duties</li><li>• references to writers/thinkers such as Machiavelli and Bacon</li><li>• natural order / hierarchy (eg Laertes threatening the King.</li><li>• contrasts with examples of more traditional hot-headed revengers such as Laertes.</li></ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
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<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• By debating alternative ideas and multiple readings of the material they have chosen from <i>Hamlet</i></li> <li>• By engaging with critical material including specific references to and quotations from other readers.</li> <li>• A combination of both of the above.</li> </ul> <p>As candidates address the views expressed in the question, we will reward sensible and supported alternative readings of aspects of <i>Hamlet</i> which are relevant to the presentation of the Prince as having all the qualities of a traditional revenger except for the burden of his own conscience and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the presentation of theme of revenge in <i>Hamlet</i>. <b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b>, we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>
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**Q12**      “The play is a complex entertainment: so much of it moves us to laughter but we are never allowed to ignore Shakespeare’s serious analysis of power.” Examine this view of *Henry IV Part I*. Your response must include close reference to relevant contexts.  
[75]

<p><b>AO1</b></p>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Henry IV Part I</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b>, we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
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<b>AO2</b>	<p>In their analysis of the ways Shakespeare moves us to laughter but never allows us to ignore the serious analysis of power in <i>Henry IV Part I</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"><li>• the Prince's apparent debauchery and "madcap" lifestyle – apparently comic but steely seriousness and consciousness of power and responsibility in the "I know you all.." speech</li><li>• satirical comedy in Hotspur's account of his denial of prisoners to the King only barely conceals serious signs of disobedience and rebellion</li><li>• banter between Hal and Falstaff about the unstable political situation</li><li>• play-acting and rehearsal of Hal's being called to account by his father – hilarious tavern scene concludes with: Fal:" ....banish plump Jack and banish all the world!" Prince: "I do, I will" foreshadows the end of Hal's relationship with his "corrupter"</li><li>• raillery and banter between Hotspur and Glendower is based upon serious issues of military alliance</li><li>• punning and verbal dueling often conceal real danger, ugliness or threat – Falstaff's conduct on the battlefield and his thoughts on honour followed by his desecration of Hotspur's corpse after his death in chivalrous combat with Hal.</li></ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare's techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>
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<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question of both power and the dramatic tradition of comedy within tragedy. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare moves us to laughter but never allows to ignore his serious analysis of power and the ways in which different audiences understand and appreciate his techniques. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• theories of kingship</li> <li>• duty and service</li> <li>• social hierarchy</li> <li>• youth and age</li> <li>• religious imperatives</li> <li>• codes of chivalry / etiquette.</li> <li>• Traditions of the grotesque in comic drama</li> <li>• Notions of royalty and common life.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• By debating alternative ideas and multiple readings of the material they have chosen from <i>Henry IV Part I</i></li> <li>• By engaging with critical material including specific references to and quotations from other readers.</li> <li>• A combination of both of the above.</li> </ul> <p>As candidates address the view expressed in the question, we will reward sensible and supported alternative readings of aspects of <i>Henry IV Part I</i> which are relevant to Shakespeare's techniques in moving us to laughter but never allowing us to ignore his serious analysis of power. We will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Shakespeare's dramatic techniques.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b>, we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

**Q13** “In *Henry IV Part I*, Shakespeare shows us that there is more to loyalty than blind obedience to monarchs.” Examine this view of *Henry IV Part I*. Your response must include close reference to relevant contexts. [75]

<p><b>AO1</b></p>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Henry IV Part I</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<p><b>AO2</b></p>	<p>In their analysis of the ways Shakespeare demonstrates that there is more to loyalty than blind obedience to monarchs in <i>Henry IV Part I</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• loyalty / lack of loyalty to the King from his powerful subjects</li> <li>• Hal’s loyalty to his father / his own position as a royal</li> <li>• loyalty of Hal’s companions – especially Falstaff</li> <li>• Comic tricking of Falstaff</li> <li>• Glendower’s loyalty to the English rebels</li> <li>• Falstaff’s betrayal of Hal and the King in abusing his recruiting powers</li> <li>• questions over Northumberland’s loyalty to the rebel cause</li> <li>• Hal’s loyalty on the battlefield to his undeserving friend, Falstaff</li> <li>• the king’s attitudes towards Prince Hal – loyalty reaffirmed in Hal’s service of his father against the rebels</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question of obedience to monarchs. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare demonstrates that there is more to loyalty than blind obedience to monarchs and in which different audiences understand and appreciate the theme of loyalty . Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• theories of kingship</li> <li>• duty and service</li> <li>• social hierarchy</li> <li>• youth and age</li> <li>• religious imperatives</li> <li>• codes of chivalry / etiquette.</li> <li>• Ideas of love and friendship</li> <li>• notions of royalty and common life.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• By debating alternative ideas and multiple readings of the material they have chosen from <i>Henry IV Part I</i></li> <li>• By engaging with critical material including specific references to and quotations from other readers.</li> <li>• A combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Henry IV Part I</i> which are relevant to the ways Shakespeare demonstrates that there is more to loyalty than blind obedience to monarchs and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to the presentation of the theme of loyalty.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

**Q14** “Shakespeare clearly leaves us with the uncomfortable sense that authority is always insecure.” Examine this view of *The Tempest*. Your response must include close reference to relevant contexts. [75]

<p><b>AO1</b></p>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>The Tempest</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<p><b>AO2</b></p>	<p>In their analysis of the ways Shakespeare leaves us with the uncomfortable sense that authority is always insecure through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• lack of decisive punishment for wrong-doers – especially Antonio and Sebastian and the other murderous conspirators, Trinculo and Stephano, leaving opportunities for treason and mutiny to repeat themselves</li> <li>• how will Prospero fare back in Milan without his powers and with possibly unrepentant enemies (Sebastian and Antonio)?</li> <li>• mistakes of the past being repeated – Prospero will return to power but will be focused upon his impending death rather than politics as he was once focused upon his books rather than government</li> <li>• while Caliban neatly accepts the need to reform, questions about colonialism / the “noble savage” and the government of different cultures have not been resolved.</li> <li>• ideas of loyal service rather than self-interest in the royal party and in Ariel’s service of Prospero remain unresolved</li> <li>• implications of Prospero’s manipulation of Miranda’s marriage</li> <li>• ideas implicit in Prospero’s epilogue that despite appearances of power rulers depend upon approval.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question of authority and the issue of its being insecure. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare clearly leaves us with the uncomfortable sense that authority is always insecure and in which different audiences understand and appreciate authority and insecurity. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• duties and responsibilities of the ruler / political theory</li> <li>• legitimate/illegitimate types of power eg supernatural and/or stolen</li> <li>• religious belief – shaping ideas about Prospero / punishment and forgiveness</li> <li>• parents and children</li> <li>• servants and masters</li> <li>• ideas of the noble savage</li> <li>• age of adventure and colonisation</li> <li>• marriage and the status of women.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• By debating alternative ideas and multiple readings of the material they have chosen from <i>The Tempest</i></li> <li>• By engaging with critical material including specific references to and quotations from other readers.</li> <li>• A combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>The Tempest</i> which are relevant to the ways in which Shakespeare clearly leaves us with the uncomfortable sense that authority is always insecure and we will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading</b> to develop a personal approach to Shakespeare’s techniques.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

**Q15** “At all levels of the play, Shakespeare demands that we consider the principles and morality of service.” Discuss this comment on *The Tempest*. Your response must include close reference to relevant contexts. **[75]**

<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>The Tempest</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways Shakespeare demands that we consider the principles and morality of service through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• the opening scene which raises questions about the nature of service and social hierarchy</li> <li>• Ariel’s / Caliban’s service of Prospero</li> <li>• loyalty of Gonzalo (to Prospero in the account of Prospero’s exile) and to Alonso</li> <li>• Sebastian and Antonio’s planned betrayal of Alonso</li> <li>• Ferdinand’s service of Miranda</li> <li>• Caliban’s service of Trinculo and Stephano</li> <li>• Prospero’s care of / service to Miranda and vice-versa</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question of service. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare demands that we consider the principles and morality of service and in which different audiences understand and appreciate the presentation of the theme of service. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• duties and responsibilities of the ruler / political theory</li> <li>• legitimate/illegitimate types of service eg duty and slavery</li> <li>• parents and children</li> <li>• servants and masters</li> <li>• ideas of the noble savage</li> <li>• age of adventure and colonisation</li> <li>• marriage and the status of women.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>A05</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• By debating alternative ideas and multiple readings of the material they have chosen from <i>The Tempest</i></li> <li>• By engaging with critical material including specific references to and quotations from other readers.</li> <li>• A combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>The Tempest</i> which are relevant to the ways Shakespeare demands that we consider the principles and morality of service and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to the presentation of the theme of service.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Unit 4 Shakespeare Section B Assessment Grid

Band	<p style="text-align: center;"><b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i></p> <p style="text-align: center;"><b>15 marks</b></p>	<p style="text-align: center;"><b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;"><b>15 marks</b></p>	<p style="text-align: center;"><b>AO3</b> <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i></p> <p style="text-align: center;"><b>30 marks</b></p>	<p style="text-align: center;"><b>AO5</b> <i>Explore literary texts informed by different interpretations</i></p> <p style="text-align: center;"><b>15 marks</b></p>
5	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• sophisticated, creative and individual response to play; ideas are thoughtful and response is fully engaged and relevant</li> <li>• confident, perceptive application of literary concepts and terminology</li> <li>• effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, sophisticated analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>• confident and apt textual support</li> <li>• confident discussion of implicit meaning</li> </ul>	<p style="text-align: center;"><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, productive discussion of significance and influence of contexts</li> <li>• confident analysis of the contexts in which texts are written and received</li> <li>• confident analysis of connections between play and contexts</li> </ul>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• mature and confident discussion of other relevant interpretations of play.</li> <li>• autonomous, independent reader</li> </ul>
4	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• clearly informed, engaged and well-structured response with sound knowledge of the play</li> <li>• sound and apt application of literary concepts and terminology</li> <li>• expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• sound, accurate analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>• secure, apt textual support</li> <li>• sound, secure grasp of implicit meaning</li> </ul>	<p style="text-align: center;"><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>• sound, secure appreciation and understanding of the significance and influence of contexts</li> <li>• sound, secure analysis of the contexts in which texts are written and received</li> <li>• sound, secure understanding of connections between play and contexts</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• makes sound and purposeful use of other relevant interpretations of play</li> </ul>
3	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• clearly engages with play and response is mostly relevant</li> <li>• some sensible use of key concepts and generally accurate use and application of terminology</li> <li>• reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• purposeful, detailed and mostly relevant analysis of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>• generally clear and accurate textual support</li> <li>• grasps some implicit meanings</li> </ul>	<p style="text-align: center;"><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>• clear grasp of significance and influence of contexts</li> <li>• clear grasp of the contexts in which texts are written and received</li> <li>• clear understanding of connections between play and contexts</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• makes clear and appropriate use of other relevant interpretations of play</li> </ul>
2	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• attempts to engage with play and structure response, though may not always be relevant to the question; response may be restricted to a literal reading</li> <li>• some, though may not always be relevant, use of concepts and terminology</li> <li>• expression may feature some inaccuracies</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• makes some valid points about Shakespeare's use of language and dramatic techniques to create meaning</li> <li>• supports points by some appropriate reference to plays</li> <li>• shows some attempt to grasp implicit meaning</li> </ul>	<p style="text-align: center;"><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• acknowledges the importance of contexts</li> <li>• basic grasp of the contexts in which texts are written and received</li> <li>• makes some connections between play and contexts</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• acknowledges that the play can be interpreted in more than one way</li> </ul>
1	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• superficial approach to play that may show only partial/simple understanding</li> <li>• grasp of basic terminology, though this may be uneven</li> <li>• errors in expression and lapses in clarity</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• identifies basic language and dramatic features</li> <li>• discussion tends to be narrative/descriptive in nature</li> <li>• offers some support in the form of quotations and references which may not always be relevant</li> </ul>	<p style="text-align: center;"><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>• attempts to acknowledge the importance of contexts</li> <li>• describes wider contexts in which texts are written and received</li> <li>• attempts to make superficial connections between plays and contexts</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• describes other views of play with partial understanding</li> </ul>
0	<p><b>0 marks:</b> Response not credit worthy or not attempted.</p>			

**AS and A level English literature**  
**Allocation of exam unit marks by assessment objective**

Unit	marks	AO1 marks	AO2 marks	AO3 marks	AO4 marks	AO5 marks
<b>(1) Prose and Drama (120 marks)</b>	<b>(120)</b>	<b>35</b>	<b>30</b>	<b>30</b>	<b>-</b>	<b>25</b>
<b>Section A: Pre-1900 Prose (60 marks)</b>	<b>(60)</b>					
<b>Task (i)</b>	<b>20</b>	<b>10</b>	<b>10</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Task (ii)</b>	<b>40</b>	<b>5</b>	<b>5</b>	<b>15</b>	<b>-</b>	<b>15</b>
<b>Section B: Drama (60 marks)</b>	<b>(60)</b>	<b>20</b>	<b>15</b>	<b>15</b>	<b>-</b>	<b>10</b>
<b>(2) Poetry Post-1900 (120 marks)</b>	<b>(120)</b>	<b>30</b>	<b>30</b>	<b>20</b>	<b>30</b>	<b>10</b>
<b>Section A: Critical analysis (40 marks)</b>	<b>(40)</b>	<b>20</b>	<b>20</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Section B: Poetry comparison (80 marks)</b>	<b>(80)</b>	<b>10</b>	<b>10</b>	<b>20</b>	<b>30</b>	<b>10</b>
<b>(3) Poetry pre-1900 and Unseen Poetry (120 marks)</b>	<b>(120)</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>-</b>
<b>Section A: Poetry Pre-1900 (60 marks)</b>	<b>(60)</b>	<b>15</b>	<b>15</b>	<b>30</b>	<b>-</b>	<b>-</b>
<b>Task (i)</b>	<b>15</b>	<b>5</b>	<b>10</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Task (ii)</b>	<b>45</b>	<b>10</b>	<b>5</b>	<b>30</b>	<b>-</b>	<b>-</b>
<b>Section B: Unseen Poetry (60 marks)</b>	<b>(60)</b>	<b>15</b>	<b>15</b>	<b>-</b>	<b>30</b>	<b>-</b>
<b>(4) Shakespeare (120 marks)</b>	<b>(120)</b>	<b>30</b>	<b>45</b>	<b>30</b>	<b>-</b>	<b>15</b>
<b>Section A: Shakespeare extract</b>	<b>(45)</b>	<b>15</b>	<b>30</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Section B: Shakespeare essay</b>	<b>(75)</b>	<b>15</b>	<b>15</b>	<b>30</b>	<b>-</b>	<b>15</b>
<b>(5) Prose Study (NEA)</b>	<b>(120)</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>15</b>	<b>15</b>
<b>TOTAL MARKS</b>	<b>600</b>	<b>155</b>	<b>165</b>	<b>140</b>	<b>75</b>	<b>65</b>