

Mark Scheme (Results)

Summer 2008

GCE

GCE English Literature (6395/01)

SECTION A: PRE-1770 POETRY

Candidates must answer ONE question from this Section or Section B.

1. **CHAUCER:** *The Merchant's Prologue and Tale* (C.U.P.)

- (a) 'By including an episode with the gods, Chaucer adds to the artificiality of character and situation in this *Tale*. It has little to say about the real world.'

Examine lines 1007 to 1036 (beginning 'Bright was the day, ...' to 'Thus seith the king that knoweth youre wikkednesse.')

and **at least two** other passages in the light of this assertion.

- AO5ii** The context here lies in the reference to the real world and the alleged artificiality of the world of the *Tale*. Lower band answers may well argue that ancient gods are not real and therefore the scene with Pluto and Proserpina is artificial. They may add to this some points about the lack of realism in the *Tale* as a whole. Higher band answers are more likely to see that the gods' marital relationship has elements of parody and satire and that this links with events and characters in the rest of the *Tale*. They may reject the idea of artificiality or they may argue that the parodic construct of the *Tale* renders the charge of artificiality superfluous.
- AO1** The idea of artificiality and reality are central to this question. Lower band answers are more likely to see them in straightforward categorical terms and simply as opposites. Higher band answers are more likely to explore these terms. They may also recognise the assumption made in the assertion that the *Tale* is already 'artificial'; the claim is that the inclusion of the gods "adds to the artificiality of character and situation" and they may want to dispute this.
- AO2ii** Candidates need to think about what kind of text this is in order to answer this question. Lower band answers may recognise that this is a work of fiction where the characters and situations are not realities but constructs. Higher band answers are more likely to base their interpretation of the text in the light of their explicit or implicit understanding of its genre, recognizing its reference to other genres.
- AO3** The assertion addresses the issue of structure by referring to the *Tale* as artificial. Lower band answers may well respond to the situations and characters in the *Tale*, having some sense of where they belong as part of the *Tale*'s overall pattern. Higher band answers are more likely to see how this structure shapes meaning and move beyond plot, situations and character to consider the design of the *Tale* overall. Some may pick up on the word 'episode', seeing the poem as a collection of different episodes each in its different way contributing to the total structure.
- AO4** The assertion makes a number of assumptions. Chaucer adds to artificiality he has already produced; texts that are 'artificial' cannot speak to the 'real world'. Lower band answers may address some of these issues and undertake to agree or disagree with the proposition. Higher band answers are likely to distinguish themselves by grappling with

the issues with more confidence. Some candidates may ask what is literature supposed to say about the 'real world'. Some will argue it has a great deal to say to the real world. Answers should be judged on the strength of their arguments.

(Total 50 marks)

1. **CHAUCER: *The Merchant's Prologue and Tale* (C.U.P.)**

- (b) 'Chaucer presents us with a world in which rank and status are all-important. Those who attempt to step out of line do so at their peril.'

Examine **at least three** passages in the light of this comment.

- AO5ii** The context is provided by the reference to the world that the poem presents us with, one in which status, allegedly, is all. Lower band answers may recognise the status of Januarie as a knight and the lower status of May and Damyan and see the *Tale* as showing what happens when the lower orders step out of line. Higher band answers may question further by seeing that the abuse of rank and status (Januarie's for example) can also be perilous. The respective roles of men and women may also be considered and some candidates will look at Proserpina and Pluto and their married status here.
- AO1** "Stepping out of line" is at issue here. Lower band answers are likely to respond to this by describing the conventional order of mediaeval society and seeing how it is disrupted by events in the *Tale*. Higher band answers may see that there is a further issue about stepping out of line at one's peril and will make more considered use of their knowledge in relation to the *Tale*.
- AO2ii** The assertion suggests that the *Tale* is didactic. Lower band answers may well go along with this, seeing Chaucer as writing in this genre. Higher band answers are likely to see the tale as more polemical: the *Tale* is wayward, satirical, using and abusing conventions and conventional wisdom.
- AO3** Lower band answers may recognise the poem's structure chiefly in terms of the plot and events: it begins with an error of judgement and the ending is a consequence of that. Higher band answers may well see how the tension is built up in the *Tale* by the misbehaviour of the lovers and the breakdown of order and respect; they may detect how the comedy moves from satire of courtly values to gross indecency.
- AO4** The assertion is rather grim. Lower band answers may be overawed by this and agree with the proposition rather too readily. Higher band answers may see that according to the *Tale* it could be argued that stepping out of line is a cause for celebration. Answers that show a closeness to the text and are open to different interpretations are likely to be in the higher band.

(Total 50 marks)

2. **MILTON:** *Selected Poems* (Dover)

- (a) 'Milton glimpsed the divine. The strength of his poetry lies in seeing beyond the immediate world in which he has his being.'

Explore this observation by considering 'At a Solemn Music' and **at least two** other poems, or two sections from longer poems.

AO5ii Some answers may see 'the immediate world' as the musical event that Milton attends in the given poem; he sees beyond it in glimpsing the divine. Others might identify this as his personal state of blindness or his stance in the political world. Lower band answers may aim to define this immediate world and make some progress in moving beyond this to consider Milton's spiritual vision. Higher band answers are likely to take this further, seeing the juxtaposition of 'real' and divine as, arguably, giving the poetry its strength.

AO1 Lower band answers should not be thrown by terms like 'glimpsed' and 'seeing beyond' and are likely to read them straightforwardly as meaning what Milton saw, or thought he saw. Higher band answers are likely to pick up on the visionary aspect of these terms: the suggestion is of moments of insight.

AO2ii Lower band answers may respond to genre by considering the immediate situation the poems present us with: the dramatic situation of 'Samson Agonistes' or an occasion as in the given poem, for example. Higher band answers are more likely to take genre into account as part of their analysis and evaluation of the poems; they may well be aware of the considerable range that exists in this selection.

AO3 Lower band answers may focus on content, taking the alleged strength of the poems more or less for granted. Higher band answers have an opportunity to explore the poetry's strength through its structure and may well do this.

AO4 Candidates are free to interpret 'seeing beyond the immediate world' in different ways. Lower band answers may see this in a religious sense only and may be more concerned with explaining this than looking at the strength of the poetry. Higher band answers are likely to respond to 'strength' and show something of an individual approach in analysing and evaluating the poetry.

(Total 50 marks)

2. **MILTON:** *Selected Poems* (Dover)

- (b) ‘The times in which Milton lived required a disciplined and self-denying approach to life. As a result his poetry is strong and disciplined too. The feelings expressed in it, though very powerful, are always under control.’

Explore **at least three** poems in the light of this comment.

- AO5ii** The context is clear enough. The suggestion is made that Milton’s disciplined poetry reflects the disciplined attitude of his times. Lower band answers may make this link by referring to subject matter and may link what they know of Milton’s own character and beliefs to what they find in his poetry. Higher band answers are more likely to consider the issue of control and see that the form and structure of Milton’s poetry is being seen in the assertion as reflecting the attitude of his times.
- AO1** The key terms in the question relate to discipline and self-denial. Lower band answers may show they understand these terms as they apply in general terms to Milton’s approach to life. Higher band answers are likely to consider further the terms when applied to the poems and consider them as firmly controlled.
- AO2ii** Lower band answers may see that different poems reflect different genres without developing this point. Higher band answers may reach a greater understanding of discipline and control in the poetry through an appreciation of different generic forms.
- AO3** Lower band answers will probably agree with the proposition by agreeing that the poetry is disciplined and will be able to provide some illustration of this, perhaps by explaining the verse form, for example. Higher band answers may see that the poetry combines powerful emotions with a form and choice of language that are able to articulate them clearly. They may analyse the tension in the poetry caused by the coexistence of intensity of feeling and the controlled form in which it is expressed.
- AO4** There is room for disagreement. Some candidates may find Milton at his most powerful when overwhelmed by emotion or they may reject the link in the assertion between the disciplined age in which he wrote and the disciplined form of his poetry. Lower band answers may agree with the statement by giving some background information about Milton’s society in order to inform a reading of the poems. Higher band answers however might be expected to move beyond this approach and engage with the poetry in a more individual way with a more individual response.

(Total 50 marks)

3. *Edexcel Poetry Anthology: Section Two: Pre-1770*

- (a) 'All poets write about time - the passing of time and the brevity of our lives are their constant themes. Where they differ is the way in which they use imagery to explore these ideas.'

Consider this point of view, using Robert Herrick's 'To Daffodils' and **at least two** other poems, **at least one** of which must be drawn from **another group** in this section of the anthology.

- AO5ii** Poets' concern with time and its effect on their lives provides the context here. Lower band answers are likely to focus on subject matter and may demonstrate that time and the brevity of life is indeed a concern for poets; they may even argue it is an obsession. Higher band answers are likely to explore beyond the subject matter and investigate the attitudes expressed and how this is reflected in the language, the tone and, especially in view of question, the imagery of the poetry.
- AO1** The straightforwardness of the terms in the question should present no problems; some lower band answers are more likely to overlook them than misunderstand them. Lower band answers may see imagery in a general, picture making way. Higher band answers are likely to be more confident in their use of the term and the given poem gives them a relevant starting point.
- AO2ii** Though several poems have a common theme there are differences in genre which successful answers might be expected to consider. Lower band answers may see that the same theme is treated by different poets without recognising the different ways it is treated or the different types of poem this gives rise to. Higher band answers may well be able to recognise, for example, the lyricism of the given poem and consider this alongside other poems which are thoughtfully chosen for contrast.
- AO3** Although candidates are specifically referred to imagery in this question, they need to make some examination of form, structure and the choice of language. Lower band answers may make implicit reference to this in their consideration of imagery and have a general sense of how the poems are shaped. Higher band answers are likely to be much more specific and able to use close reference to the text in order to substantiate points about how meaning is created through form.
- AO4** Lower band answers may give some examples of imagery to show they understand this term and to display some differences from poem to poem. Higher band answers are more likely to see how the imagery tells us a good deal about the context in which the poetry was originally written. Some answers may take issue with the point of view offered in the question, arguing that what is more remarkable about the poems in the anthology is the way they have so much in common: that imagery, free from the detailed realities of everyday life, links rather than separates different generations and therefore different groups in the anthology.

(Total 50 marks)

3. *Edexcel Poetry Anthology: Section Two: Pre-1770*

- (b) The poet's voice, which is often satirical and critical of society, is one that questions the way things are.'

How questioning do you find the poetic voice? In your answer you should examine **at least three** poems, drawn from **at least two** different groups in this section of the anthology.

AO5ii The extent to which poets are at peace within their historical and cultural contexts is at issue here. Lower band answers may interpret the statement as referring to 'protest poetry' and therefore explore a limited range perhaps in a rather limited way. Higher band answers are more likely to realise that poetry questions in a wide range of ways, from writing about personal dissatisfaction to satirising society at large. This wider choice of poem will give them more freedom in answering the question.

AO1 Lower band answers should not have difficulty with the terms used in the question, though they may focus on the idea of questioning rather than the concept of the poet's voice. It is probable that higher band answers may address the issue of the poet's voice, interpreting this in some way, perhaps in the sense of daring to be different and striving to be heard.

AO2ii In their search for poetry that makes some sort of protest lower band answers will address the issue of genre to some extent. Higher band answers however are likely to recognise that different poems have different voices and that these voices carry features of different genres.

AO3 The question invites candidates to explore the way that poetry asks questions and answers will need to consider the structure of those questions. Lower band answers may focus on the questions poets ask more than the way they ask them. Higher band answers are likely to explore the structure of those questions and arguments and the language choices that poetry makes in order to be heard.

AO4 There is a wide range of poetry available here for investigation. Lower band answers may see that poetry asks questions and accept this as a matter of course. They may focus on one aspect of the assertion only without seeing that it is an assertion and therefore open to discussion. Higher band answers are likely to explore further in their responses, taking into account the degree to which poems satirise and criticise society and showing in the process that they have responded personally to them.

(Total 50 marks)

4 *Eight Metaphysical Poets* ed. Dalglish (Heinemann)

- (a) 'Metaphysical poetry can strike us as tender and intimate, despite the displays of cleverness characteristic of the age in which it was written.'

Examine George Herbert's 'Love' and **at least two** other poems in the light of this claim.

AO5ii The context lies in the candidates' awareness of the customs of the age and the delight that the metaphysical poets display in their use of such devices as conceits and witty argument. Lower band answers may be sidetracked by this knowledge into displaying it themselves and pay less attention to the 'tender and intimate' part of the question. Higher band answers are likely to be able to use the Herbert poem as a starting point for addressing the 'tender and intimate' claim while at the same time finding enough in the poem to consider the claim for 'cleverness'.

AO1 The question invites candidates to balance cleverness against tenderness and intimacy, with a starting point poem that provides them with a good example of both. Lower band answers should be able to understand the terms; they may not develop fully however what is implied – that the showiness of display can be seen to be at odds with intimacy. Higher band answers are likely to have a more secure grasp of this argument and be able to appreciate the tone of the poetry, so defining what is meant by 'tender and intimate'.

AO2ii Although all the poems in the anthology can be categorized under the broad genre label 'metaphysical' there are considerable variations among them. Lower band answers may have some awareness of this but may tend to generalize and so miss the point that general assumptions about poetry of a particular age can be too crude and simplifying. Higher band answers are likely to realise this and show in their selection of poems some awareness of variation in voice, tone and type.

AO3 Lower band answers may take 'tender and intimate' to be a somewhat loose description of the attitude of a poem and deal with it as such. Higher band answers are more likely to see that tone is arrived at through selection of language and structure of argument.

AO4 The claim seems to posit cleverness and tenderness as opposites and there may well be candidates who take issue with this, arguing cogently that Herbert's 'Love' is a poem that manages both. Lower band answers may provide discrete examples of cleverness and tenderness; higher band answers are more likely to see the interplay between the two and explore the usefulness of the claim.

(Total 50 marks)

4. *Eight Metaphysical Poets* ed. Dalglish (Heinemann)

- (b) 'Metaphysical poetry surprised and sometimes shocked its seventeenth-century readers. It can still do the same to readers today.'

Examine **at least three** poems in the light of this assertion.

- AO5ii** There is a clear contextual element to this question which requires candidates to appreciate the effect of metaphysical poetry on both contemporary and modern readers. Lower band answers may give examples of the surprising and shocking elements in the poetry, basing this on knowledge about historical and cultural context. They may be less effective in carrying these considerations over to readers of the present day. Higher band answers are likely to explore what it is that gives the poetry its ability to surprise and shock in such very different ages, and thereby arrive at an understanding of the poetry itself.
- AO1** 'Surprise' and 'shock' are straightforward enough: what may distinguish answers is what they do with their material once they have found it. Lower band answers may give examples and feel then that their main task is done; they may also be rather speculative – 'this would have surprised readers in the seventeenth century...'. Higher band answers are likely to see that the comment refers to the power of the poetry, or more precisely the power the poetry has over the feelings of its readers.
- AO2ii** Lower band answers may select poems because of their surprising or shocking content and explain why they have done this. Higher band answers are likely to select carefully – not simply the poems they know best – and demonstrate some awareness of genre within the blanket term 'metaphysical'.
- AO3** Lower band answers may show us that the poetry has the effect it has because of its subject matter. Higher band answers are likely to explore form, structure and choice of language to see how an effect is achieved. They may also see that the form itself contained its own surprise element for seventeenth century readers.
- AO4** There is an issue here that some candidates may want to explore – whether metaphysical poetry goes out of its way to surprise and shock its readers, aiming for what might be considered a rather cheap sensational effect, or whether the fact that readers are still rather taken aback today indicates that the effect is more profound. Lower band answers are less likely to engage with this debate and may take the comment at face value and as indisputable. In higher band answers there may be a sense of debate and involvement.

(Total 50 marks)

5. **POPE:** *The Rape of the Lock* (O.U.P.)

- (a) ‘Pope creates a world without fixed values. It’s tragic, it’s comic – you hardly know whether to laugh or weep.’

Examine this point of view using as a starting point Canto V, lines 103 to 150 (from ‘Restore the Lock! ...’ to ‘... inscribe *Belinda*’s name.’). Use **at least two other** extracts in your answer.

AO5ii The context here is the created world within the poem, though the influence of the outside world with its values, fixed or otherwise, would be a relevant consideration. Lower band answers may handle the laughing/weeping part of the assertion without necessarily relating this to the alleged lack of values. Higher band answers are more likely to handle the ambivalence of the poem and be able to see this within the context of an ambivalent world.

AO1 ‘Tragic’ and ‘comic’ are linked to laughing and weeping in the assertion, and therefore answers are not expected to explore Aristotelian definitions of tragedy. Lower band answers should not find these terms problematic and be able to supply answers that deal with the mixed responses that the poem invites. Higher band answers however are likely to be able to link the reader’s response to the first part of the statement about values.

AO2ii Whereas lower band answers may not be particularly concerned with genre, beyond recognising that this is a satirical poem, higher band answers are likely to see how the high seriousness of tragic genres – the handkerchief in *Othello* for example – is subverted into ridiculousness.

AO3 The assertion might be taken to imply that the reader is confused by the poem and lower band answers may perceive this as something of a muddle – that Pope produces a poem without fixtures. Higher band answers are likely to see that the finely balanced laughing/weeping scenario is the result of careful structure, playfulness with form and choice of language.

AO4 Lower band answers have a chance here to express their own individual response to the poem and may do so especially with regard to the laughing/weeping dichotomy. Higher band answers might be expected to explore their response further and relate it to the assertion. Some may feel that Pope’s poem is one which has, despite the claim to the contrary, clear values which are shown through his mockery of the values he finds in the world around him.

(Total 50 marks)

5. **POPE: *The Rape of the Lock*** (O.U.P.)

- (b) 'Pope writes about a society far removed from our own. Therefore he has little to say to the modern reader.'

How far do you agree? Examine **at least three** extracts in your answer.

AO5ii Lower band answers may write here about the world in which Pope lives and the world he creates in his poem and recognise the differences between this world and our own. Some may be sidetracked into telling what they know about background and history without making this particularly relevant to the poem. Higher band answers are likely to explore further how Pope writes about this world, not just the nature of the world itself, on their way towards investigating whether or not he has anything to say to us.

AO1 A distinction is made in the assertion between writing about and saying, the implication being that Pope may have written at length but with little to say to us today. Lower band answers may take up the point that Pope wrote a long time ago, about a different society, and may make an automatic connection between this and having no modern day relevance to us today. Higher band answers are likely to explore the non-sequitur in the assertion.

AO2ii Consideration of genre will lead candidates into exploring not just what Pope has to say or not to say to the reader but how he says it. Lower band answers may make some indirect reference to it as part of their investigations, recognising that the poem is satirical; higher band answers are likely to use this information to their purpose, perhaps arguing that Pope speaks to the modern reader because he does not just write about his society but satirises it.

AO3 The question requires the successful candidate to look closely at language in order to investigate whether Pope has anything to say. Lower band answers may put more emphasis on society then and now and considerations of form, structure and language may come secondary to this. Higher band answers are likely to see how the text actually works on the page and back up their points by direct reference.

AO4 There is no right and wrong answer to this question and some may well agree with the proposition and say that Pope has little to say to us, though this is a tall order. Answers are more likely to disagree with the proposition, or at least claim that they do so. Lower band responses may focus on the differences in the two societies – Pope's and our own, whereas higher band answers are likely to focus on readers, and readers' responses.

(Total 50 marks)

TOTAL FOR SECTION A: 50 MARKS

SECTION B: POST-1770 POETRY

Candidates must answer ONE question from this Section or Section A.

6. **TENNYSON:** *Selected Poems* (Penguin)

- (a) 'Although the voice of the speaker in Tennyson's poems may be an individual one, it has much to tell us about the spirit of the age in which the poems were written.'

What is your response to this view? You should use 'Ulysses' **or** 'Tiresias' **or** both in your answer and consider **at least three** poems, or parts of longer poems, in your answer overall.

AO5ii The context is clearly in the spirit of the age. Lower band answers may write more about the historical context rather than the zeitgeist itself. Higher band answers are likely to see that there is an issue in the assertion about individuality and public voice; they may also see that the link between speaker and date of composition is not a straightforward one and that Tennyson's speakers are not simply and straightforwardly 'Victorians'.

AO1 Although the given poems and the term 'the voice of the speaker' guide candidates towards the dramatic monologue, some answers may respond by studying poems in which the speaker is not a created character but the voice of the poem itself. Lower band answers may write about what the speaker tells us; higher band answers are more likely to pick up on the implications of the telling voice and its individuality.

AO2ii Lower band answers may well identify the genre of the dramatic monologue and other poems which foreground a speaker. Higher band answers are likely to do more than identify and, whether implicitly or not, use their awareness of genre to their advantage when analysing the poems.

AO3 Lower band answers may deal with what they are told in the poem and how far that conforms to their ideas of the age in which it was written. Higher band answers are likely to explore the text to firm up their answers, identifying what it is about language, form and structure that gives the voice its individuality or how the structure of the argument in a poem fits, or doesn't fit, the spirit of the age.

AO4 Candidates may argue that even when the speaker in the poem is an ancient Greek, he sounds like a Victorian. They may see this as a strength or weakness in the poetry. However they argue it is the strength of the argument, not the point of view itself that should determine the level of their success. Lower band answers may focus primarily on the 'message' of the speakers; higher band answers are more likely to analyse the voice of the speaker and perhaps see this as something separate from the voice of the poem.

(Total 50 marks)

6. **TENNYSON:** *Selected Poems* (Penguin)

- (b) 'It is wrong to see the women in Tennyson's poetry as simply representing the effects of masculine oppression. They are much stronger and more interesting than that.'

Explore **at least three** poems in the light of this assertion.

AO5ii Lower band answers may write about Tennyson's women as victims or argue that women in the Victorian age were generally perceived as weak. Higher band answers are more likely to see that the quotation argues that this is an inadequate response and that the women are 'more interesting' if explored further.

AO1 Lower band answers should not have difficulty interpreting the terms of the question but may focus on the first part about masculine oppression. Higher band answers are likely to follow the argument through: women are not simple representatives; they are stronger than that would imply.

AO2ii Lower band answers may use a range of genres but may not explicitly refer to generic issues. Higher band answers are likely to investigate what type of poem they are looking at and use this in their arguments about what it represents or shows, or if indeed the terms 'represent' and 'show' are helpful.

AO3 Lower band answers may write about the function of women in Tennyson's poetry as a primary concern, with considerations about how the poems themselves function as secondary. Higher band answers are likely to explore how the poems are constructed and how the argument develops.

AO4 There are likely to be some varied responses to this question and all the issues it raises – about the oppression of women by men, about the function of women in Tennyson's poetry, about life in general – are matters for debate. Lower band answers may show they understand the debate by taking some aspects of it and making some reference to the poems. Higher band answers are likely to see how the three sentences in the assertion connect to one another and engage with those issues, using the poetry to support their arguments in an independent way.

(Total 50 marks)

7. **YEATS:** *Selected Poems* (Everyman)

- (a) ‘Yeats’s greatest fear is that “things fall apart”: his poetry is a search for order and peace in a world of chaos.’

Explore this judgement using ‘The Second Coming’ and **at least two** other poems from the selection.

AO5ii The world of chaos provides the context, as does Yeats’s created world of order and peace in his poetry. Lower band answers should be able to write about the anarchy described in ‘The Second Coming’ and find examples of Yeats’s search for order and peace. Higher band answers are likely to be more aware of this as a search, a poetic quest, that drives the poetry, and to provide evidence of this.

AO1 Lower band answers may appreciate in general terms the order versus chaos antithesis presented in the quotation and focus their answer on giving examples. Higher band answers are likely to take more detailed notice of how these terms are used: the quotation talks about a ‘world’ of ‘order’ and ‘peace’ and describes Yeats’s poetry as a ‘search’.

AO2ii Lower band answers may choose poems because their subject matter fits the question and perhaps because they know these poems the best. Higher band answers are likely to be aware of generic differences: they may consider what kind of poem they are looking at and how that influences the way that they read it. They are likely to select poems more carefully and appropriately.

AO3 Yeats’s use of form, matching content, should not go unnoticed. Lower band answers may concentrate more on order and peace in the outside world and less on the inner world of the poetry. Higher band answers are likely to recognise that choice of form, language and structure all contribute to meaning with some close attention to how this works in individual poems.

AO4 There is scope for argument here over the degree to which it is helpful to see Yeats’s poetry as a search. Some answers may argue that Yeats writes with too much conviction and certainty for his writing to be called searching: ‘The Second Coming’ they might say is a pronouncement of doom, hardly a search for order. Lower band answers may not be so concerned with tone and more with subject matter; higher band answers are likely to make sense of their own reading of Yeats in terms of the quotation.

(Total 50 marks)

7. **YEATS:** *Selected Poems* (Everyman)

- (b) 'Though Yeats's escapist and romantic poems are intensely passionate, his poems that embrace causes in the real world are even more so.'

Examine **at least three** poems in the light of this opinion.

AO5ii The 'real world' provides the context here and the question is about how Yeats brings this world into his poetry. Some answers may also consider the charge of escapism levied at his romantic poetry. Lower band answers may deal with some of the 'real' issues that Yeats handles in his poetry, observing the passion with which he writes. Higher band answers are likely to explore the way that passionate involvement – in mythology, idealistic and cultural causes, political causes, for example – runs throughout the poetry.

AO1 Candidates are free to decide for themselves which are the 'escapist and romantic' and 'real world' poems though most are likely to choose earlier and later poetry. Lower band answers may focus on the first category as more readily illustrating 'intensely passionate'; higher band answers are likely to be better at relating the two halves of the assertion to each other.

AO2ii This is a question very much directed at genre. Lower band answers may deal with subject matter, perhaps labeling it escapist or real, and not directly with what kind of poem they are looking at. For higher band answers recognition of genre will help them explore the poems themselves and not just their subject matter.

AO3 The question is centred on 'passionate intensity' and therefore answers need to examine the form, language and structure of the poems. Lower band answers may talk about feelings in a general sense. Higher band answers are likely to examine the text closely and see how arguments are structured and poems are shaped to create the kind of intensity spoken of in the assertion.

AO4 A wide range of responses are acceptable, provided that they are closely argued. Lower band answers may agree with the assertion and give some indication of their response to a range of poetry. Higher band answers are more likely to scrutinise it: some may argue that in embracing the 'real world' and pursuing political themes Yeats loses the intensity of feeling that marked his earlier work; others that his best work rejects the trappings of romanticism.

(Total 50 marks)

8. DUFFY: *Selected Poems* (Penguin)

- (a) ‘Duffy’s poetry has the courage to explore issues that society conventionally ignores.’

Examine **at least three** poems, including ‘Warming Her Pearls’, in the light of this judgement.

- AO5ii** The context is clearly the nature of relationships and the conventional attitude of society. These relationships may be sexual but there are also issues about knowing one’s place – in its historical context the named poem illustrates the obedience of the serving classes alongside the subordinating of their desires. Lower band answers may focus on lesbian relationships and have something to say about the way Duffy describes these. Higher band answers are likely to pick up on the word ‘explores’ and have a broader picture of what society ‘ignores’, both in the context of the given poem and now.
- AO1** Lower band answers may show us that Duffy is interested in issues and may identify these in various ways. Higher band answers are likely to show how these are explored in the poetry.
- AO2ii** Lower band answers may focus on subject matter and their selection of poems will therefore be because of what these poems have to say. There may be some implicit consideration of genre. Higher band answers are likely to consider Duffy’s poetic exploration through different types of poetry with carefully chosen examples.
- AO3** Lower band answers may explain the issues that Duffy tackles in her poetry and in the process there may be some reference to choice of words and form. Higher band answers are likely to be more specifically aware of how form, choice of language and structure create meaning; their close analysis of this should help them investigate the way that Duffy explores the issues she chooses to write about.
- AO4** There is room for an individual response here, especially with the claim that Duffy’s poetry has courage. Some answers may argue that her stand is more outrageous than courageous and that Duffy is simply out to shock her readers. Answers are judged on the quality of their argument not simply on the conclusions they reach. Lower band answers may confine themselves to a description of Duffy’s subject matter. Something more discriminating is likely to come from higher band responses.

(Total 50 marks)

8. **DUFFY: *Selected Poems*** (Penguin)

- (b) 'It is the thrilling sense of the dangerous world in which we live that makes Duffy's poetry so vividly alive.'

Examine **at least three** poems in the light of this assertion.

- AO5ii** The context here is the dangerous world that Duffy creates in her poetry which is partly a reflection of the dangerous world in which we live and from which she draws her experiences and at the same time a creation in its own right, the world of her poetry. Lower band answers may respond to the sense of danger in the poetry by writing about dangerous situations e.g. in 'Stafford Afternoons'. Higher band answers are likely to explore further Duffy's response to that danger and find an active involvement in the world not just a passive response to it, seeing how Duffy creates that world in her poems.
- AO1** Lower band answers may concentrate on the key word 'dangerous' and deal with this by finding appropriate examples in the poetry. Higher band answers are likely to see the significance of 'thrilling' and link this to the notion of the poetry being 'vividly alive'.
- AO2ii** Lower band answers may comment on poems because they are relevant to the first part of the assertion. Higher band answers are likely to find they can respond to the assertion more fully by careful selection of material and showing how the poems work as poems taking into account considerations of genre.
- AO3** Answers that show some close scrutiny of the text will invariably fare better than those that write generally about the overall effect of the poetry. Lower band answers may have some reference to choice of language, form and structure though this may be secondary to their search for thrills and danger in the poems. Higher band answers are likely to see the skill that has gone into the composition.
- AO4** There is scope for candidates to give something of their personal response to the poetry here with the emotive words 'thrilling' and 'vividly' in the question. Lower band answers may deal mainly with the first part of the assertion. Higher band answers are likely to lead from this to express a sense of their own individual reading and response.

(Total 50 marks)

9. **LARKIN:** *The Whitsun Weddings* (Faber)

- (a) 'Larkin looks at the world with a degree of amusement. It is this sense of humour in his poetry that prevents it from becoming too bleak.'

How far do you agree? In your answer you should examine 'A Study of Reading Habits' and **at least two** other poems.

AO5ii Larkin's take on the world provides the context. Lower band answers may identify some humour and the given poem will help them in this. Higher band answers are likely to see how the humour works in the poems and that, in order to appreciate what Larkin has to say about the world, the reader has to learn to understand the humour.

AO1 Lower band answers may see the word 'bleak' as meaning more or less 'miserable' and feel that defines Larkin and his poetry quite adequately. Higher band answers are likely to see that the implication is that Larkin doesn't let the world get him down; rather, he uses amusement, sometimes at his own expense, to save himself.

AO2ii Lower band answers may focus on amusement and bleakness in the poems they choose, considerations of genre coming second to this. Higher band answers are likely to show understanding of the types of poem with which they are dealing.

AO3 Lower band answers may write about Larkin as an individual, whether amused or despondent. Higher band answers are likely to focus on the text itself. The given poem is a good example of the carefully constructed blend of the flippant, sardonic and serious that characterises the poetry.

AO4 Some candidates may not agree that a degree of amusement rescues Larkin's poetry from bleakness. Lower band answers may deal with humour in isolation. Higher band candidates are likely to see that it is the levelling and mediating effect of the humour, the degree of amusement, that produces Larkin's particular way of seeing things and will write about their response to this.

(Total 50 marks)

9. **LARKIN:** *The Whitsun Weddings* (Faber)

(b) 'Larkin's poetry is that of the loner, commenting on society from a distance.'

Analyse **at least three** poems in the light of this assertion.

AO5ii The context is society, or more specifically the distance between it and Larkin's commentary. Lower band answers may focus on Larkin the man, rather than the poetry and concentrate mainly on Larkin as a loner, which they may loosely interpret to mean 'a lonely individual'. Higher band answers are more likely to note that distance, like loneliness, clarifies.

AO1 The assertion is about the way that Larkin comments on society. Lower band answers may write about his comments themselves and say what they are. Higher band answers are more likely to focus on poetry 'of the loner' and 'from a distance'.

AO2ii Lower band answers may select the poems they know best and show their relevance to the question, focusing mainly on content. Higher band answers are likely to make a selection that shows a broader understanding of the poetry, taking into account the generic characteristics of different poems.

AO3 Lower band answers may concentrate on Larkin's apparent aloofness, explaining this as having something to do with Larkin himself rather than the poetry. Higher band answers are likely to interrogate the text and take into account considerations of form and structure in order to see how meaning is created.

AO4 The quotation is labelled an 'assertion' and some answers may reject it, showing that the strength of feeling in Larkin's poetry argues against its detachment. Lower band answers may demonstrate Larkin's detachment as if it is a given; higher band answers, whatever conclusion they reach, are likely to have some sense of debate. They will engage with the poetry and show some signs of an individual response.

(Total 50 marks)

10. *Heinemann Book of Caribbean Poetry* selected by McDonald and Brown (Heinemann)

(a) 'These poems speak out against injustice in a way that is both clear and intense.'

What is your response to this claim? Examine **at least three** poems, one of which should be by Edward Kamau Braithwaite.

AO5ii Lower band answers may focus mainly on the content matter here, with special reference to 'injustice'. Some answers may treat this in a rather general way. Higher band answers are likely to be able to place the poems in relation to the injustices they speak out against in a more specific way and focus more on the way the poems speak, not just what they say.

AO1 'Injustice' is clearly a key word: lower band answers may respond to this and in addition think about what is meant by clear speaking. Higher band answers are more likely to unpick the claim further and take into account the issue is about 'speaking out' and doing so clearly and intensely: it is the voice of the poem the question is concerned about and not just its clarity but its intensity too.

AO2ii Lower band answers may recognise that many of the poems are protest poems and show how they establish a point of view. Higher band answers are likely to recognise that the way different poems make their appeal varies and so see different genres at work in the collection.

AO3 The issue here is about how clarity and intensity are achieved – they don't just happen. Lower band answers may consider the clarity of expression or the intensity of feeling in the poetry without necessarily relating this to the way the arguments are constructed. Higher band answers are more likely to examine the actual text and see how form, structure and choice of language contribute to meaning.

AO4 Engagement with the poetry is of the essence here: candidates are asked, 'what is your response to this claim?' Lower band answers may agree with the claim by explaining some of the arguments and injustices that the poetry considers. Higher band answers are more likely to appreciate the intensity – or may argue that not all the poems are as direct and straightforward in their approach as the claim they are given implies.

(Total 50 marks)

Heinemann Book of Caribbean Poetry selected by McDonald and Brown (Heinemann)

10.

- (b) ‘Although some of the poems included here celebrate the beauty of nature, the most powerful poetic impact comes from those that deplore the grim realities of human existence.’

How far do you agree? You should examine **at least three** poems from the selection in your answer.

AO5ii The ‘grim realities...’ supply plenty of context here and lower band answers may respond to this by giving illustrations from appropriate poems. Higher band answers are likely to respond to the word ‘deplore’ in an exploration of the writer’s attitudes.

AO1 The question is about the impact of nature and the ‘grim realities of human existence’ different poems, not necessarily the effect within a single poem. Lower band answers may write about celebrating and deploring discretely. Higher band answers are likely to consider the nature of the selection with a sense of overview.

AO2ii Lower band answers may concentrate on content: the natural or the human world. Higher band answers are more likely to consider the generic qualities of the poems they select and see that the selection achieves its effects through a range of poems, subject matter and, importantly, genres.

AO3 Lower band answers may write about the shade and light in the selection, illustrating their answers from appropriate poems. Higher band answers are likely to analyse the text and explore the structure of the poems, seeing how they create their effects in a more detailed way.

AO4 Lower band answers may deal mainly with contrasting subject matter or explore their reaction to different poems in a separate way. Higher band answers are likely to investigate their reaction to the selection overall and respond in a fresh individual way showing a real engagement with the text and a willingness to appreciate a range of different possible responses.

(Total 50 marks)

11. **HEANEY: *New Selected Poems*** (Faber)

- (a) ‘Heaney’s poetry gains strength from the way it focuses our attention on the oppressed and the sidelined in society.’

Explore Heaney’s poetry in the light of this comment, using ‘The Wife’s Tale’ and **at least two** other poems in your answer.

AO5ii There are clearly contextual issues here: some candidates, especially in view of the given poem, may devote their time exclusively to women as the ‘oppressed and sidelined’; others may range more widely and also include historical periods not just contemporary society. Lower band answers may be of the more restricted variety, whereas higher band answers may range more widely.

AO1 Lower band answers may concentrate on observing that the poetry does indeed focus on the oppressed and sidelined. Higher band answers are likely to pick up on the first part of the question to address the issue of the poetry’s strength.

AO2ii The given poem may be seen by some as simply a descriptive piece of poetry. Others may see that it is making a statement. Lower band answers may write about the poems as if they are describing situations; higher band answers are likely to discern that the genre of the poems is significant and affect the way the poem is read.

AO3 Lower band answers may agree that the poetry is often about the oppressed and sidelined but may have less to say about how this focuses our attention or gives the poetry its strength. Higher band answers are likely to scrutinise the poetry and see how it is constructed and how choice of language contributes to meaning. They are especially likely to consider how the strength of the poetry and this particular focus are linked.

AO4 Lower band answers may be able to explain what the poems are about in a way that is relevant to the question. Higher band answers are likely to respond in an individual way and be open to different interpretations – especially about what may or may not constitute the poetry’s strength.

(Total 50 marks)

11. **HEANEY:** *New Selected Poems* (Faber)

- (b) 'Lose your innocence. Look, with increased awareness, at the world around you! – that is what Heaney's poetry says to its readers.'

Examine **at least three** poems in the light of this comment.

- AO5ii** Heaney's wake up call to his readers provides the context. Lower band answers may describe the world that is external to the poems and to which the poems relate. Higher band answers are likely to respond to the poetry by seeing it as some kind of injunction - as the quotation suggests.
- AO1** A key word is 'innocence'. Lower band answers may write about the way Heaney's poetry presents the world to the reader in a general perhaps rather descriptive way. Higher band answers are likely to recognise that 'lose your innocence' suggests a dramatic change of attitude.
- AO2ii** Lower band answers may explain what Heaney's poetry says without too much emphasis on the way that he says it or what type of poem he says it in. Higher band answers are more likely to focus on genre and be carefully selective about the poems they choose to write about – not just the ones with which they are most familiar.
- AO3** Lower band answers may write about Heaney's message – what the poetry says to its readers - and may focus primarily on this. Higher band answers are likely to explore the text itself, and examine how the poetry is structured. They are likely not simply to look at the message of the poetry and what it says but how it is said. Choice of language will be an important issue here.
- AO4** There is a great deal of opportunity for personal engagement to be reflected here in the light of such a powerful statement in the quotation. Lower band answers may show they have understood the terms of the question but may not illustrate a great deal of engagement with the poetry. Higher band answers are likely to respond to the injunction 'Lose your innocence' and recognise the intensity of feeling in the injunction. Some may argue that it is not just 'the world around you' that Heaney writes about: he encourages his readers to respond to a historical and sometimes mythical world and uses the worlds of childhood and adulthood as a metaphor for the experience of losing innocence and growing wise.

(Total 50 marks)

TOTAL FOR SECTION B: 50 MARKS

SECTION C: PRE-1770 DRAMA

Candidates must answer ONE question from this Section or Section D.

12. SHAKESPEARE: *Othello* (Penguin New Shakespeare)

- (a) ‘Othello examines the power structure in relationships and the ways in which power can be abused.’

How far do you consider this a fitting comment on Othello? You should include in your answer an examination of appropriate material taken from Act III, scene 4 from the entry of Bianca on page 129.

- AO5ii** The place of women in the world that Shakespeare portrays in this play provides part of the context here, as does the situation of power in relationships more generally. Lower band answers may limit their considerations to Bianca alone and the way in which Cassio treats her. Higher band answers are likely to use this as a starting point for considering the hierarchical structure of society in the play – in military and civilian life, in Venice and in Cyprus – and see the opportunities that are taken for the abuse of power.
- AO1** The abuse of power is a sufficiently straightforward term as to cause few problems of understanding. Lower band answers may explore the term in its more obvious and ‘abusive’ situations. Higher band answers are likely to explore abuse of power more widely and give examples of its working in a more subtle way.
- AO2ii** Central to this answer is the idea of how *Othello* works as a play. Lower band answers may focus on the facts about power in relationships and describe the way power is distributed. Higher band answers are more likely to see the relationships as dynamic within the context of a play on the stage and thus be aware of genre.
- AO3** Lower band answers may describe the situations that are presented in the play and display some knowledge of the scenes and characters. Higher band answers are likely to respond to the injunction to conduct an examination of appropriate material and thereby explore structure and choice of words.
- AO4** There is scope for debate here. Lower band answers may readily agree about the distribution of power in the play and illustrate their answer by choice of appropriate scenes. Higher band answers are likely to explore the quotation further and range more widely across the play. Some answers may argue that the power structure is not as simple as it might at first appear and ask, for example, if in the given scene Cassio holds all the cards.

(Total 50 marks)

12. **SHAKESPEARE:** *Othello* (Penguin New Shakespeare)

(b) ‘When Othello tells Cassio:

“ ... I love thee,
But nevermore be officer of mine.”

he points to two contrasting worlds – the world of love and the world of duty. The conflicting values of these worlds are the central concern of the play.’

How far do you agree with this statement? You should include in your answer an examination of **at least two** carefully chosen extracts from the play.

AO5ii The worlds of love and duty provide a clear context here. Lower band answers may be able to distinguish these and write about the way they sometimes collide in the play, giving examples. Higher band answers are likely to investigate the conflicting values of these worlds and move beyond description to an exploration and analysis of their significance in the play.

AO1 Lower band answers may show they have understood the essential difference between love and duty. Higher band answers are likely to explore the conflict between these values as they run through the play, seeing for example how Othello is caught between his love for Desdemona and his desire to do his ‘duty’ by killing her.

AO2ii Lower band answers may see the conflicting values as an important issue in the play and be able to illustrate this by the selection of some appropriate material. Higher band answers are likely to see the dramatic force of this and how it not only runs through the play but helps drive the play. Thus they will be aware of the play as a play.

AO3 The structure of the play is important here. Lower band answers may deal with the conflicts in separate scenes, and describe their effect on the play as a whole in general terms. Higher band answers are likely to see that the play is structured around these contrasts and examine how the tensions build up in the play towards the final catastrophe. They are likely to scrutinise the text in a way that examines form and structure and choice of language in order to create meaning.

AO4 Candidates are being asked to provide their own opinions. Lower band answers may take the issues as non controversial and for granted, showing knowledge of, rather than a personal involvement with, the text. Higher band answers are likely to take on the challenge of the questions. Some may argue that it is a conflict that does not exist until engineered by Iago; others that it is endemic in Othello’s world view. Others may see the issues as applying to Desdemona.

(Total 50 marks)

13. **MARLOWE:** *Dr Faustus* (New Mermaids)

- (a) ‘Although we know from the very beginning what is going to happen in the play, we do not lose interest. What holds our attention is the great battle of Good versus Evil, as powerful for audiences today as in Marlowe’s day.’

Consider this point of view, using the Prologue (the CHORUS speech at the start of the play) in your answer in addition to **at least two** other extracts of your choice.

- AO5ii** The great battle between Good and Evil is the central issue here. Lower band answers may recognise terms such as ‘self conceit’ in the Prologue as vices that are relevant today. Higher band answers are likely to appreciate the dilemma more fully by recognising the sweet appeal of Faustus’s temptations in a fuller, more universal, way and be open to both contemporary and modern attitudes to humanity’s ‘chiefest bliss’.
- AO1** The question is concerned with the play’s power to hold the audience’s attention. Lower band answers are likely to interpret this chiefly in terms of plot and the extent to which interest is weakened by its predictable outcome. Higher band answers may see ‘interest’ and ‘attention’ in more complex terms.
- AO2ii** This is a question about audience response and the answers should reveal an awareness of the play’s features as a construct for performance. Lower band answers may see the play in terms of character and plot with some secondary consideration of genre. Higher band answers will use their appreciation of the play, its conventions and generic features, to substantiate their answers and recognise it as a tragedy.
- AO3** This question addresses structure in raising issues arising from the fact that the play starts by dealing with the end of the story. Lower band answers are likely to consider structure and form through recognising this and showing an awareness of the play’s linear progression. Higher band answers are more likely to consider structure as related to the interest-holding ability of the play and see how the great battle is fought out in different ways and on different levels.
- AO4** The assertion assumes that audience attention is threatened by the statement of the outcome at the beginning of the play. It is of course perfectly arguable that the declamatory words of the Prologue prepare the audience for the enormity and seriousness of what is to follow and thus rivet its attention. The interest is in how it happens, not simply what will happen. Lower band answers may accept what the assertion tells us at face value, or they may disagree totally. Higher band answers are likely to explore the validity of the statement and weigh up the strength of arguments both for and against the proposition.

(Total 50 marks)

13. **MARLOWE:** *Dr Faustus* (New Mermaids)

- (b) ‘*Dr Faustus* is a collection of long speeches on issues that were topical in Marlowe’s day, but can have no real dramatic impact on a twenty-first century audience.’

How far do you agree? Refer to **at least two** extracts from the text.

- AO5ii** A detailed list of topical issues is not expected in this answer, unrelated to the play. Although candidates might be expected to know something about the play’s stance on Catholicism or definitions of Hell, this should not prevent the answer from considering the play itself. Lower band answers are likely to recognise that ‘long speeches’ do hold back the play’s action and may make some consideration of ‘dramatic effectiveness’ - as a result of this. Higher band answers are likely to unpick the meaning of ‘fails to make a convincing play’, exploring the play’s convincingness, or lack of it, in terms of character in action or structure for example, considering this in its sixteenth century context.
- AO1** The injunction requires candidates to explore the play’s ‘dramatic effectiveness’. Some lower band answers may argue that in the cynical modern age the figures of God, the Devil, Hell, for example, fail to convince. Higher band answers might be expected to analyse the play’s convincingness in terms of how it might work on stage, and consider whether ‘long speeches’ is the totally pejorative term the quotation suggests that it is.
- AO2ii** Candidates will need to show an awareness of the play in dramatic and theatrical terms. Lower band answers may reflect on the ‘long speeches’ as characteristic of Elizabethan and Jacobean plays and thus show some awareness of genre; higher band answers are more likely to reach a fuller understanding of generic convention through awareness of the play in relation to morality plays for example and have some sense of it as a tragedy.
- AO3** Lower band answers may argue that the play is made tedious by its long speeches and have a limited awareness of how they function in contrast to other scenes and situations. Higher band answers are likely to appreciate the force of this juxtaposition and be aware of how the play handles dramatic tension.
- AO4** The quotation is an assertion and candidates are of course free to challenge it. Lower band answers may have a straightforward approach in making an automatic link between long speeches and lack of dramatic effectiveness with some awareness that this is an opinion. Higher band answers will appreciate the validity of different arguments whether they agree with them or not.

(Total 50 marks)

14. WEBSTER: *The Duchess of Malfi* (New Mermaids)

- (a) 'By presenting to the audience "the misery of us that are born great" *The Duchess of Malfi* shows us that outside forces will inevitably destroy the individual.'

How far does this seem to you to be a fair comment on Webster's play? Use Act 1, Scene i as a starting point, beginning with the Duchess's speech at line 432:

'Now she pays it.
The misery of us that are born great,'.

AO5ii The effect of outside forces provides the context. Lower band answers may use this question as an opportunity to write about the destruction of the Duchess by the corruption around her. Higher band answers are likely to range more widely and see the play in terms of conflict between the individual and the context in which that individual finds him or herself.

AO1 The significance of 'The misery of us that are born great' is reinforced by the quoting of the lines from the given scene and the meaning should be accessible to all candidates. Lower band answers may accept that misery at face value linking it to another key word 'destroy'. Higher band answers are likely to see this more as an issue available for discussion especially as the assertion declares the destruction of individuals as being inevitable.

AO2ii Lower band answers may accept that the play 'shows us' something in a rather didactic way as the assertion implies. Higher band answers are likely to come closer to understanding what type of play it is by arguing that the play shows many things and being aware of its genre. They are likely too to show they understand they are writing about a play for performance in the theatre and not a didactic tract.

AO3 Lower band answers may focus on the events of the play and show how individuals become victims as a result of outside forces. Higher band answers are likely to explore the text in order to discover why characters meet the fates that they do.

AO4 There is scope for a good deal of debate here. Lower band answers may accept the terms of the assertion and display their knowledge of events in the play in order to prove their point. Higher band answers are likely to explore: what is meant by being born great, questioning for example whether it is just rank or if greatness of spirit is an issue. Some may challenge the inevitability of outcome proposed by the assertion and some may say that the tragedy comes from within character rather than from external forces.

(Total 50 marks)

14. **WEBSTER:** *The Duchess of Malfi* (New Mermaids)

- (b) 'This is a play about a woman and her values which hold firm in a world of vile men.'

How far do you agree with this view of *The Duchess of Malfi*? You should include in your answer an examination of **at least two** carefully chosen extracts from Webster's play.

AO5ii The world of vile men clearly provides part of the context here though more is provided by the idea of 'woman and her values'. Lower band answers may write about the Duchess's plight at the hands of the 'vile men' in the play relying mainly on their knowledge of what happens to her. Higher band answers are likely to recognise that the context is largely a moral one and write about conflicting values.

AO1 The key word is values and the question is based on the integrity of those values. Lower band answers may focus on the vileness of the men in the play. Higher band answers are likely to see the question is about the contrast of the integrity of the Duchess and the vileness of the men though they may debate whether the men are entirely vile.

AO2ii Lower band answers may write about the contrasts in the play without necessarily seeing this as part of the dramatic action. Higher band answers are likely to show they appreciate the genre of the play and relate their knowledge of what happens to the sense they are seeing the events unfold in the theatre and thus have a clear sense of the play as a play.

AO3 Lower band answers may write about the Duchess and her enemies in a rather general way without particular focus on the text. Higher band answers are likely to refer closely to the text being especially aware of its structure and form. They will see that the Duchess rises to fresh challenges and that these form part of a pattern of the play, and are an essential part of its overall structure. They are also likely to scrutinise the use of particular words and imagery which are so significant in this play.

AO4 There is scope here for answers to see the Duchess in different ways – wholly good, bad or a mixture of the two. The 'vile men' too are open to question. Lower band answers may accept the statement at face value and agree with it illustrating their answers by reference to appropriate sections of the play. Higher band answers are likely to take the argument further and show some real engagement with the issues.

(Total 50 marks)

15. **CONGREVE:** *The Way of the World* (New Mermaids)

- (a) 'Fears of being cheated, of growing old and of not being loved are turned into laughable follies in the comic world of this play.'

Explore Congreve's comic treatment of fears and follies in the light of this statement. You should include in your answer an example of relevant material from the beginning of Act III, Scene i up to Lady Wishfort's exit at line 160.

AO5ii The context lies in the comic world that is created by this play and into which the audience is drawn. Lower band answers may write about Lady Wishfort's consternation on hearing herself described as 'superannuated' in the given scene. Higher band answers are likely to broaden this out to see its mix of fears and follies being subject to comic treatment within its comic context - the world of the play.

AO1 The assertion takes fundamental human fears and sees how the play turns them round and makes them comic. Lower band answers should be able to see how, quite literally, this takes place, that fears become follies. Higher band answers are likely to see how the 'comic world' of the play enables this transformation to take place.

AO2ii The full force of the comedy is at stake here. Lower band answers may appreciate the fact that there is a world of comedy being presented and describe comic incidents. Higher band answers are likely to see that the play is indeed a play and, by showing their full awareness of this through conventions of staging, demonstrate their awareness of genre.

AO3 Lower band answers may discuss the main issues rather generally here, being able to describe some of the comic action and showing that some human fears are indeed turned into follies. Higher band answers are likely to examine the text in some detail, including the given passage, and show their awareness of how structure, form and choice of language are instrumental in shaping meaning.

AO4 Lower band answers may be able to see how comedy is produced in the play without necessarily giving much of a personal response. Higher band answers are likely to show that they have responded to the play's remorselessness in turning fears into follies and show something of their own individual reaction to this.

(Total 50 marks)

15. **CONGREVE:** *The Way of the World* (New Mermaids)

- (b) ‘The play’s title is misleading. It is not “the world” that Congreve is writing about but a narrow spectrum of Restoration society.’

How far do you find this a valid judgement? Refer in your answer to **at least two** extracts from the play.

AO5ii The context is in question here. Candidates need to explore what kind of world Congreve is writing about and what kind of world is he writing for. Lower band answers may focus on one or more of these worlds, and describe their own reaction to the play, or the nature of the world in which the play is set. Higher band answers are likely to be more open to the issues of interpretation that the question opens up.

AO1 ‘The narrow spectrum of Restoration society’ needs to be understood and should not in itself present problems to those who have studied the play and its period. Lower band answers may describe that world and tell us what they know about it. Higher band answers are likely to take up the pejorative tone of ‘narrow’ and use this as a springboard for their arguments.

AO2ii Lower band answers may describe the play and their response to it as a member of a modern audience. Higher band answers are likely to appreciate that the play is indeed a play, of a particular type, and recognise that understanding this type is fundamental to their understanding.

AO3 Lower band answers may answer the question in a general way without referring with any degree of specificity to the actual text. Higher band answers are likely to see how form and structure create meaning and use judicious quotation.

AO4 The judgement given in the quotation throws down a challenge. Lower band answers may readily agree with the assertion, or prove less convincing in saying why the play has retained its appeal and has something to say to them. Higher band answers, whether they agree with the assertion or not, are likely to see that it is an assertion and should not go entirely uncontested.

(Total 50 marks)

16. FARQUHAR: *The Recruiting Officer* (New Mermaids)

- (a) 'In *The Recruiting Officer* Farquhar creates robust female characters and presents us with a society in which both women and men can make full use of their lives.'

How far do you agree? You should include in your answer an examination of Act I, Scene ii.

AO5ii The context is clearly flagged up here as the society inhabited by both men and women. Lower band answers may write quite generally about this society and how far individuals are fulfilled within it. Higher band answers are likely to pick up on the link with 'robust female characters' and have something to argue about the ways in which both women and men can lead fulfilling lives in the society of the play.

AO1 Lower band answers may write about the female characters perhaps not picking up fully on the meaning of the word 'robust' which higher band answers are likely to take as meaning bold, strong or determined. Higher band answers might explore 'making full use of their lives'.

AO2ii Lower band answers may show less of their awareness of the play as a play; higher band answers will show more of this. They are also more likely to respond to the word 'robust' and demonstrate their sense of the liveliness of the dramatic action.

AO3 Lower band answers may describe characters here and show how by their actions a general picture of the society of the play starts to emerge. Higher band answers are likely to show how form and structure contribute to meaning and how choice of individual words is significant. Their answers are likely to be close to the text and well informed.

AO4 The injunction specifically asks how valid do 'you' find this comment and candidates have therefore a good opportunity to explore their own individual response to the play. Lower band answers may treat the statement as if it is common sense without addressing it as an opinion. Higher band answers are likely to give more of an individual response and show that they have engaged with the issues in the play not just with the characters and what they say and do.

(Total 50 marks)

16. **FARQUHAR:** *The Recruiting Officer* (New Mermaids)

- (b) ‘There is no consideration of right or wrong in this play: nothing is taken seriously. Even love is reduced to the level of a game and courtship is mere recruitment.’

How do you respond to this view of the play? Your answer should include an examination of **at least two** relevant extracts from the text.

AO5ii The context here is the moral world opened up and presented by the play. Lower band answers are likely to write about what happens and describe the characters without specifically picking up on moral tone. Higher band answers are likely to see that the issues are about the world that the play creates and the values of that world.

AO1 Key words here are ‘nothing is taken seriously’ and ‘reduced to ... a game’ backing up the idea of an amoral world. Lower band answers are likely to write about the morals of individual characters and the overall lack of a sense of right or wrong in the play. Higher band answers are likely to recognise that the alleged ‘lack of seriousness’ and the issue of ‘playing a game’ are open for discussion.

AO2ii Lower band answers may not connect to this being a play specifically, rather a book they have studied. Higher band answers are likely to be the ones that can relate to the play as a play, and see that, even if nothing is taken seriously, this is part of the comic genre. They may see there are serious issues behind the frippery.

AO3 Lower band answers are likely to be descriptive, writing about character and action but not focusing in detail on textual specifics. Higher band answers are likely to see how structure and form are of crucial importance, and that selection of individual words shapes meaning.

AO4 There is plenty of room for debate here and answers will be judged on the quality of argument rather than just on opinions themselves. Lower band answers may take the assertion at face value and show they have knowledge of the text without necessarily having made it their own. Higher band answers are likely to see that the text is not perhaps so straightforward as the assertion implies and to enter into a discussion on the issues.

(Total 50 marks)

TOTAL FOR SECTION C: 50 MARKS

SECTION D: POST-1770 DRAMA

Candidates must answer ONE question from this Section or Section C.

17. SHERIDAN: *The Rivals* (New Mermaids)

- (a) ‘Mrs Malaprop’s misuse of language is more than just a passing joke. The main focus of the play is on a society in which some people are clever and others fail to be quite clever enough. Mrs Malaprop’s malapropisms are a perfect illustration of this failure.’

How far do you agree with this view of the play? You should include in your answer some consideration of Mrs Malaprop’s conversation with Sir Anthony in Act I, Scene ii.

AO5ii The context lies in the society of clever and not-so-clever people. Lower band answers may restrict their answers to Mrs Malaprop and talk about her revealing slips in language. Higher band answers are likely to range more widely and see that the malapropisms are an illustration of other things going on in the play. They are likely to see that Mrs Malaprop’s dismissive view of the education of women plays an important part in the context within the play.

AO1 Lower band answers may spend some time explaining what a malapropism is and how it illustrates a claim to cleverness by someone who does not quite make the grade. Higher band answers are likely to explore the notion of cleverness in the play much further and also recognise what is meant by the ‘main focus’ of the play.

AO2ii Lower band answers may refer to the events of the play without recognising that the play is constantly telling us what kind of a play it is. Higher band answers are likely to see that not only does the play deal with cleverness but it is also a clever play – in its use of dialogue and its complications of plot - and that in a way this defines it by genre too.

AO3 Lower band answers may make their points referring to the play in a general way. Higher band answers are likely to examine the text closely and see how its form and structure work to establish meaning.

AO4 Even the clever people fail to be quite clever enough at times. There are likely to be answers that will want to explore and play with the terms of the assertion. Lower band answers may see the play simply in terms of binary oppositions. Higher band answers are likely to show more engagement with the text and see the seriousness of some of the comic moments too.

(Total 50 marks)

17. **SHERIDAN:** *The Rivals* (New Mermaids)

- (b) ‘*The Rivals* appeals to us today because its collection of shallow, self-seeking characters belongs to the twenty-first century as much as it clearly did to the eighteenth.’

How far does this seem to you to be a fair comment on Sheridan’s play? Your answer should include an examination of **at least two** carefully selected extracts from the text.

- AO5ii** The context lies in the fact that, according to the assertion, Sheridan’s characters transcend their period of creation. Lower band answers may write about the way the characters ‘belong’ in a particular period, sometimes with more emphasis on the period than the characters. Higher band answers are likely to pick up on the universal type of character that is suggested in the quotation.
- AO1** The key words are ‘shallow’ and ‘self seeking’. Lower band answers may run these together considering them both to be dismissive terms. Higher band answers are likely to see their shades of meaning and may agree or disagree with their appropriateness.
- AO2ii** This is very much a question about what kind of play we are looking at. Lower band answers may not address this issue specifically and may see the two audiences as being separated only by the centuries, not what kind of theatrical experience they suppose they are having. Higher band answers are likely to recognise the wit and manners of Sheridan’s play as saying not only something about the characters but the genre of the play they are in.
- AO3** Lower band answers may write about characters as if they were somehow real. Higher band answers are likely to see them as constructs and part of a text in which structure and form are all important.
- AO4** Candidates are free to disagree. They may limit the range of their answer if they dismiss the thought that the play has any appeal today completely, but may have some useful mileage in disagreeing that all the characters are shallow or self-seeking. Lower band answers may readily agree that the characters are shallow and self seeking and explain that there are many people who fit this description in the world today. Higher band answers are likely to argue that the fact that human nature does not change all that much has an effect on the appeal of a play through the ages.

(Total 50 marks)

18. WALCOTT: *The Odyssey* (Faber)

- (a) ‘Walcott has a sense of the absurd, which enriches the story he tells and makes it meaningful outside of the classical context in which it was originally written.’

How far do you agree with this view? You should include in your answer a close examination of material taken from Act Two, Scene I.

AO5ii There are clear contexts flagged up here: the ancient and the modern. Lower band answers may focus on describing how the two contexts coexist, explaining some of the background to the issues presented. Higher band answers are likely to take this further and see how the cross over from one context to the other is made possible.

AO1 The statement is paradoxical – the absurd, it is alleged, makes the stories meaningful. Lower band answers may show they have understood the meaning of ‘absurd’, treating it as a version of comic, and interpreting ‘meaningful’ as serious. Higher band answers are likely to see how the sense of the absurd enables the events to step out of time. ‘Enriches’ should also enable higher band answers to respond in some detail.

AO2ii Lower band answers may see that the stories have epic and heroic origins and be able to write about this. Higher band answers are likely to see that Walcott has shifted the genre, and that this has made all the difference.

AO3 Lower band answers may focus on the actual stories and events in the poem. Higher band answers are likely to interrogate the text and fully explore its meaning. There is ample opportunity for them here to see how structure and form are so important.

AO4 Lower band answers may agree that the stories are enriched but write with little conviction. Higher band answers are more likely to show they have engaged with the text. Some may not agree with the quotation’s claim for enrichment and argue that something is lost in the debunking of ancient myth.

(Total 50 marks)

18. **WALCOTT:** *The Odyssey* (Faber)

- (b) ‘We have lost the traditional concept of a hero in our modern age. Therefore Walcott makes Penelope call her husband an “odd Zeus” or a “beggar”. What emerges is a new kind of hero, a hero for our times.’

How helpful do you find this view of Walcott’s play? Your answer should include an extract from **at least two** relevant examples from the text.

AO5ii The concept of a hero for our times provides the context here. Lower band answers may be slightly prescriptive here and focus on our age as a not particularly heroic one therefore disallowing the existence of a hero in the traditional sense. Higher band answers are likely to interpret more broadly and imaginatively and explore the relevance of the play to its modern audience.

AO1 The idea of a hero is clearly central to this question. Lower band answers may write about this and say how Walcott describes his heroes in anti-heroic ways. Higher band answers are likely to pick up on the word ‘therefore’ and see what Walcott is possibly aiming to do and why.

AO2ii Lower band answers may describe what happens in the play treating the play as their set text which they have read rather than any particular type of play that they can imagine having seen performed in the theatre. Higher band answers are likely to be enriched by recognising the play in respect of its genre and be able to use terms such as heroic, epic and anti-heroic.

AO3 Lower band answers may talk about their understanding of the play as a modern audience, relating to the text in a general way. Higher band answers are likely to explore and exploit the text in their answers in a way that shows they are able to criticise and even evaluate at times. The best answers will understand the value of close reading and see how form and structure contribute to meaning as well as explore the use of individual words.

AO4 There is much that is open to debate here. Lower band answers may agree readily with the assertion. Higher band answers may be more inquisitive. There is much to speculate about what the ‘new kind of hero’ might be. Some answers may dispute the fact that we have lost the concept of hero in our modern age and argue that it is still very much alive.

(Total 50 marks)

19. SHAFFER: *Amadeus* (Penguin)

- (a) ‘We relate to the mediocrity of Salieri and, like him, resent the genius of Mozart, because we ourselves have ordinary talents and belong in an ordinary world.’

What is your response to this assertion? You should include in your answer some detailed discussion of Salieri’s soliloquy at the end of Act I (pages 55–57).

AO5ii The strong suggestion in the quotation is that identifying with the world of the play is crucial for our understanding of it. This can be seen as the eighteenth century world depicted on stage as well as the twenty first century to which we as spectators belong. Lower band answers may take the opportunity to write about themselves and the world they inhabit as a way into empathising with Salieri. Higher band answers are unlikely to be too distracted by this and more likely to focus on how the play directs our feelings in the complicated contexts around which the play has its being.

AO1 ‘Relating to’ and ‘resenting’ are key concepts here. Lower band answers may take these issues personally and describe their feelings in some detail. Higher band answers are likely to see how their engagement with the text and its characters comes as a result of careful steering from the playwright.

AO2ii Central to an understanding of what kind of play this is, is an understanding of the two contexts. Lower band answers may not show particular awareness of genre though they will probably show they are aware implicitly they are writing about a play; higher band answers are likely to see that their understanding of the play’s genre is fundamental in appreciating its meaning.

AO3 Lower band answers may describe how they relate to the play in general terms. Higher band answers are likely to investigate the text in detail and examine the way that effects are created through choice of language, form and structure. Quotation from the play is likely to be embedded in the answer and explored rather than just given as an example of what happens without critical commentary.

AO4 There is room for agreement and disagreement here. Lower band answers may agree readily with the response and show how they have felt in their study of the play. Higher band answers are likely to consider more complex reactions to the character of Mozart and also see how the play positions the audience not just how the audience may have preconceptions of themselves. The extraordinariness of the world of the play is likely to be a feature discussed in some higher band answers.

(Total 50 marks)

19. **SHAFFER:** *Amadeus* (Penguin)

- (b) 'Music is everywhere in *Amadeus*, in the stage directions and in what the characters say. It serves to focus the audience's attention on conflict in the play.'

How far do you agree with this comment on Shaffer's play? Your answer should include **at least two** carefully chosen extracts from the text.

AO5ii The timelessness of Mozart's music is at issue here. Lower band answers may observe that the music is the linking force in the play between the past and the present and may make some comment on how this is achieved. Higher band answers are more likely to comment on how the play uses the music to enter into the world of Mozart, and see that it is fundamental to the themes, structure and idea of the play as a whole.

AO1 How the music is celebrated and how it speaks to the audience are the key factors here. Lower band answers may write about the music's presence in the play, describe how it occurs, and recognise that it is an important feature. Higher band answers are likely to pick up on the implications of these key words and see how for example the language of the play celebrates the music and how it is seen as having something to say.

AO2ii Lower band answers may write about the play in general terms and see the music as an interesting but not essential part of the play's genre. Higher band answers are likely to understand how the play is enriched by the music and how the inter-relation of music and play actually works. They are likely to choose extracts that illustrate this.

AO3 Lower band answers may write generally about the presence of music in the play and realise that it contributes significantly to the play's overall effect. Higher band answers are likely to give a more specific and detailed reference to the music looking in special detail at points where the language of music and the language of the written text come together.

AO4 It is hardly likely that any answer will totally discount the importance of music in the play but there is plenty of room for discussion about its relative importance. Lower band answers may be in general agreement about the significance of Mozart's music. Higher band answers are likely to explore in some detail its contribution and show their individual engagement.

(Total 50 marks)

20. **WILDE:** *Lady Windermere's Fan* (Penguin)

- (a) 'The dialogue seems to be quite trivial, but the true nature of society is revealed through the hints and misunderstandings that lie beneath the surface.'

How far do you agree with this view of *Lady Windermere's Fan*? You should include in your answer a close examination of the opening of the play up to the announcement of the entry of the Duchess of Berwick and Lady Agatha (pages 13–17).

- AO5ii** The depiction of society, beneath its 'surface', is the context here, and this is indicated through the use of language. Lower band answers may describe the misunderstandings in the play and have a general sense of the world that is linguistically created. Higher band answers are likely to explore beneath the surface in some detail and see the interplay between the trivial dialogue and the real drama of the play.
- AO1** The question is about where the drama lies and candidates will need a sense of what is meant by drama. Lower band answers may interpret this as meaning sensational events (in a tabloid headline sense). Higher band answers are likely to see where the force of the play lies and relate what lies beneath the surface to what lies on it.
- AO2ii** The 'surface' should lead candidates into writing about genre. Lower band answers may not show an overt awareness of what kind of play this is but may write descriptively about some of the effects it achieves. Higher band answers are likely to show how an awareness of genre contributes to understanding how the drama works.
- AO3** Lower band answers may give a general gloss and description of the dialogue encountered in the play. Higher band answers are likely to be much more specific and relate closely to the actual dialogue in the play in making their points. They will also be especially aware of form and structure and how the choice of words creates meaning.
- AO4** There is scope here for an individual response and for candidates to demonstrate their own discovery of the drama beneath the surface of the play. Lower band answers may concentrate on the apparent triviality of the dialogue. Higher band answers are likely to hunt further beneath the surface and show by the way they write about the play that they have engaged with it on a more personal level and are open to accepting different interpretations.

(Total 50 marks)

20. **WILDE:** *Lady Windermere's Fan* (Penguin)

- (b) 'The play is skilful in engaging the audience's sympathy for someone who would have been condemned by society as a "bad mother".'

How far do you agree with this judgement of Wilde's presentation of Mrs Erlynne? Your answer should include an examination of **at least two** extracts from the play.

- AO5ii** The condemnation of society is an issue here and that society provides the context. Lower band answers may describe Mrs Erlynne's trespasses against the received notions of civilised society and show their awareness of the kind of society Wilde is writing about. Higher band answers are likely to see the difference between their own more complex feelings about Mrs Erlynne, and note how these have been contrived by Wilde, and the conventional response of society at large.
- AO1** The definition of a 'bad mother' (placed firmly within discourse markers) is contentious here. Lower band answers may accept the term at a fairly straightforward level and explain in what ways Mrs Erlynne measures up to the charge. Higher band answers are likely to query the expression and explore the audience's sympathy in the light of the word 'condemned'.
- AO2ii** Lower band answers may establish some points about the play's skill in the process of describing their own reaction as an audience to Mrs Erlynne. Higher band answers are likely to see that this skill is connected with the play's genre: they will see the play as a play and also as a clever piece of artifice whereby the audience is constantly being manipulated into having the kind of reaction the playwright requires.
- AO3** Lower band answers may refer generally to the play and show a knowledge of what happens in it. Higher band answers are likely to use and exploit the text in order to create their answers. In particular they are likely to be aware of form and structure and how choice of words is essential in creating meaning.
- AO4** Lower band answers may write in a descriptive way about Mrs Erlynne and how 'bad' she is. Higher band answers are more likely to see the issue as contentious and relate more on an individual level to the play and its issues. This will be apparent from the way they show they are open to fresh and original interpretations of what is going on in the play.

(Total 50 marks)

21. WERTENBAKER: *Our Country's Good* (Methuen)

- (a) '*Our Country's Good* brings together two worlds – the world of Farquhar's play and the world of the convict colony – so that they illuminate each other in a powerful and dramatic way.'

How far do you agree with this comment on the play? You should include in your answer an examination of Act Two, Scene Nine: 'A Love Scene'.

AO5ii The context lies in the worlds that are brought clashing and harmonising together here. Lower band answers may see that they are two very different worlds and be able to describe the differences and some of the similarities between them. Higher band answers are likely to explore further how they illuminate each other in the process.

AO1 Lower band answers may interpret 'powerful' and 'dramatic' as saying much the same thing, the repetition being mere reinforcement. Higher band answers are more likely to be aware of 'dramatic' in its proper sense, as pertaining to the drama. Candidates need not follow though the imagery of 'illuminate' in their answers; better responses however are likely to show they are aware of the process of 'casting light' on another world that takes place in the play.

AO2ii Genre is very important here – both the genre of the play being studied and of Farquhar's play. Lower band answers may describe the two plays in appropriate ways without any specific acknowledgement of genre. Higher band answers are likely to use their knowledge and ideas about genre and generic conventions to their advantage and explore how this play explores and exploits these conventions.

AO3 Lower band answers may describe the illuminating process in the play without much specific textual reference. Higher band answers are likely to explore the text in detail, analyse it and, at best, evaluate it. They are also likely to show their awareness of the importance of form and structure, especially in such a carefully wrought play as this, as the one play interleaves and interweaves through the other.

AO4 Lower band answers may agree readily with the assertion showing that the two plays interact with each other. Higher band answers are likely to take this further and give something of their own more independent response. These answers are likely to bring out some of the force of the words 'powerful' and 'dramatic' showing how the play worked for them.

(Total 50 marks)

21. WERTENBAKER: *Our Country's Good* (Methuen)

- (b) 'Relationships between men and women in this play are seen as predominantly destructive.'

How far does this seem to you to be a fair comment on Wertenbaker's play? Your answer should include an examination of **at least two** carefully selected extracts from the text.

AO5ii The context is clearly a gendered one. Lower band answers may describe several relationships in the play and say whether they could be considered destructive to either or both parties. Higher band answers are likely to see the issue in terms of the partly brutalising and partly redeeming context of the play and argue along more subtle lines.

AO1 'Predominantly destructive' is the central issue here. Lower band answers may interpret this as meaning that all relationships are doomed and destructive; higher band answers may find a mix of destructiveness and redeeming qualities within particular relationships.

AO2ii What kind of play this is may not be an obvious concern of lower band answers which are more likely to be concerned about relationships rather than the genre of drama within which they occur. Higher band answers are likely to see that deciding that this is indeed a play, and what kind of play it is, are important steps in the process of making sense of what happens within it.

AO3 Lower band answers may write about characters and their destructive – or otherwise – relationships in general terms. Higher band answers are likely to focus much more precisely on the language of the text itself and consider the form and structure of the play.

AO4 There is much scope for argument here about who might be 'destroyed' by the relationship. The quality of the argument is all important, not necessarily the conclusion reached. Higher band answers are likely to show their ability to make an individual response.

(Total 50 marks)

TOTAL FOR SECTION D: 50 MARKS

TOTAL FOR PAPER: 100 MARKS

END

Assessment Objectives for Unit 5

Bands/ Marks	AO5ii evaluate the significance of cultural, historical and other contextual influences on literary texts and study	AO1 communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression	AO2ii respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts	AO3 show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings	AO4 articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers
Band 1 1-10	<ul style="list-style-type: none"> identify and comment on the broad historical and social contexts demonstrate some understanding of the relationship between text and context 	<ul style="list-style-type: none"> indicate limited grasp of the nature of literary study show insecure use of literary terms display frequent lapses in spelling, punctuation, grammar and sentence structure show little clear argument with minimal use of text 	<ul style="list-style-type: none"> show limited knowledge and understanding of texts show some awareness of features of genre describe some basic similarities and differences between texts 	<ul style="list-style-type: none"> identify and comment on some simple features of language and structure demonstrate some understanding of their effects show limited awareness of form 	<ul style="list-style-type: none"> offer some simple opinions and judgements based on personal reading put forward only a limited argument offer limited textual support
Band 2 11-20	<ul style="list-style-type: none"> demonstrate understanding of the influence of historical and social context on text identify specific elements of the text attributable to the context in which it was written outline the effects of historical and social context on the reader's perspective 	<ul style="list-style-type: none"> show some knowledge and of the nature of literary study make generally appropriate use of literary terms display some lapses in spelling, punctuation, grammar and sentence structure show generally clear argument with limited use of text 	<ul style="list-style-type: none"> show some knowledge and understanding of texts show awareness of features of genre develop some similarities and differences between texts 	<ul style="list-style-type: none"> examine a variety of features of language and structure demonstrate an understanding of their effects and function show awareness of form 	<ul style="list-style-type: none"> present simple opinions and judgements in a simple argument show limited awareness of different possible interpretations use generally appropriate textual evidence
Band 3 21-30	<ul style="list-style-type: none"> examine the variety of ways in which contextual influences are manifest in the text assess the relationship between the context in which the text was written and in which it is understood 	<ul style="list-style-type: none"> demonstrate proficient knowledge and understanding of the nature of literary study make appropriate and effective use of literary terms show generally accurate written expression with few lapses in spelling, punctuation, grammar and sentence structure show clear developing argument with appropriate use of text 	<ul style="list-style-type: none"> show secure knowledge and understanding of texts show confident awareness of features of genre and period examine similarities and differences between texts 	<ul style="list-style-type: none"> explore the writer's selection of features of language and choice of form and structure demonstrate a detailed understanding of their effects and function consider the writer's purpose in making this selection 	<ul style="list-style-type: none"> advance considered opinions and judgements in a sustained argument use sound textual evidence sum up different interpretations consider differing critical positions
Band 4 31-40	<ul style="list-style-type: none"> analyse the particular historical, social and other contexts in which the text was written and in which it has been and is read consider the variety of perspectives determined by contexts past and present 	<ul style="list-style-type: none"> demonstrate perception based on knowledge and understanding of the nature of literary study make discriminating and pertinent use of literary terms display accurate and fluent written expression show perceptive, cogent argument with detailed use of the text 	<ul style="list-style-type: none"> show secure and sustained knowledge and understanding of texts explore features of genre and period analyse and explore similarities and differences between texts 	<ul style="list-style-type: none"> analyse the writer's use of particular features of language, choice of form and exploitation of structure demonstrate a detailed understanding of their effects consider the contribution they make to its meaning and tone 	<ul style="list-style-type: none"> articulate confident independent opinions and judgements in a sustained argument provide thorough textual evidence assess different interpretations by other readers

For more information on Edexcel and BTEC qualifications please contact
Customer Services on 0870 240 9800
or <http://enquiries.edexcel.org.uk>
or visit our website: www.edexcel.org.uk

Edexcel Limited, trading as Edexcel. Registered in England and Wales No. 4496750
Registered Office: One90 High Holborn, London WC1V 7BH