



General Certificate of Education

English Literature 5746

Specification B

LTB2 Genre Study: Poetry and Drama

Mark Scheme

2007 examination - January series

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

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

Further copies of this Mark Scheme are available to download from the AQA Website: www.aqa.org.uk

Copyright © 2007 AQA and its licensors. All rights reserved.

COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

Unit 2 (LTB2) requires candidates to study **one** poetry text and **one** play, chosen from six of each.

Assessment is through a one hour and forty-five minutes closed book examination.

The assessment objectives require candidates in **LTB2** to:

AO1 communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression.

AO2i respond with knowledge and understanding, to literary texts of different types and periods.

AO3 show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings.

AO5i show understanding of the contexts in which literary texts are written and understood.

The division and weighting of AOs in Unit 2 are as follows:

| | | |
|---------|------|-----|
| Poetry: | AO2i | 5% |
| | AO3 | 10% |

| | | |
|--------|------|-----|
| Drama: | AO1 | 5% |
| | AO2i | 5% |
| | AO5i | 10% |

The Poetry section is worth 30 marks and should be marked as a whole.

The Drama section is worth 40 marks.

The total for the paper is 70 marks.

Each section of the paper targets different assessment objectives. In the **Poetry** section a poem or extract is provided so that candidates can demonstrate understanding (AO2i) and comment on features of language and structure (AO3). They will then be expected to move beyond this extract and refer to additional poems/parts of the text.

The poetry question is sub-divided into parts (a), (b) and (c). Most candidates will provide answers to each sub-section, though some may choose to cover parts (a), (b) and (c) in continuous prose. Either way is acceptable providing the questions are addressed.

In the **Drama** section the focus is on quality of expression (AO1), knowledge and understanding (AO2i) and consideration of contexts (AO5 – doubly weighted). The questions are not sub-divided, though some will offer candidates help with what to consider. Where this happens, it is important for examiner and candidate to distinguish between what is *mandatory* in a question and what is merely *suggested*.

LTB2**Markscheme: 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 reference
 AO3 exploration and analysis of key language features and structural devices
 AO3 perceptive evaluation of how author's techniques shape meanings

LTB2
Markscheme: 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 3: 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 4: 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 reference |
| AO5i | excellent understanding and explanation of context |
| AO5i | excellent understanding and explanation of links across text/context/task |

Question Specific Notes

The following question specific notes are intended for use in conjunction with the overall generic band descriptors. These notes are NOT intended to be prescriptive but are designed to indicate some of the rationale behind the setting of the questions and to demonstrate the links between questions and the designated assessment objectives. Examiners should always be prepared to reward any well-argued, relevant initiatives shown by candidates in their responses.

Section A: Poetry

Question 1: Chaucer: *The Miller's Tale*

- (a) What do you learn about Nicholas's studies in this passage?
 (b) How does the language of the passage suggest aspects of Nicholas's character?
 (c) How are the aspects of Nicholas's character revealed in this passage used and developed later in the *Tale*?

Assessment objectives tested: AO2i, AO3

Possible content:

- (a) Nicholas has followed the traditional university studies – 'lerned art'; he is obsessed with 'astrology' – possesses astrolabe, copy of Almageste, augrim stones; uses knowledge to predict weather, amongst other things.
 (b) 'hende Nicholas' – is he courteous? Cf. this 'sweete' clerk; he is close and secretive, living 'allone' (NB dominant position of word at beginning of line) and indulging in 'deerne love'; '...he was sleigh and ful privee/And lyk a maiden meke for to see' (NB alliteration pointing irony).
 (c) plot hinges on Nicholas' astrological knowledge, in particular his weather forecasting; sexual nature determines affair with Alisoun; nothing is made of his musical talents, however.

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 reference |
| AO3 | exploration and analysis of key language features and structural devices |
| AO3 | perceptive evaluation of how author's techniques shape meanings |

Question 2: John Donne: *Prescribed Poems*

- (a) In what ways are the lovers' souls 'waking'?
- (b) How do the structure and language of the poem contribute to its meanings?
- (c) Write about how Donne uses scientific and/or geographical references in **one** or **two** other poems you have read.

Assessment objectives tested: AO2i, AO3

Possible content:

(a) awakening from dream to reality; from the infantile to the adult; to an appreciation of and absorption in one another.

(b) conversational tone contributes to reflective nature of poem; imagery of maps/sea-discovery etc focuses reader on intimacy of speaker's own discovery of love; three-verse structure supports development of thought/argument; rhyming triplet at end of each verse provides summative focus.

(c) e.g. 'Love's Alchemy', 'Sweetest love...', 'The Sunne Rising', 'Elegy 16'. Candidates should bring out the effect of such references i.e. 'how Donne uses...'

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 reference |
| AO3 | exploration and analysis of key language features and structural devices |
| AO3 | perceptive evaluation of how author's techniques shape meanings |

Question 3: John Milton: *Paradise Lost Book I*

- (a) What do you learn of the plans ‘all-ruling Heaven’ has for Satan in this passage?
 (b) How do the structure and language of the passage create an impression of Satan’s appearance?
 (c) How is the appearance of Satan and his comrades presented elsewhere in Book I?

Assessment objectives tested: AO2i, AO3

Possible content:

- (a) heaven will allow him ‘freedom’; this will increase his ‘damnation’ through further crimes and enhance God’s reputation for ‘goodness, grace and mercy’.
 (b) Satan compared to giants of myth and legend; emphatic placing of legendary names at beginning of lines and use of long vowels to give sense of size – ‘Prone on the flood...long and large’; epic simile of Leviathan.
 (c) gigantic size of angels – spears like ‘Norwegian pines; shield like ‘the moon’; vastness of their numbers – like locusts/leaves; genderless; able to undertake amazing feats of construction (i.e. the building of Pandemonium).

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 reference
 AO3 exploration and analysis of key language features and structural devices
 AO3 perceptive evaluation of how author’s techniques shape meanings

Question 4: William Blake: *Songs of Innocence and of Experience*

- (a) What kind of relationship exists between the Nurse and her children?
 (b) How do the structure and language of the poem contribute to its meanings?
 (c) Write about how the relationship between adults and children is presented in **two** or **three** other poems from *The Songs* that you have read.

Assessment objectives tested: AO2i, AO3

Possible content:

(a) Nurse ostensibly cares for children but, though she appears anxious for their well being ('the dews of night arise'), she seems contemptuous of their activities ('your spring and your day are wasted in play').

(b) language suggests secrecy and furtiveness ('whisperings', 'disguise'); Nurse seems regretful/bitter about her past and envious of the children; this is a monologue – no exchange with children (cf. Nurse's Song, Innocence)

(c) e.g. 'The Chimney Sweeper' (Innocence /Experience); Nurse's Song (Innocence); The Echoing Green; Infant Sorrow/Joy. NB *how* the relationship... is presented.

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 reference |
| AO3 | exploration and analysis of key language features and structural devices |
| AO3 | perceptive evaluation of how author's techniques shape meanings |

Question 5: John Keats: *Selected Poems*

- (a) What do you learn of Lorenzo's changed condition in this extract, and of his feelings about it?
- (b) How do the structure and language of the extract contribute to its effect upon the reader?
- (c) How does Keats use visionary and/or dream states elsewhere in the poems you have read?

Assessment objectives tested: AO2i, AO3**Possible content:**

(a) appearance transformed by death and the grave – his hair, his voice, his eyes (though they retain their love for Isabella); he feels alone/distant from humanity, whose sounds cause him pain; Isabella's paleness is a source of comfort to him.

(b) language creates major contrast between warmth of life ('Red whortle- berries', 'glossy bees' and 'little sounds of life') and ghostly distance of Lorenzo ('the pale shadow') with his 'piteous tongue' and 'tremulous shake'.

(c) *St Agnes* – the 'vision' of Porphyro as an erotic 'waking dream', all within the 'vision' of the past that is the poem; *Lamia* – the 'vision' of Lamia's palace – real or illusory? Keats explores ideas of romance, illusion and reality through these states.

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 reference |
| AO3 | exploration and analysis of key language features and structural devices |
| AO3 | perceptive evaluation of how author's techniques shape meanings |

Question 6: A.E. Housman: *A Shropshire Lad*

- (a) What ideas does the poem express?
 (b) How do the form, structure and language of the poem contribute to its effect upon the reader?
 (c) Explore Housman's treatment of time in **two** or **three** other poems from *A Shropshire Lad*.

Assessment objectives tested: AO2i, AO3

Possible content:

- (a) appreciation for the beauty of the natural world; the brevity of life and the limited time we have to enjoy such beauty.
 (b) essential simplicity of language and form; lyrical ballad - aa/bb; first stanza makes declaration, second/third stanzas develop argument and bring reader back to subject; use of simple devices e.g. rearranged word-order, alliteration
 (c) time is invariably the thief of life and happiness in Housman's verse, though a life curtailed can be celebrated (as in 'To An Athlete...') since death removes one from the pains of life. Sometimes these notions are expressed through anecdote/story, sometimes through a lyric (e.g. 'With rue my heart is laden...').

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 reference |
| AO3 | exploration and analysis of key language features and structural devices |
| AO3 | perceptive evaluation of how author's techniques shape meanings |

Section B: Drama**Question 7(a) Arthur Miller: *Death of a Salesman***

- (a) How significant is Ben's advice in the context of Miller's presentation of life and work in post-war America?

You might consider, for example:

- Ben's influence on the Lomans
- Biff's and Happy's achievements
- Charley and Howard as businessmen.

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:

- Ben as epitome of success in Willy's mind;
- the part played by ruthlessness and chance in Ben's success;
- Happy's embracing of commercial 'heartlessness';
- Biff's rejection of such values;
- different kinds of practice/ethics embodied in Howard and Charley.

Focus: life and work in post-war America.

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 reference |
| AO5i | excellent understanding and explanation of context |
| AO5i | excellent understanding and explanation of links across text/context/task |

Question 7(b) Arthur Miller: *Death of a Salesman*

(b) How does Miller use the differences between Biff and Happy to explore the values of post-war American society in *Death of a Salesman*?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:

- Happy follows in Willy's footsteps;
- Biff unhappy with rat-race – seeks rural life;
- Happy competitive/sexually exploitative; desires 'success';
- Biff rejects 'phoney dream'; angry with Willy.
- one son privy to father's 'secret life', the other not.

Focus: values reflected through differences between Biff/Happy.

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 reference |
| AO5i | excellent understanding and explanation of context |
| AO5i | excellent understanding and explanation of links across text/context/task |

Question 8(a) Tennessee Williams: *Cat on a Hot Tin Roof*

- (a) How does Williams present women in the society of the play? You should consider the characters of Big Mama, Maggie and Mae.

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:

- Mama epitomises matriarch in charge of home – holding family together; reconciling warring factions; Big Daddy often scornful/contemptuous of her;
- Mae, as quotation suggests, the ‘breeding machine’, always anxious to promote interests of own family;
- Maggie – courting affections of Brick (as does Mama with Daddy); wishes to rival Mae with child.
- general deference to male figures.

Focus: the role of women in play’s society.

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 reference |
| AO5i | excellent understanding and explanation of context |
| AO5i | excellent understanding and explanation of links across text/context/task |

Question 8 (b) Tennessee Williams: *Cat on a Hot Tin Roof*

(b) How do secrets and lies enable Williams to explore the motives and values of characters in *Cat on a Hot Tin Roof*?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:

- the play's action is founded on the lie of Big Daddy's supposed illness – it is the metaphor for a mendacious society;
- possibility of demise reveals rivalries/jealousy/greed/envy and general unpleasantness;
- Brick's 'secret' allows Williams to explore 'masculinity';
- Brick/Big Daddy drawn to some understanding of each other.

Focus: secrets/lies and personal/social values.

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 reference |
| AO5i | excellent understanding and explanation of context |
| AO5i | excellent understanding and explanation of links across text/context/task |

Question 9 (a) John Osborne: *Look Back in Anger*

(a) How far does Jimmy's complaint seem justified by the depiction of English society in the 1950s in *Look Back in Anger*?

You might consider, for example:

- the relationship between social classes
- the political scene
- Jimmy's background and experience of life.

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:

- what does Jimmy seek in 'enthusiasm'? – relief from a stagnant society?
- the class-structure remains unchanged;
- political power still in the hands of the 'Nigels', Oxbridge and the middle/upper class generally;
- Jimmy's position as 'class-warrior' is linked to his working-class background and university education.

Focus: Jimmy Porter and post-war England

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 reference |
| AO5i | excellent understanding and explanation of context |
| AO5i | excellent understanding and explanation of links across text/context/task |

Question 9(b) John Osborne: *Look Back in Anger*

(b) How does Osborne use the relationship between Alison and Jimmy to explore class conflict in English society of the 1950s?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:

- Jimmy/Alison from different social/educational backgrounds;
- reasons for their marriage; Jimmy's treatment of Alison;
- the wider 'state of the nation' context of post-war England: government and social structure;
- significance of Jimmy's/Alison's personal relationship.

Focus: Alison/Jimmy within the class structure.

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 reference |
| AO5i | excellent understanding and explanation of context |
| AO5i | excellent understanding and explanation of links across text/context/task |

Question 10(a) Tom Stoppard: *Rosencrantz and Guildenstern Are Dead*

(a) Explore the notion of identity in the context of the play as a whole.

You might consider, for example:

- the central characters' own confusion
- the ways the Players swap roles
- the character of Hamlet in the surrounding framework of the play.

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:

- characters frequently question who they are and why they are in this situation – a microcosm of the human condition?
- the players cheerfully exchange roles, assuming different identities within another 'play' context i.e. *Hamlet* -
- in which the central character assumes the identity of a madman, in order to expose the truth

Focus: the theme of identity within 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 reference |
| AO5i | excellent understanding and explanation of context |
| AO5i | excellent understanding and explanation of links across text/context/task |

Question 10(b) Tom Stoppard: *Rosencrantz and Guildenstern Are Dead*

(b) What aspects of the play do you find particularly modern?

Assessment objectives tested: AO1, AO2i, AO5i.**Possible content:**

- debt to Beckett and theatre of the absurd in its themes and focus on two characters who wait;
- minimal staging;
- use of contemporary English within supposedly historical setting;
- wit and playful tone used to explore existential dilemma.

Focus: the play in the context of its period.**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 reference |
| AO5i | excellent understanding and explanation of context |
| AO5i | excellent understanding and explanation of links across text/context/task |

Question 11(a) Caryl Churchill: *Top Girls*

(a) How does Churchill explore this 'resentment' through the play's modern characters?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:

- 'resentment' directed at patriarchy and its continuation through -
- domestic/personal situations and relationships e.g. Win, Nell, Marlene;
- 'resentment' directed from woman to woman e.g. Joyce /Marlene; Marlene/Mrs Kidd;
- Churchill's sympathies not easily determined, since resentment not always justifiable in its effects/consequences.

Focus: female 'resentment' in Acts 2/3.

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 reference |
| AO5i | excellent understanding and explanation of context |
| AO5i | excellent understanding and explanation of links across text/context/task |

Question 11(b) Caryl Churchill: *Top Girls*

(b) How are the roles of women in family life explored in *Top Girls*?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:

- play reveals range of traditional/non-traditional family situations;
- Griselda/Mrs Kidd are versions of 'traditional' wife/mother – obedient, supportive of husband, focused on family unit;
- non-traditional seen in Joyce (single parent with three jobs to support children); Nell/Win/Marlene avoiding domesticity and long-term relationships. Nijo is a woman who turns tables on husband.

Focus: women and family life.

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 reference |
| AO5i | excellent understanding and explanation of context |
| AO5i | excellent understanding and explanation of links across text/context/task |

Question 12(a) Peter Shaffer: *Amadeus*

- (a) To what extent is the relationship between Salieri and Mozart presented as a 'battle' in *Amadeus*?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:

- one-sided battle? – since Mozart believes Salieri is his friend; more an inner battle for Salieri – admiration for/jealousy of Mozart;
- Salieri's jealousy of Mozart's genius is catalyst, further provoked by Salieri's desire for worldly success;
- perhaps, therefore, more an underhanded war of attrition in which conformity is pitted against individualism; mediocrity against creative genius.

Focus: conflict between Salieri and Mozart.

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 reference |
| AO5i | excellent understanding and explanation of context |
| AO5i | excellent understanding and explanation of links across text/context/task |

Question 12(b) Peter Shaffer: *Amadeus*

(b) How important is the context of the court and court life in enabling the audience to understand the problems in Mozart's musical career? You might consider, for example:

- the power of the 'patron' in the arts
- the effect of rivalry between artists
- the importance of public recognition.

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:

- 'patronage' acts as a brake on individualism and creativity; pleasing ones patrons ensures acceptance/success;
- artists compete to secure the attentions of the 'patron', aided by public opinion;
- in *Amadeus* all this is reflected in the power of the Emperor, the court's musical coterie and the role of the Venticelli in determining Mozart's career.

Focus: the context of court life.

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 reference |
| AO5i | excellent understanding and explanation of context |
| AO5i | excellent understanding and explanation of links across text/context/task |