



General Certificate of Education

English Literature 5746

Specification B

LTB2 Genre Study: Poetry and Drama

Mark Scheme

2007 examination - June series

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

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.

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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 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 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 Geoffrey Chaucer: *The Miller's Tale*

- What do you learn of John's preparations for the coming 'flood' in this passage?
- Comment on the ways Chaucer combines poetry with storytelling in this passage.
- How is the relationship between John and his wife depicted elsewhere in the *Tale*?

Assessment objectives tested: AO2i, AO3.

Possible content:

(a) John hangs three tubs in roof; makes three ladders for access to tubs; puts bread, cheese, ale in each tub; sends domestics away; shuts door, climbs into tub, says Lord's prayer.

(b) John's preparations are described with graphic economy; interwoven with this is a sense of John's uxorious anxiety – 'He wepeth, weileth...siketh...a sory swogh' – and the working of his 'imaginacioun'.

(c) Youth and age ill-matched; Alison kept 'narwe in cage' from jealousy. Expensive clothes etc. suggest Alison's interest in John is his wealth. She does not need much persuasion to begin affair with Nicholas.

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*

- What views about love are expressed in this poem?
- How do the structure and language of the poem contribute to its meanings?
- Write about how a less scornful attitude to love is expressed in **one** or **two** other of Donne's poems you have read.

Assessment objectives tested: AO2i, AO3.

Possible content:

(a) Love is a 'hidden mystery' and pretence ('imposture'); a waste of time and effort ('vain bubble'); the objects of love – women – are 'but mummy possessed'.

(b) Indignant, frustrated, argumentative tone; title linked with central metaphor of alchemist and 'pregnant pot'; varying line lengths, rhyming couplets with breaks at lines 5/6 in each stanza; Donne makes emphatic use of strongly placed words ('Oh, 'tis imposture all...Say, where his centric...).

(c) Virtually all of the selected poems apart from 'Go and catch a falling star...' would provide useful choices for discussion. Focus should be on how the attitude finds expression.

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 1

- What do you learn in this extract about the part played by the fallen angels in Mankind's history?
- How do the form and language of this extract contribute to its effect upon the reader?
- How does Milton use descriptions of Hell or the fallen angels effectively elsewhere in *Book 1*?

Assessment objectives tested: AO2i, AO3.

Possible content:

(a) The fallen angels will lead humanity away from God; God allows this as part of the 'trial of Man'; the angels will become false gods, appealing through 'pomp and gold' and 'known...by various names' in the heathen world.

(b) Much of extract given to describing 'numberless...bad Angels'; imagery of locusts and 'barbarous sons' from 'the populous North'; extended similes; weight of lines, positioning of individual phrases/words – e.g. 'pitchy cloud', 'hung/Like night...', 'blotted out and rased...from the Books of Life'.

(c) Candidates should find the openness of this helpful; their attention should be on AO3 elements, that is, whatever examples used, they should point up their purpose and effect.

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*.

- What examples of the effects of ‘mind-forged manacles’ are described by the speaker in the poem?
- How do the structure and language of the poem contribute to its meanings?
- Write about how a more positive view of life is presented in **two** or **three** other of the *Songs* you have read.

Assessment objectives tested: AO2i, AO3.

Possible content:

(a) They are present in individual faces, but primarily in the *voices* of men and children: chimney-sweepers, soldiers, ‘youthful harlots’.

(b) First two verses refer to generalised pervasiveness of ‘marks of woe’; 3rd and 4th cite examples indicting Church and State; emphatic use of repetition combined with pointed use of rhyme e.g. fear/hear; cry/sigh; curse/hearse plus alliteration/assonance; impressionistic scene mediated through the ‘wandering’ speaker.

(c) Candidates have plenty of choice from *Songs of Innocence*.

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 main features of the setting are established here in stanzas I to V?
- b) How does Keats's use of form, structure and language contribute to the effect of these stanzas upon the reader?
- c) How does Keats create a sense of place or setting in **either *Lamia* or *Isabella***?

Assessment objectives tested: AO2i, AO3.

Possible content:

(a) Takes place in vaguely medieval setting, opening in chapel containing statues of 'knights, ladies'; icy coldness emphasised, but 'argent revelry' is occurring close at hand, in rooms that 'glow' to receive 'a thousand guests'.

(b) Stanzas follow Beadsman, 'this patient, holy man' as he moves through building until, in stanza 5 we focus on 'one Lady there'; stanza form of 9 lines makes effective use of final hexameter; language creates sense of colour, warmth (and cold), sound and vivid visual impressions.

(c) Candidates could use e.g. the forest setting in *Isabella*; the palace/wedding feast setting in *Lamia*.

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*

- What has led the speaker to address the athlete as ‘Smart lad’?
- How do the structure and language of the poem contribute to its meanings?
- Explore Housman’s treatment of death in **one** or **two** other poems from *A Shropshire Lad*.

Assessment objectives tested: AO2i, AO3.

Possible content:

(a) Since earthly glory fades rapidly, the ‘name... dying before the man’, it is best to die before that happens.

(b) The ‘athlete’ is symbolic of all human beings – life is ‘the race’ and those who ‘die young’ ‘Cannot see the record cut’. The symbol is elaborated through refs. to celebrating victory, being carried ‘shoulder-high’ and the ‘still defended challenge cup’. Rhyming couplets in quatrain directly address the ‘smart lad’ in simple terms of ballad. Sense of closure achieved through image of runner being greeted by the ‘strengthless dead’ as vision of eternal youth.

(c) Death – and the brevity of life – are often companions in Housman’s verse, frequently accompanied by the sense of a ruthless, uncaring zeitgeist. Dealt with either through dramatic vignette/episode or lyrical effusion.

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***

How does Miller use the contrasts between past and present to explore a changing society in *Death of a Salesman*?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:

- Domestic scenes in past used to contrast with changes in Willy's relationships with Biff/Happy;
- times of prosperity contrasted with present hardship;
- capitalist dream contrasted with reality;
- changes in living environment and business practices revealed.

Focus: change in American 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 7(b) Arthur Miller: *Death of a Salesman***Assessment objectives tested:** AO1, AO2i, AO5i.

How does Miller explore the nature of success in the society of *Death of a Salesman*? You might consider, for example:

- the figures of Ben, Charley and Howard
- Willy's ideas on successful salesmanship
- Biff's and Happy's aspirations.

Possible content:

- Ben epitomises 'success' for Willy – but this seems a combination of luck and ruthlessness;
- Charley and Howard seem to embody (1) application (2) inherited power;
- significance of Willy's adherence to the cult of 'personality';
- Biff and Happy embody different attitudes to achievement/success, influenced differently by their father.

Focus: notions of success.**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***Assessment objectives tested:** AO1, AO2i, AO5i.

How does Williams use the character of Big Daddy to explore the importance of money in the society of *Cat on a Hot Tin Roof*? You might consider, for example:

- the attitudes of Gooper, his wife and family
- the role of Reverend Tooker
- Big Daddy's relationship with Brick.

Possible content:

- Big Daddy, faced with death, has reached a point where he questions money's significance;
- Gooper and family, hypocrites who pretend love/admiration for Big Daddy, are prepared to sacrifice dignity and self-respect for wealth;
- Rev. Tooker (religion) sees Daddy as dollars;
- Brick's relationship with Skipper, in part, is responsible for Big Daddy's moral reevaluation.

Focus: the importance of money.

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*

How does Williams use Brick's friendship with Skipper to explore notions of masculinity in the society of *Cat on a Hot Tin Roof*?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:

- BD epitomises patriarchal society which reveres machismo;
- Gooper undertakes male role of fathering children/heading family; Mae is his female counterpart;
- Brick either unwilling or incapable of fulfilling that role;
- Brick's 'friendship' with Skipper is the factor through which his position is questioned, but which brings out an un-macho tenderness in BD.

Focus: notions of masculinity.

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*

How far does Osborne's presentation of Jimmy encourage an audience to share Helena's view of him?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:

- Helena suggests Jimmy is a misfit, without compassion or values;
- nevertheless, the fact that she succumbs to him suggests the audience should regard him with ambivalence;
- **NB** Osborne's description of him as a 'disconcerting mixture of sincerity and cheerful malice, of tenderness and freebooting cruelty';
- Candidates might explore/illustrate these contrasting sides to his personality.

Focus: Osborne's presentation of Jimmy.

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*

How are such feelings expressed through the play? You might consider, for example:

- Jimmy Porter as a mouthpiece for ‘anger’
- Alison and her family as representatives of the ‘rulers and elders’.

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:

- Jimmy’s vituperative attacks on establishment, represented by older generation;
- focused on class hostility, bred of antagonism to privilege, middle-class manners and values;
- Alison, Colonel Redfern and wife, and brother Nigel are the embodiment of these factors – and Helena, to some extent;
- the unfortunate Alison is the main recipient of Jimmy’s resentment.

Focus: inter-generational attitudes.

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*

In what ways might Stoppard's play also be considered a tragedy?

Your discussion should take into account some of the traditional features of tragedy as a genre.

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:

- traditional elements of tragedy (as epitomised in *Hamlet*) include
- the fall of an elevated character from a state of grace/fortune;
- the operation of chance/fate/fortune;
- the presence of a 'tragic flaw' in the main character;
- the deaths of central characters;
- candidates should discuss Stoppard's play within something of this framework.

Focus: tragedy.

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*

How does the situation of Rosencrantz and Guildenstern allow Stoppard to explore the roles of chance and fate in human affairs?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:

- Play's opening sequence of coin-tossing focuses attention on chance;
- Involvement of R & G and further involvement of players within *Hamlet* are used/discussed as examples of chance;
- R & G's confusion and uncertainty about their role/mission and the unexpected nature of their deaths is additional dimension of fate/providence in human affairs.

Focus: chance/fate.

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*

How far do you think *Top Girls* reflects the political context of the early 1980s?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:

- what do candidates understand by Thatcherism and how far does Marlene represent its spirit?
- how far is the political context reflected through the conflict between Joyce and Marlene, Socialist and Tory?
- What other political forces are at play? E.g. sexual politics;
- Does Act 1 suggest a more universal political context than the 1980s?

Focus: the political context.

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*

Discuss the significance of the play's ending in the context of the play as a whole. You might consider, for example:

- when Angie's dream occurs in the play's time sequence
- the presentation of Angie's character
- relationships between women in the play, in the home and at work.

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:

- Chronologically, Act 3 takes place before Acts 1 and 2;
- Does her dream predict the reality of Angie's future, as seen in Act 2?
- Are Joyce and the waitress in Act 1 also included in the scenario of a future that is 'frightening'?
- Is Churchill suggesting that the self-congratulatory attitude of Marlene and others offers nothing to the likes of Angie?

Focus: the play's ending within the whole 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 12(a) Peter Shaffer: *Amadeus*

How does the relationship between Salieri and Mozart enable Shaffer to explore the nature of success in the society of the play?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:

- Salieri, 'Patron Saint of Mediocrities', achieves social success by combining modest talent with servility;
- Mozart, musical genius, cannot easily conform, so worldly success eludes him;
- Whilst recognising his genius and superiority, Salieri's concealed jealousy of Mozart doubles Mozart's difficulties, since Salieri undermines him and prevents his advancement.

Focus: the nature of success.

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*

'Despite the play's very specific historical settings, this is also a play with modern concerns.'

What do you think is 'modern' about the play?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:

- flexible staging, combined with spectacle and operatic elements is characteristic of the period;
- the subject of Mozart enables Shaffer to combine yuppie interest in opera with 'punk' rebelliousness;
- Shaffer levels and makes human famous historical figures;
- Success is pitted against artistic integrity;
- Shaffer interested in the fate of excellence in a world that values worldly success and competition - or even liberal egalitarianism.

Focus: *Amadeus* in its contemporary context.

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