

GCE 2004

June Series



Mark Scheme

English Literature B

Unit LTB2

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June 2004**LTB2****Skills Descriptors
Poetry****BAND 1: MARK RANGE 0 – 5**

- AO2i simple account of content regardless of task
AO3 very little understanding of language features and structural devices
AO3 very little discussion of how author's techniques shape meanings
-

BAND 2: MARK RANGE 6 – 10

- AO2i some focus on the task with basic textual knowledge; a little illustrative support
AO3 some limited understanding of language features and structural devices
AO3 some limited discussion of how author's techniques shape meanings
-

BAND 3: MARK RANGE 11 – 15

- AO2i focus on task with some knowledge and understanding of text; some illustrative support
AO3 some understanding of language features and structural devices
AO3 some discussion of how author's techniques shape meanings
-

BAND 4: MARK RANGE 16 – 20

- AO2i clear focus on task with informed knowledge and understanding of the text: apt supportive references
AO3 consideration of language features and structural devices
AO3 consideration of how author's techniques shape meanings
-

BAND 5: MARK RANGE 21 – 25

- AO2i detailed knowledge and understanding of the text and task: good selection of supportive references
AO3 exploration of language features and structural devices
AO3 some evaluation of how author's techniques shape meanings
-

BAND 6: MARK RANGE 26 - 30

- AO2i secure, confident and well informed understanding of the text and task: excellent selection of supportive references
AO3 exploration and analysis of key language features and structural devices
AO3 perceptive evaluation of how author's techniques shape meanings

Skills Descriptors Drama

BAND 1: MARK RANGE 0 – 5

AO1	technical weaknesses which impede the communication of meaning and unclear line of argument
AO2i	simple account of plot events or some simple statement about character regardless of task
AO5i	very limited awareness of context
AO5i	very limited relevance to text/context/task

BAND 2: MARK RANGE 6 – 12

AO1	simple attempt at structuring argument and some use of critical vocabulary but some technical weakness
AO2i	some focus on the task with basic textual knowledge; a little illustrative support
AO5i	some limited awareness of context
AO5i	some limited awareness of links across text/context/task

BAND 3: MARK RANGE 13 – 19

AO1	use of critical vocabulary and generally clear expression and some structured argument
AO2i	focus on task with some knowledge and understanding of text; some illustrative support
AO5i	awareness of the importance of context
AO5i	awareness of links across text/context/task

BAND 4: MARK RANGE 20 – 26

AO1	clear expression and use of accurate critical vocabulary and clear line of argument
AO2i	clear focus on task with informed knowledge and understanding of the text: apt supportive references
AO5i	clear consideration of context
AO5i	clear consideration of links across text/context/task

BAND 5: MARK RANGE 27 – 33

AO1	accurate expression and effective use of appropriate critical vocabulary and well structured argument
AO2i	detailed knowledge and understanding of the text and task: good selection of supportive references
AO5i	detailed exploration of context
AO5i	detailed exploration of links across text/context/task

BAND 6: MARK RANGE 34 - 40

- AO1 technically fluent style and use of appropriate critical vocabulary and well structured and coherent argument
- AO2i secure, confident and well informed understanding of the text and task: excellent selection of supportive references
- AO5i excellent understanding and explanation of context
- AO5i excellent understanding and explanation of links across text/context/task

Section A: Poetry

Question 1. CHAUCER: The Merchant's Tale

- What arguments does May employ to persuade January that he was mistaken in what he saw?
- How does the language of the passage reflect each character's reaction to the situation?
- How does Chaucer use ideas about seeing and understanding in the Tale as a whole?

Assessment Objectives Tested: AO2i, AO3

Possible content (a) What he saw was intended as a cure for his blindness (ie. 'struggling' with a man up a tree); if he saw otherwise, then his sight is not properly restored; his sight needs time to settle down. (b) In January, indignation and outrage give way to greater hesitation; in May, apparent patient reasonableness reverses blame and makes January the guilty party. (c) 'Sight' used as one of the senses, but also as a spiritual/ moral indicator.

Focus: (a) Understanding May's arguments.
 (b) Comments on language demonstrating tone/attitude.
 (c) Moral/s of *Tale*.

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 AO3 very little understanding of language features and structural devices
 AO3 very little discussion of how author's techniques shape meanings

BAND 2: MARK RANGE 6 – 10

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 AO3 some limited understanding of language features and structural devices
 AO3 some limited discussion of how author's techniques shape meanings

BAND 3: MARK RANGE 11 – 15

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BAND 6: MARK RANGE 26 - 30

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 AO3 perceptive evaluation of how author's techniques shape meanings

Question 2. DONNE: Prescribed Poems

- (a) In what situation does the speaker find himself?
- (b) How do the poem’s language and structure show the speaker’s emotions?
- (c) Write about some of the characteristics of ‘Metaphysical poetry’ found in this poem and **one** or **two** others in the selection.

Assessment Objectives Tested: AO2i, AO3

Possible content: (a) Seeks solace from unrequited love in garden; place mocks him as does thought that he has lighted on the only faithful woman. (b) Dramatic language reflects extreme emotions – images of *tempest* and *storm*; each stanza develops stage of argument with emphatic couplet to close each. (c) Nature of language and metre; use of ‘conceit’ – ‘the spider love’; attitude to love/women.

Focus: (a) Speaker’s situation.
 (b) Comments on language/structure.
 (c) ‘Metaphysical’ here and in additional poem/s.

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Question 3. MILTON: Paradise Lost Book I

- (a) What grounds for optimism does Satan see in the situation?
- (b) How do the language and structure of Satan’s speech suggest his powers as an orator?
- (c) How are Satan’s qualities as a leader presented here and elsewhere in Book I?

Assessment Objectives Tested: AO2i, AO3

Possible content: (a) Having tested God’s power the fallen angels know their limits and can choose to oppose Him through guile, not force. Hell cannot contain them. They are free to spoil other parts of God’s creation. (b) Opens with flattery; minimises threat from ‘enemy’; stresses fallen angels’ abilities and ends with rallying cry. (c) Determination; willing to take responsibility; courage in defeat; organiser.

Focus: (a) Satan’s ‘optimistic’ plan of action.
 (b) Effectiveness of Satan’s rhetoric.
 (c) Satan’s leadership qualities.

BAND 1: MARK RANGE 0 – 5

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BAND 2: MARK RANGE 6 – 10

AO2i some focus on the task with basic textual knowledge; a little illustrative support
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Question 4. BLAKE: Songs of Innocence and of Experience

- (a) What answers are given to the questions posed in the first line?
 (b) How do the language and structure of this poem contribute to the reader's sense of it as a 'song of innocence'?
 (c) Write about how the natural world is presented in **at least two** other poems by Blake.

Assessment Objectives Tested: AO2i, AO3

Possible content: (a) Who is the Creator? He has the meekness and innocence of both child and lamb; has been a child; is called a lamb. Child, lamb and God are one. (b) Simplicity of language; voice of speaker (child); use of repetition; use of rhyming couplets; question and answer structure. (c) Natural world (animals, plants, landscape) can symbolise purity and innocence (eg. *The Blossom*, *The Echoing Green*) or convey complexity and ambiguity (*The Tiger*, *The Sick Rose*)

Focus: (a) God in *Songs of Innocence*.
 (b) Comments on language and structure.
 (c) Presentation of Nature.

BAND 1: MARK RANGE 0 – 5

AO2i simple account of content regardless of task
 AO3 very little understanding of language features and structural devices
 AO3 very little discussion of how author's techniques shape meanings

BAND 2: MARK RANGE 6 – 10

AO2i some focus on the task with basic textual knowledge; a little illustrative support
 AO3 some limited understanding of language features and structural devices
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BAND 6: MARK RANGE 26 - 30

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Question 5. BARRETT BROWNING: Sonnets from the Portuguese

- (a) What changes have occurred in the speaker’s life since her lover entered it?
- (b) How do the language and structure of the sonnet help to express the speaker’s emotions?
- (c) Explore how a sense of change or transformation is expressed in **one or two** other sonnets.

Assessment Objectives Tested: AO2i, AO3

Possible content: (a) Has been given hope and optimism – ‘lifted’ rescued and made confident and secure. Has greater interest in humanity than in God. (b) Sonnet moves from ‘negative’ to ‘positive’ using line 9 as axis – from ‘drear’, ‘languid’, ‘tedious’, to ‘safe’, ‘strong’, ‘glad’. (c) Many sonnets express a sense of change from low self-esteem to self-acceptance and delight.

Focus: (a) Changes from negative to positive.
 (b) Comments on language and structure.
 (c) Analysis of some change or transformation

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 AO3 very little understanding of language features and structural devices
 AO3 very little discussion of how author’s techniques shape meanings

BAND 2: MARK RANGE 6 – 10

AO2i some focus on the task with basic textual knowledge; a little illustrative support
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Question 6. BRONTË: Prescribed Poems

- (a) ‘Oh, night and stars return!’ What does the speaker feel she has lost when the day breaks?
- (b) How is the daylight world presented in the poem?
- (c) ‘...hide me from the hostile light’. Write about **one other** of Brontë’s poems in which a desire to escape from or reject the world is expressed, making some comparisons with the poem above.

Assessment Objectives Tested: AO2i, AO3

Possible content: (a) Tranquillity; ‘changeful dreams’ which delight; a sense of unity with the ‘watch divine’. (b) Intrusive, hostile; the sun ‘burns’ and brings suffering. (c) *How clear she shines, A day dream, In the earth, the earth* (139): these and others express dissatisfaction with what the world offers and seek refuge or escape.

Focus: (a) Nature of ‘the stars’.
 (b) Define/illustrate ‘daylight world’.
 (c) Appropriate poem compared with poem above.

BAND 1: MARK RANGE 0 – 5

AO2i simple account of content regardless of task
 AO3 very little understanding of language features and structural devices
 AO3 very little discussion of how author’s techniques shape meanings

BAND 2: MARK RANGE 6 – 10

AO2i some focus on the task with basic textual knowledge; a little illustrative support
 AO3 some limited understanding of language features and structural devices
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Section B: Drama**Question 7(a) MILLER: Death of a Salesman**

BIFF (of his father): He had the wrong dreams. All, all, wrong.

Discuss Biff's assessment of Willy Loman's 'dreams' in the context of the play as a whole.

Assessment Objectives Tested: AO1, AO2i, AO5i

Possible content: Is Biff's assessment extreme? What is 'wrong' with Willy's desire for success and his ambitions for his family? Are Willy's personal values absorbed from the context of the society he has lived in – its elevation of material wealth and its cult of 'personality'? Compare Charley's attitude ('Nobody dast blame this man') and Happy's and Linda's evaluations.

Focus: Willy Loman's values/aspirations.

BAND 1: MARK RANGE 0 – 5

AO1	technical weaknesses which impede the communication of meaning and unclear line of argument
AO2i	simple account of plot events or some simple statement about character regardless of task
AO5i	very limited awareness of context
AO5i	very limited relevance to text/context/task

BAND 2: MARK RANGE 6 – 12

AO1	simple attempt at structuring argument and some use of critical vocabulary but some technical weakness
AO2i	some focus on the task with basic textual knowledge; a little illustrative support
AO5i	some limited awareness of context
AO5i	some limited awareness of links across text/context/task

BAND 3: MARK RANGE 13 – 19

AO1	use of critical vocabulary and generally clear expression and some structured argument
AO2i	focus on task with some knowledge and understanding of text; some illustrative support
AO5i	awareness of the importance of context
AO5i	awareness of links across text/context/task

BAND 4: MARK RANGE 20 – 26

AO1	clear expression and use of accurate critical vocabulary and clear line of argument
AO2i	clear focus on task with informed knowledge and understanding of the text: apt supportive references
AO5i	clear consideration of context
AO5i	clear consideration of links across text/context/task

BAND 5: MARK RANGE 27 – 33

AO1	accurate expression and effective use of appropriate critical vocabulary and well structured argument
AO2i	detailed knowledge and understanding of the text and task: good selection of supportive references
AO5i	detailed exploration of context
AO5i	detailed exploration of links across text/context/task

BAND 6: MARK RANGE 34 - 40

AO1	technically fluent style and use of appropriate critical vocabulary and well structured and coherent argument
AO2i	secure, confident and well informed understanding of the text and task: excellent selection of supportive references
AO5i	excellent understanding and explanation of context
AO5i	excellent understanding and explanation of links across text/context/task

Question 7 (b) MILLER: Death of a Salesman

Miller said of *Death of a Salesman* that it was ‘a story about violence within the family’.
Write about the different kinds of violence in the play.

Assessment Objectives Tested: AO1, AO2i, AO5i

Possible content: There is a kind of ‘violence’ in Willy’s treatment of Linda and in the extension of this attitude to the other minor female figures in the play. The imposition of wills (father upon sons, husband upon wife) is a feature of the Loman household. **But** the play could be said to be about many other things – deceit, delusion, social pressure etc.

Focus: Family relationships and other issues.

BAND 1: MARK RANGE 0 – 5

AO1	technical weaknesses which impede the communication of meaning and unclear line of argument
AO2i	simple account of plot events or some simple statement about character regardless of task
AO5i	very limited awareness of context
AO5i	very limited relevance to text/context/task

BAND 2: MARK RANGE 6 – 12

AO1	simple attempt at structuring argument and some use of critical vocabulary but some technical weakness
AO2i	some focus on the task with basic textual knowledge; a little illustrative support
AO5i	some limited awareness of context
AO5i	some limited awareness of links across text/context/task

BAND 3: MARK RANGE 13 – 19

AO1	use of critical vocabulary and generally clear expression and some structured argument
AO2i	focus on task with some knowledge and understanding of text; some illustrative support
AO5i	awareness of the importance of context
AO5i	awareness of links across text/context/task

BAND 4: MARK RANGE 20 – 26

AO1	clear expression and use of accurate critical vocabulary and clear line of argument
AO2i	clear focus on task with informed knowledge and understanding of the text: apt supportive references
AO5i	clear consideration of context
AO5i	clear consideration of links across text/context/task

BAND 5: MARK RANGE 27 – 33

AO1	accurate expression and effective use of appropriate critical vocabulary and well structured argument
AO2i	detailed knowledge and understanding of the text and task: good selection of supportive references
AO5i	detailed exploration of context
AO5i	detailed exploration of links across text/context/task

BAND 6: MARK RANGE 34 – 40

AO1	technically fluent style and use of appropriate critical vocabulary and well structured and coherent argument
AO2i	secure, confident and well informed understanding of the text and task: excellent selection of supportive references
AO5i	excellent understanding and explanation of context
AO5i	excellent understanding and explanation of links across text/context/task

Question 8 (a) WILLIAMS: A Streetcar Named Desire

STANLEY (to Blanche): I'm afraid I'll strike you as being the unrefined type.

How far is *A Streetcar Named Desire* about the conflict between people from different social classes?

Assessment Objectives Tested: AO1, AO2i, AO5i

Possible content: Contrast between Blanche and Stanley (and Stella) obviously springs, in part, from social backgrounds – apparent in characters' appearance, speech, behaviour. Beyond this, it can symbolise gender conflict and cultural conflict between old/new America.

Focus: Class conflict and beyond in the play.

BAND 1: MARK RANGE 0 – 5

AO1	technical weaknesses which impede the communication of meaning and unclear line of argument
AO2i	simple account of plot events or some simple statement about character regardless of task
AO5i	very limited awareness of context
AO5i	very limited relevance to text/context/task

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BAND 6: MARK RANGE 34 – 40

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AO2i	secure, confident and well informed understanding of the text and task: excellent selection of supportive references
AO5i	excellent understanding and explanation of context
AO5i	excellent understanding and explanation of links across text/context/task

Question 8 (b) WILLIAMS: A Streetcar Named Desire

Elia Kazan described *A Streetcar Named Desire* as ‘a poetic tragedy’.

How far do you consider the play to be a tragedy?

Assessment Objectives Tested: AO1, AO2i, AO5i

Possible content: ‘Tragedy’ is possibly applicable to Blanche’s fate, if it is considered undeserved and tragically destructive. Formally speaking, it lacks many elements of classical tragedy. No-one dies, and its focus might be considered too domestic.

Focus: What kind of play is *Streetcar*?

BAND 1: MARK RANGE 0 – 5

AO1	technical weaknesses which impede the communication of meaning and unclear line of argument
AO2i	simple account of plot events or some simple statement about character regardless of task
AO5i	very limited awareness of context
AO5i	very limited relevance to text/context/task

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Question 9 (a) BECKETT: Waiting for Godot

The director of a recent production of *Waiting for Godot* said of Vladimir and Estragon, ‘These two clowns are ourselves without the house, car and 2.5 children.’

Is the play’s relevance limited to the time in which it was written?

Assessment Objectives Tested: AO1, AO2i, AO5i

Possible content: Does the play present the essential human condition? Does the waiting, the whiling away the time, the groping for meaning and the satisfying of the need to eat and drink represent life irrespective of historical or geographical context. Or does the play suggest something more?

Focus: Vladimir and Estragon as representatives of *la condition humaine*.

BAND 1: MARK RANGE 0 – 5

AO1	technical weaknesses which impede the communication of meaning and unclear line of argument
AO2i	simple account of plot events or some simple statement about character regardless of task
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AO5i	excellent understanding and explanation of links across text/context/task

Question 9 (b) BECKETT: Waiting for Godot

Images of the circus, music hall and the theatre run throughout the play'.
How does Beckett make these images a part of the overall meanings of *Waiting for Godot*? You might like to consider:

- the appearance of the main characters;
- the use of comic 'routines';
- Pozzo and Lucky;
- anything else appropriate.
-

Assessment Objectives Tested: AO1, AO2i, AO5i

Possible content: The play as 'tragicomedy' – circus and music hall stress the 'comic' side; humanity is inherently amusing in its behaviour – but the theatrical dimension also suggests a role playing which is tragically pointless in a world supplying no answers to any questions and having no meaning.

Focus: The nature/ significance of music hall/ theatrical elements.

BAND 1: MARK RANGE 0 – 5

AO1	technical weaknesses which impede the communication of meaning and unclear line of argument
AO2i	simple account of plot events or some simple statement about character regardless of task
AO5i	very limited awareness of context
AO5i	very limited relevance to text/context/task

BAND 2: MARK RANGE 6 – 12

AO1	simple attempt at structuring argument and some use of critical vocabulary but some technical weakness
AO2i	some focus on the task with basic textual knowledge; a little illustrative support
AO5i	some limited awareness of context
AO5i	some limited awareness of links across text/context/task

BAND 3: MARK RANGE 13 – 19

AO1	use of critical vocabulary and generally clear expression and some structured argument
AO2i	focus on task with some knowledge and understanding of text; some illustrative support
AO5i	awareness of the importance of context
AO5i	awareness of links across text/context/task

BAND 4: MARK RANGE 20 – 26

AO1	clear expression and use of accurate critical vocabulary and clear line of argument
AO2i	clear focus on task with informed knowledge and understanding of the text: apt supportive references
AO5i	clear consideration of context
AO5i	clear consideration of links across text/context/task

BAND 5: MARK RANGE 27 – 33

AO1	accurate expression and effective use of appropriate critical vocabulary and well structured argument
AO2i	detailed knowledge and understanding of the text and task: good selection of supportive references
AO5i	detailed exploration of context
AO5i	detailed exploration of links across text/context/task

BAND 6: MARK RANGE 34 - 40

AO1	technically fluent style and use of appropriate critical vocabulary and well structured and coherent argument
AO2i	secure, confident and well informed understanding of the text and task: excellent selection of supportive references
AO5i	excellent understanding and explanation of context
AO5i	excellent understanding and explanation of links across text/context/task

Question 10(a) BOLT: A Man for All Seasons

COMMON MAN (Alternative ending): It isn't difficult to keep alive friends... just don't make trouble... or if you must make trouble, make the sort of trouble that's expected.

Taking into account these words of advice to the audience at the play's end, explore the Common Man's role in *A Man for All Seasons*.

Assessment Objectives Tested: AO1, AO2i, AO5i

Possible content: Common Man's various roles reflect Joe Public's desire to 'stay out of trouble', in contrast to More and his principled stand; or to the political figures whose 'principles' are linked to the acquisition of power. The Common Man is, in many ways, the representative of the audience and the mediator between audience and play.

Focus: The moral/political significance of the Common Man.

BAND 1: MARK RANGE 0 – 5

AO1	technical weaknesses which impede the communication of meaning and unclear line of argument
AO2i	simple account of plot events or some simple statement about character regardless of task
AO5i	very limited awareness of context
AO5i	very limited relevance to text/context/task

BAND 2: MARK RANGE 6 – 12

AO1	simple attempt at structuring argument and some use of critical vocabulary but some technical weakness
AO2i	some focus on the task with basic textual knowledge; a little illustrative support
AO5i	some limited awareness of context
AO5i	some limited awareness of links across text/context/task

BAND 3: MARK RANGE 13 – 19

AO1	use of critical vocabulary and generally clear expression and some structured argument
AO2i	focus on task with some knowledge and understanding of text; some illustrative support
AO5i	awareness of the importance of context
AO5i	awareness of links across text/context/task

BAND 4: MARK RANGE 20 – 26

AO1	clear expression and use of accurate critical vocabulary and clear line of argument
AO2i	clear focus on task with informed knowledge and understanding of the text: apt supportive references
AO5i	clear consideration of context
AO5i	clear consideration of links across text/context/task

BAND 5: MARK RANGE 27 – 33

AO1	accurate expression and effective use of appropriate critical vocabulary and well structured argument
AO2i	detailed knowledge and understanding of the text and task: good selection of supportive references
AO5i	detailed exploration of context
AO5i	detailed exploration of links across text/context/task

BAND 6: MARK RANGE 34 - 40

AO1	technically fluent style and use of appropriate critical vocabulary and well structured and coherent argument
AO2i	secure, confident and well informed understanding of the text and task: excellent selection of supportive references
AO5i	excellent understanding and explanation of context
AO5i	excellent understanding and explanation of links across text/context/task

Question 10 (b) BOLT: A Man for all Seasons

In his Author's Preface, Bolt wrote that he had treated Thomas More as 'a man with an adamant (ie. strong and unchanging) sense of his own self'. How is this treatment of the character reflected in *A Man for All Seasons*?

Consider not only More's character and actions, but also how he contrasts with some of the other characters in the play.

Assessment Objectives Tested: AO1, AO2i, AO5i

Possible content: 'A sense of his own self' – meaning? – what More believes in/stands for. Illustrated through his opposition to Henry's wishes and the contrast with the power seekers and prevaricators around him – he is the 'man of integrity'.

Focus: More's character defined by relationships with other characters.

BAND 1: MARK RANGE 0 – 5

AO1	technical weaknesses which impede the communication of meaning and unclear line of argument
AO2i	simple account of plot events or some simple statement about character regardless of task
AO5i	very limited awareness of context
AO5i	very limited relevance to text/context/task

BAND 2: MARK RANGE 6 – 12

AO1	simple attempt at structuring argument and some use of critical vocabulary but some technical weakness
AO2i	some focus on the task with basic textual knowledge; a little illustrative support
AO5i	some limited awareness of context
AO5i	some limited awareness of links across text/context/task

BAND 3: MARK RANGE 13 – 19

AO1	use of critical vocabulary and generally clear expression and some structured argument
AO2i	focus on task with some knowledge and understanding of text; some illustrative support
AO5i	awareness of the importance of context
AO5i	awareness of links across text/context/task

BAND 4: MARK RANGE 20 – 26

AO1	clear expression and use of accurate critical vocabulary and clear line of argument
AO2i	clear focus on task with informed knowledge and understanding of the text: apt supportive references
AO5i	clear consideration of context
AO5i	clear consideration of links across text/context/task

BAND 5: MARK RANGE 27 – 33

AO1	accurate expression and effective use of appropriate critical vocabulary and well structured argument
AO2i	detailed knowledge and understanding of the text and task: good selection of supportive references
AO5i	detailed exploration of context
AO5i	detailed exploration of links across text/context/task

BAND 6: MARK RANGE 34 – 40

AO1	technically fluent style and use of appropriate critical vocabulary and well structured and coherent argument
AO2i	secure, confident and well informed understanding of the text and task: excellent selection of supportive references
AO5i	excellent understanding and explanation of context
AO5i	excellent understanding and explanation of links across text/context/task

Question 11(a) CHURCHILL: Top Girls

MRS KIDD (to Marlene): You're one of these ballbreakers/that's what you are. You'll end up miserable and lonely. You're not natural.

Discuss Mrs Kidd's assessment of Marlene in the light of how women are presented in the play as a whole.

Assessment Objectives Tested: AO1, AO2i, AO5i

Possible content: The supportive wife opposed to the 'unnatural' woman who is her husband's competitor in the workplace. Marlene's talent/ability seen as a threat, but her lack of concern for others, including her own daughter, will demonstrate some truth in Mrs Kidd's words. Other women offer variations of Marlene, or as in Joyce, opposition to what she represents.

Focus: Marlene as representative of women in the play.

BAND 1: MARK RANGE 0 – 5

AO1	technical weaknesses which impede the communication of meaning and unclear line of argument
AO2i	simple account of plot events or some simple statement about character regardless of task
AO5i	very limited awareness of context
AO5i	very limited relevance to text/context/task

BAND 2: MARK RANGE 6 – 12

AO1	simple attempt at structuring argument and some use of critical vocabulary but some technical weakness
AO2i	some focus on the task with basic textual knowledge; a little illustrative support
AO5i	some limited awareness of context
AO5i	some limited awareness of links across text/context/task

BAND 3: MARK RANGE 13 – 19

AO1	use of critical vocabulary and generally clear expression and some structured argument
AO2i	focus on task with some knowledge and understanding of text; some illustrative support
AO5i	awareness of the importance of context
AO5i	awareness of links across text/context/task

BAND 4: MARK RANGE 20 – 26

AO1	clear expression and use of accurate critical vocabulary and clear line of argument
AO2i	clear focus on task with informed knowledge and understanding of the text: apt supportive references
AO5i	clear consideration of context
AO5i	clear consideration of links across text/context/task

BAND 5: MARK RANGE 27 – 33

AO1	accurate expression and effective use of appropriate critical vocabulary and well structured argument
AO2i	detailed knowledge and understanding of the text and task: good selection of supportive references
AO5i	detailed exploration of context
AO5i	detailed exploration of links across text/context/task

BAND 6: MARK RANGE 34 - 40

AO1	technically fluent style and use of appropriate critical vocabulary and well structured and coherent argument
AO2i	secure, confident and well informed understanding of the text and task: excellent selection of supportive references
AO5i	excellent understanding and explanation of context
AO5i	excellent understanding and explanation of links across text/context/task

Question 11 (b) CHURCHILL: Top Girls

A number of critics have found Act 1 to be ‘superfluous’. Is there a relationship between Act 1 and the rest of the play?

Assessment Objectives Tested: AO1, AO2i, AO5i

Possible content: Act 1 sets up many issues explored later in the play, putting them in a wide historical context – women and work, women and marriage, women as doers and achievers and the cost of such achievement etc. It’s surrealistic, whereas the rest of the play is naturalistic – thus it’s a kind of ‘prelude’ which is detachable; the play could work without it.

Focus: Links between Act 1 and rest of play.

BAND 1: MARK RANGE 0 – 5

AO1	technical weaknesses which impede the communication of meaning and unclear line of argument
AO2i	simple account of plot events or some simple statement about character regardless of task
AO5i	very limited awareness of context
AO5i	very limited relevance to text/context/task

BAND 2: MARK RANGE 6 – 12

AO1	simple attempt at structuring argument and some use of critical vocabulary but some technical weakness
AO2i	some focus on the task with basic textual knowledge; a little illustrative support
AO5i	some limited awareness of context
AO5i	some limited awareness of links across text/context/task

BAND 3: MARK RANGE 13 – 19

AO1	use of critical vocabulary and generally clear expression and some structured argument
AO2i	focus on task with some knowledge and understanding of text; some illustrative support
AO5i	awareness of the importance of context
AO5i	awareness of links across text/context/task

BAND 4: MARK RANGE 20 – 26

AO1	clear expression and use of accurate critical vocabulary and clear line of argument
AO2i	clear focus on task with informed knowledge and understanding of the text: apt supportive references
AO5i	clear consideration of context
AO5i	clear consideration of links across text/context/task

BAND 5: MARK RANGE 27 – 33

AO1	accurate expression and effective use of appropriate critical vocabulary and well structured argument
AO2i	detailed knowledge and understanding of the text and task: good selection of supportive references
AO5i	detailed exploration of context
AO5i	detailed exploration of links across text/context/task

BAND 6: MARK RANGE 34 - 40

AO1	technically fluent style and use of appropriate critical vocabulary and well structured and coherent argument
AO2i	secure, confident and well informed understanding of the text and task: excellent selection of supportive references
AO5i	excellent understanding and explanation of context
AO5i	excellent understanding and explanation of links across text/context/task

Question 12 (a) SHAFFER: Amadeus

SALIERI: God blew – as He must – without cease. The flute split in the mouth of His insatiable need. How does the subject of music allow Shaffer to explore the nature of artistic inspiration and creativity?

Assessment Objectives Tested: AO1, AO2i, AO5i.

Possible content: Music brings an added dimension to the drama, creating an additional level of enjoyment for the audience in the theatre. Two different kinds of musicians – one inspired, one talented and workmanlike – and their reactions to one another provide a vehicle for Shaffer to examine genius – and envy and resentment!

Focus: Music in the context of the play.

BAND 1: MARK RANGE 0 – 5

AO1	technical weaknesses which impede the communication of meaning and unclear line of argument
AO2i	simple account of plot events or some simple statement about character regardless of task
AO5i	very limited awareness of context
AO5i	very limited relevance to text/context/task

BAND 2: MARK RANGE 6 – 12

AO1	simple attempt at structuring argument and some use of critical vocabulary but some technical weakness
AO2i	some focus on the task with basic textual knowledge; a little illustrative support
AO5i	some limited awareness of context
AO5i	some limited awareness of links across text/context/task

BAND 3: MARK RANGE 13 – 19

AO1	use of critical vocabulary and generally clear expression and some structured argument
AO2i	focus on task with some knowledge and understanding of text; some illustrative support
AO5i	awareness of the importance of context
AO5i	awareness of links across text/context/task

BAND 4: MARK RANGE 20 – 26

AO1	clear expression and use of accurate critical vocabulary and clear line of argument
AO2i	clear focus on task with informed knowledge and understanding of the text: apt supportive references
AO5i	clear consideration of context
AO5i	clear consideration of links across text/context/task

BAND 5: MARK RANGE 27 – 33

AO1	accurate expression and effective use of appropriate critical vocabulary and well structured argument
AO2i	detailed knowledge and understanding of the text and task: good selection of supportive references
AO5i	detailed exploration of context
AO5i	detailed exploration of links across text/context/task

BAND 6: MARK RANGE 34 – 40

AO1	technically fluent style and use of appropriate critical vocabulary and well structured and coherent argument
AO2i	secure, confident and well informed understanding of the text and task: excellent selection of supportive references
AO5i	excellent understanding and explanation of context
AO5i	excellent understanding and explanation of links across text/context/task

Question 12 (b) SHAFFER: Amadeus

‘Obviously, *Amadeus* on stage was never intended to be a documentary biography of Mozart.’ (Shaffer)
How does Shaffer make *Amadeus* something other than ‘a documentary biography’?

You might like to consider:

- the relationship between Salieri and the audience;
- the use of stage set and theatrical devices;
- the language spoken by the characters;
- anything else appropriate.

Assessment Objectives Tested: AO1, AO2i, AO5i.

Possible content: Play focuses as much on Salieri as it does on Mozart. Relationship between Salieri and audience gives us insight into his psychology. Flexible and innovative stage set provides sense of theatrical entertainment into which music is woven. Characters speak a contemporary English, giving action a ‘living’, relevant quality.

Focus: What kind of play is *Amadeus*?

BAND 1: MARK RANGE 0 – 5

AO1	technical weaknesses which impede the communication of meaning and unclear line of argument
AO2i	simple account of plot events or some simple statement about character regardless of task
AO5i	very limited awareness of context
AO5i	very limited relevance to text/context/task

BAND 2: MARK RANGE 6 – 12

AO1	simple attempt at structuring argument and some use of critical vocabulary but some technical weakness
AO2i	some focus on the task with basic textual knowledge; a little illustrative support
AO5i	some limited awareness of context
AO5i	some limited awareness of links across text/context/task

BAND 3: MARK RANGE 13 – 19

AO1	use of critical vocabulary and generally clear expression and some structured argument
AO2i	focus on task with some knowledge and understanding of text; some illustrative support
AO5i	awareness of the importance of context
AO5i	awareness of links across text/context/task

BAND 4: MARK RANGE 20 – 26

AO1	clear expression and use of accurate critical vocabulary and clear line of argument
AO2i	clear focus on task with informed knowledge and understanding of the text: apt supportive references
AO5i	clear consideration of context
AO5i	clear consideration of links across text/context/task

BAND 5: MARK RANGE 27 – 33

AO1	accurate expression and effective use of appropriate critical vocabulary and well structured argument
AO2i	detailed knowledge and understanding of the text and task: good selection of supportive references
AO5i	detailed exploration of context
AO5i	detailed exploration of links across text/context/task

BAND 6: MARK RANGE 34 - 40

AO1	technically fluent style and use of appropriate critical vocabulary and well structured and coherent argument
AO2i	secure, confident and well informed understanding of the text and task: excellent selection of supportive references
AO5i	excellent understanding and explanation of context
AO5i	excellent understanding and explanation of links across text/context/task