



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

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# Mark scheme January 2004

## GCE

### English Literature B

### Unit LTB2

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## Section A: Poetry

### Question 1 GEOFFREY CHAUCER: *The Merchant's Tale*

- (a) What effect does jealousy have on January's behaviour in this extract?
- (b) How does the language of the extract suggest the narrator's attitude towards the characters?
- (c) Explore the ways in which 'blindness' is significant in the Tale as a whole.

#### Assessment Objectives Tested: AO2i, AO3

**Possible content** (a) Creates anxiety and demand for utter devotion; keeps May prisoner, always within reach (b) Irony – 'noble', 'patiently', 'fresshe'; sympathy (ironic?) – 'pitously', 'benignely', 'sorwefulleste' etc. (c) Blindness as moral/spiritual, as well as physical.

**Focus:** (a) Selects detail revealing effects of jealousy.  
 (b) Attention to linguistic detail.  
 (c) Discusses notions of 'blindness'.

#### Band 1 0-5 marks

- AO2i Simple account/description of poem/extract.
- AO3 Few (if any) formal structural language features identified
- AO3 Very limited (if any) discussion of how language shapes meaning

#### Band 2 6-10 marks

- AO2i Some focus on the task with basic textual grasp evident
- AO3 Some awareness of how form/structure/language shape meaning
- AO3 Some awareness of implicit meanings and attitudes

#### Band 3 11-15 marks

- AO2i Understanding of poems, with textual support offered
- AO3 Awareness of writer's technique and its influence on meaning
- AO3 Comment on some features of form, structure, language

#### Band 4 16-20 marks

- AO2i Informed understanding of the poems and clear grasp of the task
- AO3 Recognition of authorial means in form, structure and language
- AO3 Evidence of how language choice shapes meanings

#### Band 5 21-25 marks

- AO2i Sound and detailed knowledge/understanding of the poems/task
- AO3 Detailed comments on how form, structure, language shape meanings
- AO3 Comments on the effectiveness of language choices

#### Band 6 26-30 marks

- AO2i Secure/conceptual knowledge/understanding of poems with full support
- AO3 Recognition of technique and features of form, structure, language
- AO3 Commentary on how form, structure, language shape meanings

**Question 2**      **JOHN DONNE: Prescribed Poems**

- (a) What arguments does the speaker use to try to reassure his ‘sweetest love’?
- (b) How do the language and form of the poem help to communicate its meanings?
- (c) Compare this poem with **one** or **two** other of Donne’s poems which present a different treatment of love.

**Assessment Objectives Tested:** AO2i, AO3

**Possible content:** (a) Speaker not tired of lover and will return speedily; ‘weeping’ weakens him, so closely are they bonded; urges thinking of parting as ‘sleep’. (b) Cajoling, gently persuasive tone; 4 lines of stanza make statement, 4 lines develop it; use of couplet (ll.6/7) in rhyme scheme. (c) eg. Contrast tone/attitude in ‘negative’ poem – *Love’s Alchymie, Go and Catch a Falling Star*.

**Focus:** (a) Selects relevant points of argument.  
(b) Comments on language and form.  
(c) Points up contrast in appropriate poem/s.

**Band 1**                      **0-5 marks**

- AO2i Simple account/description of poem
- AO3 Few (if any) formal structural language features identified
- AO3 Very limited (if any) discussion of how language shapes meaning

**Band 2**                      **6-10 marks**

- AO2i Some focus on the task with basic textual grasp evident
- AO3 Some awareness of how form/structure/language shape meaning
- AO3 Some awareness of implicit meanings and attitudes

**Band 3**                      **11-15 marks**

- AO2i Understanding of poems, with textual support offered
- AO3 Awareness of writer’s technique and its influence on meaning
- AO3 Comment on some features of form, structure, language

**Band 4**                      **16-20 marks**

- AO2i Informed understanding of the poems and clear grasp of the task
- AO3 Recognition of authorial means in form, structure and language
- AO3 Evidence of how language choice shapes meanings

**Band 5**                      **21-25 marks**

- AO2i Sound and detailed knowledge/understanding of poems/task
- AO3 Detailed comments on how form, structure, language shape meanings
- AO3 Comments on the effectiveness of language choices

**Band 6**                      **26-30 marks**

- AO2i Secure/conceptual knowledge/understanding of poems with full support
- AO3 Recognition of technique and features of form, structure, language
- AO3 Commentary on how form, structure, language shape meanings

**Question 3**     **JOHN MILTON:** *Paradise Lost Book I*

- (a) What is Satan’s reaction to his new situation?
- (b) How does Milton’s use of language and verse form contribute to the reader’s sense of what Hell is like?
- (c) How does Milton try to suggest a conflict on an epic scale, here and elsewhere in *Book I*?

**Assessment Objectives Tested:** AO2i, AO3

**Possible content:** (a) Mentally/physically tormented; dismay, mixed with hatred and wounded pride. (b) Vaguely vast, suggestive of unspecified horrors; lengthy sentence ends on ‘unconsumed’ – imitates eternal nature of punishment. Use of alliteration and oxymoron (c) Emphasises enormities of time/space; size/strength of opponents.

**Focus:** (a) Satan’s reaction  
(b) Comments on language and form.  
(c) Aspects of style/technique contributing to ‘epic’ feel.

**Band 1**                                 **0-5 marks**

- AO2i Simple account/description of poem
- AO3 Few (if any) formal structural language features identified
- AO3 Very limited (if any) discussion of how language shapes meaning

**Band 2**                                 **6-10 marks**

- AO2i Some focus on the task with basic textual grasp evident
- AO3 Some awareness of how form/structure/language shape meaning
- AO3 Some awareness of implicit meanings and attitudes

**Band 3**                                 **11-15 marks**

- AO2i Understanding of poems, with textual support offered
- AO3 Awareness of writer’s technique and its influence on meaning
- AO3 Comment on some features of form, structure, language

**Band 4**                                 **16-20 marks**

- AO2i Informed understanding of the poems and clear grasp of the task
- AO3 Recognition of authorial means in form, structure and language
- AO3 Evidence of how language choice shapes meanings

**Band 5**                                 **21-25 marks**

- AO2i Sound and detailed knowledge/understanding of the poems/task
- AO3 Detailed comments on how form, structure, language shape meanings
- AO3 Comments on the effectiveness of language choices

**Band 6**                                 **26-30 marks**

- AO2i Secure/conceptual knowledge/understanding of poems with full support
- AO3 Recognition of technique and features of form, structure, language
- AO3 Commentary on how form, structure, language shape meanings

**Question 4**     **WILLIAM BLAKE:** *Songs of Innocence and of Experience*

- (a) What kind of ‘sorrow’ does the infant feel – and why?
- (b) How do language and form communicate the emotions expressed in this poem?
- (c) Write about the use Blake makes of children’s voices in at least **two** other poems.

**Assessment Objectives Tested:** AO2i, AO3

**Possible content:** (a) ‘Sorrow’ as ‘resignation’ to oppressive/repressive world of ‘experience’. (b) ‘Striving’, ‘sulk’, ‘groaned’, ‘wept’ – helplessness, resentment, anger, vulnerability etc; tight couplets and verbal economy create vivid images of struggle/conflict. (c) The voices of natural impulse/joy/innocence/victimisation.

**Focus:** (a) Attempts to define ‘sorrow’.  
(b) Comments on language and form.  
(c) Children as subjects/speakers in appropriate poems.

**Band 1**                                 **0-5 marks**

- AO2i Simple account/description of poem
- AO3 Few (if any) formal structural language features identified
- AO3 Very limited (if any) discussion of how language shapes meaning

**Band 2**                                 **6-10 marks**

- AO2i Some focus on the task with basic textual grasp evident
- AO3 Some awareness of how form/structure/language shape meaning
- AO3 Some awareness of implicit meanings and attitudes

**Band 3**                                 **11-15 marks**

- AO2i Understanding of poems, with textual support offered
- AO3 Awareness of writer’s technique and its influence on meaning
- AO3 Comment on some features of form, structure, language

**Band 4**                                 **16-20 marks**

- AO2i Informed understanding of the poems and clear grasp of the task
- AO3 Recognition of authorial means in form, structure and language
- AO3 Evidence of how language choice shapes meanings

**Band 5**                                 **21-25 marks**

- AO2i Sound detailed knowledge/understanding of the poems/task
- AO3 Detailed comments on how form, structure, language shape meanings
- AO3 Comments on the effectiveness of language choices

**Band 6**                                 **26-30 marks**

- AO2i Secure/conceptual knowledge/understanding of poems with full support
- AO3 Recognition of technique and features of form, structure, language
- AO3 Commentary on how form, structure, language shape meanings

**Question 5** ELIZABETH BARRETT BROWNING: *Sonnets from the Portuguese*

- (a) What qualities of love is the speaker in this sonnet seeking to express?  
 (b) How does the sonnet’s language and form help to suggest these qualities?  
 (c) ‘How do I love thee?’ Write about how Elizabeth Barrett Browning expresses love in **one** or **two** other sonnets.

**Assessment Objectives Tested:** AO2i, AO3

**Possible content:** (a) Love’s grandeur/enormity (‘depth’, ‘breadth’, ‘height’); its essentialness (‘everyday’s/Most quiet need’); its voluntariness, intensity and wholeness. (b) Opens with question, followed by answers which define/enumerate; repetition of structure emphatic (ll.7/8/9); contrast between ‘life’ in ll. 1-13 and last line’s reference to death. (c) Hesitantly, bewilderedly, wonderingly, ecstatically etc.

**Focus:** (a) Defines ‘qualities’.  
 (b) Comments on language and form.  
 (c) Discussion of ‘love’ in appropriate sonnet/s.

**Band 1** **0-5 marks**  
 AO2i Simple account/description of poem  
 AO3 Few (if any) formal structural language features identified  
 AO3 Very limited (if any) discussion of how language shapes meaning

**Band 2** **6-10 marks**  
 AO2i Some focus on the task with basic textual grasp evident  
 AO3 Some awareness of how form/structure/language shape meaning  
 AO3 Some awareness of implicit meanings and attitudes

**Band 3** **11-15 marks**  
 AO2i Understanding of poems, with textual support offered  
 AO3 Awareness of writer’s technique and its influence on meaning  
 AO3 Comment on some features of form, structure, language

**Band 4** **16-20 marks**  
 AO2i Informed understanding of the poems and clear grasp of the task  
 AO3 Recognition of authorial means in form, structure and language  
 AO3 Evidence of how language choice shapes meanings

**Band 5** **21-25 marks**  
 AO2i Sound and detailed knowledge/understanding of the poems/task  
 AO3 Detailed comments on how form, structure, language shape meanings  
 AO3 Comments on the effectiveness of language choices

**Band 6** **26-30 marks**  
 AO2i Secure/conceptual knowledge/understanding of poems with full support  
 AO3 Recognition of technique and features of form, structure, language  
 AO3 Commentary on how form, structure, language shape meanings

**Question 6**      **EMILY BRONTË: Prescribed Poems**

- (a) What different arguments are presented through the poem's two voices?
- (b) How do the poem's language and structure contribute to its meaning?
- (c) Write about another of Brontë's poems that has a death or a farewell as its subject matter, making some comparisons with the poem above.

**Assessment Objectives Tested:** AO2i, AO3

**Possible content:** (a) The grave as 'cold resting place' v. the grave as place of peace. (b) Dialogue form presents debate; one voice more formal, other more colloquial. Language contrasts warmth/life with cold/chill of death. (c) Death as something to be embraced/feared. The 'farewell' is often in response to death – or the prospect of it.

**Focus:** (a) Shows understanding of arguments.  
(b) Comments on language and structure.  
(c) Comparison with appropriate poem.

**Band 1**                      **0-5 marks**

- AO2i Simple account/description of poem
- AO3 Few (if any) formal structural language features identified
- AO3 Very limited (if any) discussion of how language shapes meaning

**Band 2**                      **6-10 marks**

- AO2i Some focus on the task with basic textual grasp evident
- AO3 Some awareness of how form/structure/language shape meaning
- AO3 Some awareness of implicit meanings and attitudes

**Band 3**                      **11-15 marks**

- AO2i Understanding of poems, with textual support offered
- AO3 Awareness of writer's technique and its influence on meaning
- AO3 Comment on some features of form, structure, language

**Band 4**                      **16-20 marks**

- AO2i Informed understanding of the poems and clear grasp of the task
- AO3 Recognition of authorial means in form, structure and language
- AO3 Evidence of how language choice shapes meanings

**Band 5**                      **21-25 marks**

- AO2i Sound and detailed knowledge/understanding of the poems/task
- AO3 Detailed comments on how form, structure, language shape meanings
- AO3 Comments on the effectiveness of language choices

**Band 6**                      **26-30 marks**

- AO2i Secure/conceptual knowledge/understanding of poems with full support
- AO3 Recognition of technique and features of form, structure, language
- AO3 Commentary on how form, structure, language shape meanings

**Question 7**      **JOHN MILTON: *Paradise Lost* Book IX (9)**

- (a) What arguments does Eve use to persuade Adam to taste the fruit?
- (b) ‘Excuse...apology...bland words at will.’ How does Milton create a sense of these things in Eve’s speech?
- (c) Comment on Adam’s reaction to Eve’s confession here and elsewhere in *Book IX*.

**Assessment Objectives Tested:** AO2i, AO3

**Possible content:** (a) Tree is of ‘divine effect’; it has transformed the serpent; wants Adam to share her ‘bliss’. (b) Speech politically begins and ends with Eve’s ‘commitment’ to Adam. Description of fruit’s effect vague. Eve’s words compared with appearance, ‘in her cheeks distemper flushing glowed.’ (c) Adam’s initial horror replaced by support/protection for Eve – Eve’s seductiveness.

**Focus:** (a) Traces main arguments.  
 (b) Comments on language and structure.  
 (c) Discussion of Adam’s change of heart.

**Band 1**                      **0-5 marks**  
 AO2i    Simple account/description of poem  
 AO3     Few (if any) formal structural language features identified  
 AO3     Very limited (if any) discussion of how language shapes meaning

**Band 2**                      **6-10 marks**  
 AO2i    Some focus on the task with basic textual grasp evident  
 AO3     Some awareness of how form/structure/language shape meaning  
 AO3     Some awareness of implicit meanings and attitudes

**Band 3**                      **11-15 marks**  
 AO2i    Understanding of poems, with textual support offered  
 AO3     Awareness of writer’s technique and its influence on meaning  
 AO3     Comment on some features of form, structure, language

**Band 4**                      **16-20 marks**  
 AO2i    Informed understanding of the poems and clear grasp of the task  
 AO3     Recognition of authorial means in form, structure and language  
 AO3     Evidence on how language choice shapes meanings

**Band 5**                      **21-25 marks**  
 AO2i    Sound and detailed knowledge/understanding of the poems/task  
 AO3     Detailed comments on how form, structure, language shape meanings  
 AO3     Comments on the effectiveness of language choices

**Band 6**                      **26-30 marks**  
 AO2i    Secure/conceptual knowledge/understanding of poems with full support  
 AO3     Recognition of technique and features of form, structure, language  
 AO3     Commentary on how form, structure, language shape meanings



## Section B: Drama

### Question 8(a) ARTHUR MILLER: *Death of a Salesman*

CHARLEY (of Willy Loman): Nobody dast blame this man.  
How far is it possible to agree with Charley?

**Assessment Objectives Tested:** AO1, AO2i, AO5i

**Possible content:** Willy's commitment to his family and the 'American way' versus his adherence to false ideals, lies, and his inability to face up to his own shortcomings. Assessments from Biff, Happy, Linda.

**Focus:** Willy's responsibility for his own fate.

#### Band 1

#### 0-5 marks

- AO1 Technical weaknesses which impede the communication of meaning
- AO2i Simple account/description of the play
- AO5i Very limited (if any) grasp of what constitutes context
- AO5i Very limited awareness of the significance of this on the text

#### Band 2

#### 6-12 marks

- AO1 Technical weaknesses which at times impede the communication of meaning
- AO2i Some focus on the task with basic textual grasp evident
- AO5i Some idea of what constitutes context
- AO5i Some awareness of links between context/text

#### Band 3

#### 13-19 marks

- AO1 Some argument although not always sustained
- AO2i Understanding of the play with textual support offered
- AO5i Awareness of the importance of contextual factors on texts
- AO5i Some consideration of the given contexts

#### Band 4

#### 20-26 marks

- AO1 Ideas expressed in an accurate way
- AO2i Informed understanding of the play and clear grasp of the task
- AO5i Appropriate connections made between texts/contexts
- AO5i Some consideration of the significance of given contexts

#### Band 5

#### 27-33 marks

- AO1 Sound line of argument established
- AO2i Sound and detailed knowledge/understanding of the play/task
- AO5i Detailed knowledge of contextual factors related to the text
- AO5i Clear consideration of the significance of the given contexts

#### Band 6

#### 34-40 marks

- AO1 Sustained line of argument
- AO2i Secure/conceptual knowledge/understanding of the play with full support
- AO5i Apt contextual material used to illuminate textual issues
- AO5i Links made between texts/contexts in analytical discussion

**Question 8(b) ARTHUR MILLER: *Death of a Salesman***

‘I wrote *Salesman* at the beginning of the greatest boom in world history...but there was still the fear of the Depression.’ (Miller)

How are these matters reflected in *Death of a Salesman*? You might like to consider:

- how Willy makes his living;
- the values he and his family have lived by;
- how the play reflects the social changes that have taken place during Willy’s life;
- anything else appropriate.

**Assessment Objectives Tested:** AO1, AO2i, AO5i

**Possible content:** ‘Selling’ reflects the nature of this society, and success is precarious – Willy’s ‘boom’ is followed by ‘bust’. Willy’s values privilege appearance –looks, charm, ‘being liked’, the growth of the model of ‘built-in obsolescence’ which discards outdated models.

**Focus:** Willy in the American social context.

**Band 1****0-5 marks**

- AO1 Technical weaknesses which impede the communication of meaning  
 AO2i Simple account/description of the play  
 AO5i Very limited (if any) grasp of what constitutes context  
 AO5i Very limited awareness of the significance of this on the text

**Band 2****6-12 marks**

- AO1 Technical weaknesses which at times impede the communication of meaning  
 AO2i Some focus on the task with basic textual grasp evident  
 AO5i Some idea of what constitutes context  
 AO5i Some awareness of links between context/text

**Band 3****13-19 marks**

- AO1 Some argument although not always sustained  
 AO2i Understanding of the play with textual support offered  
 AO5i Awareness of the importance of contextual factors on texts  
 AO5i Some consideration of the given contexts

**Band 4****20-26 marks**

- AO1 Ideas expressed in an accurate way  
 AO2i Informed understanding of the play and clear grasp of the task  
 AO5i Appropriate connections made between texts/contexts  
 AO5i Some consideration of the significance of given contexts

**Band 5****27-33 marks**

- AO1 Sound line of argument established  
 AO2i Sound and detailed knowledge/understanding of the play/task  
 AO5i Detailed knowledge of contextual factors related to the text  
 AO5i Clear consideration of the significance of the given contexts

**Band 6****34-40 marks**

- AO1 Sustained line of argument  
 AO2i Secure/conceptual knowledge/understanding of the play with full support  
 AO5i Apt contextual material used to illuminate textual issues  
 AO5i Links made between texts/contexts in analytical discussion

**Question 9(a) TENNESSEE WILLIAMS: *A Streetcar Named Desire***

Some critics suggest that Williams takes no sides in the conflict between Blanche and Stanley. Do you agree?

**Assessment Objectives Tested:** AO1, AO2i, AO5i

**Possible content:** Presentation of Blanche and Stanley in the context of the play’s other characters: to what extent is either treated sympathetically? Is Blanche victim or ‘agent provocateur’? Is Stanley a macho brute or misunderstood working-class hero? Is he the unpleasant representative of forces that are crushing the manners of the old American South?

**Focus:** The presentation of Stanley and Blanche.

**Band 1****0-5 marks**

AO1	Technical weaknesses which impede the communication of meaning
AO2i	Simple account/description of the play
AO5i	Very limited (if any) grasp of what constitutes context
AO5i	Very limited awareness of the significance of this on the text

**Band 2****6-12 marks**

AO1	Technical weaknesses which at times impede the communication of meaning
AO2i	Some focus on the task with basic textual grasp evident
AO5i	Some idea of what constitutes context
AO5i	Some awareness of links between context/text

**Band 3****13-19 marks**

AO1	Some argument although not always sustained
AO2i	Understanding of the play with textual support offered
AO5i	Awareness of the importance of contextual factors on texts
AO5i	Some consideration of the given contexts

**Band 4****20-26 marks**

AO1	Ideas expressed in an accurate way
AO2i	Informed understanding of the play and clear grasp of the task
AO5i	Appropriate connections made between texts/context
AO5i	Some consideration of the significance of given contexts

**Band 5****27-33 marks**

AO1	Sound line of argument established
AO2i	Sound and detailed knowledge/understanding of the play/task
AO5i	Detailed knowledge of contextual factors related to the text
AO5i	Clear consideration of the significance of the given contexts

**Band 6****34-40 marks**

AO1	Sustained line of argument
AO2i	Secure/conceptual knowledge/understanding of the play with full support
AO5i	Apt contextual material used to illuminate textual issues
AO5i	Links made between texts/context in analytical discussion

**Question 9(b) TENNESSEE WILLIAMS: *A Streetcar Named Desire***

What does the setting of *A Streetcar Named Desire* contribute to the play's dramatic impact? Consider both *where* it is set and *when* it is set.

**Assessment Objectives Tested:** AO1, AO2i, AO5i

**Possible content:** Late 1940s America, new post-war age of industrial/commercial boom. New Orleans cultural melting-pot – crowded, vivid, sexually charged area. Confined apartment in downtown area. Significance of Stanley versus Blanche/Stella in this context.

**Focus:** Dramatic significance of play's geographical/historical context.

**Band 1****0-5 marks**

AO1	Technical weaknesses which impede the communication of meaning
AO2i	Simple account/description of the play
AO5i	Very limited (if any) grasp of what constitutes context
AO5i	Very limited awareness of the significance of this on the text

**Band 2****6-12 marks**

AO1	Technical weaknesses which at times impede the communication of meaning
AO2i	Some focus on the task with basic textual grasp evident
AO5i	Some idea of what constitutes context
AO5i	Some awareness of links between context/text

**Band 3****13-19 marks**

AO1	Some argument although not always sustained
AO2i	Understanding of the play with textual support offered
AO5i	Awareness of the importance of contextual factors on texts
AO5i	Some consideration of the given contexts

**Band 4****20-26 marks**

AO1	Ideas expressed in an accurate way
AO2i	Informed understanding of the play and clear grasp of the task
AO5i	Appropriate connections made between texts/context
AO5i	Some consideration of the significance of given contexts

**Band 5****27-33 marks**

AO1	Sound line of argument established
AO2i	Sound and detailed knowledge/understanding of the play/task
AO5i	Detailed knowledge of contextual factors related to the text
AO5i	Clear consideration of the significance of the given contexts

**Band 6****34-40 marks**

AO1	Sustained line of argument
AO2i	Secure/conceptual knowledge/understanding of the play with full support
AO5i	Apt contextual material used to illuminate textual issues
AO5i	Links made between texts/context in analytical discussion

**Question 10(a) SAMUEL BECKETT: *Waiting for Godot***

‘*Waiting for Godot* is a play which illustrates that the more things change the more they remain the same.’

In the light of this comment, consider the kinds of changes that take place in the course of the play and the ways in which the characters are affected by them.

**Assessment Objectives Tested:** AO1, AO2i, AO5i

**Possible content:** Minor changes occur to the set. The entrances of the boy, Lucky and Pozzo bring about movement on stage; the relationship between Lucky and Pozzo changes radically; but finally, Vladimir and Estragon *still* wait for Godot. So what *has* changed?

**Focus:** The significance of ‘change’ or event in the play.

**Band 1****0-5 marks**

AO1	Technical weaknesses which impede the communication of meaning
AO2i	Simple account/description of the play
AO5i	Very limited (if any) grasp of what constitutes context
AO5i	Very limited awareness of the significance of this on the text

**Band 2****6-12 marks**

AO1	Technical weaknesses which at times impede the communication of meaning
AO2i	Some focus on the task with basic textual grasp evident
AO5i	Some idea of what constitutes context
AO5i	Some awareness of links between context/text

**Band 3****13-19 marks**

AO1	Some argument although not always sustained
AO2i	Understanding of the play with textual support offered
AO5i	Awareness of the importance of contextual factors on texts
AO5i	Some consideration of the given contexts

**Band 4****20-26 marks**

AO1	Ideas expressed in an accurate way
AO2i	Informed understanding of the play and clear grasp of the task
AO5i	Appropriate connections made between texts/context
AO5i	Some consideration of the significance of given contexts

**Band 5****27-33 marks**

AO1	Sound line of argument established
AO2i	Sound and detailed knowledge/understanding of the play/task
AO5i	Detailed knowledge of contextual factors related to the text
AO5i	Clear consideration of the significance of the given contexts

**Band 6****34-40 marks**

AO1	Sustained line of argument
AO2i	Secure/conceptual knowledge/understanding of the play with full support
AO5i	Apt contextual material used to illuminate textual issues
AO5i	Links made between texts/context in analytical discussion

**Question 10(b) SAMUEL BECKETT: *Waiting for Godot***

VLADIMIR: What are we doing here, *that* is the question? And we are blessed in this, that we happen to know the answer...we are waiting for Godot to come.

How important is Vladimir's comment to your understanding of *Waiting for Godot*?

**Assessment Objectives Tested:** AO1, AO2i, AO5i

**Possible content:** Vladimir and Estragon have a *purpose*: to wait for Godot. Does this give their lives 'meaning'? Are there any other 'meanings' for existence suggested by the play? And what is the significance of Godot's non-appearance?

**Focus:** Discussion of the notion of 'waiting'.

**Band 1****0-5 marks**

AO1	Technical weaknesses which impede the communication of meaning
AO2i	Simple account/description of the play
AO5i	Very limited (if any) grasp of what constitutes context
AO5i	Very limited awareness of the significance of this on the text

**Band 2****6-12 marks**

AO1	Technical weaknesses which at times impede the communication of meaning
AO2i	Some focus on the task with basic textual grasp evident
AO5i	Some idea of what constitutes context
AO5i	Some awareness of links between context/text

**Band 3****13-19 marks**

AO1	Some argument although not always sustained
AO2i	Understanding of the play with textual support offered
AO5i	Awareness of the importance of contextual factors on texts
AO5i	Some consideration of the given contexts

**Band 4****20-26 marks**

AO1	Ideas expressed in an accurate way
AO2i	Informed understanding of the play and clear grasp of the task
AO5i	Appropriate connections made between texts/context
AO5i	Some consideration of the significance of given contexts

**Band 5****27-33 marks**

AO1	Sound line of argument established
AO2i	Sound and detailed knowledge/understanding of the play/task
AO5i	Detailed knowledge of contextual factors related to the text
AO5i	Clear consideration of the significance of the given contexts

**Band 6****34-40 marks**

AO1	Sustained line of argument
AO2i	Secure/conceptual knowledge/understanding of the play with full support
AO5i	Apt contextual material used to illuminate textual issues
AO5i	Links made between texts/context in analytical discussion

**Question 11(a) ROBERT BOLT: *A Man for all Seasons***

How does the play’s historical setting contribute to Bolt’s exploration of moral issues?  
Consider how the central characters are affected by the historical events in which they are involved.

**Assessment Objectives Tested:** AO1, AO2i, AO5i

**Possible content:** Henry’s attempt to obtain a divorce/marry Anne Boleyn the central event against which all are tested. Historical events are a means of examining integrity/courage. Politics surrounding this expose self-seeking and moral weakness in e.g. Cromwell, Rich, Norfolk.

**Focus:** moral issues explored through history.

<b>Band 1</b>	<b>0-5 marks</b>
AO1	Technical weaknesses which impede the communication of meaning
AO2i	Simple account/description of the play
AO5i	Very limited (if any) grasp of what constitutes context
AO5i	Very limited awareness of the significance of this on the text
<b>Band 2</b>	<b>6-12 marks</b>
AO1	Technical weaknesses which at times impede the communication of meaning
AO2i	Some focus on the task with basic textual grasp evident
AO5i	Some idea of what constitutes context
AO5i	Some awareness of links between context/text
<b>Band 3</b>	<b>13-19 marks</b>
AO1	Some argument although not always sustained
AO2i	Understanding of the play with textual support offered
AO5i	Awareness of the importance of contextual factors on texts
AO5i	Some consideration of the given contexts
<b>Band 4</b>	<b>20-26 marks</b>
AO1	Ideas expressed in an accurate way
AO2i	Informed understanding of the play and clear grasp of the task
AO5i	Appropriate connections made between texts/context
AO5i	Some consideration of the significance of given contexts
<b>Band 5</b>	<b>27-33 marks</b>
AO1	Sound line of argument established
AO2i	Sound and detailed knowledge/understanding of the play/task
AO5i	Detailed knowledge of contextual factors related to the text
AO5i	Clear consideration of the significance of the given contexts
<b>Band 6</b>	<b>34-40 marks</b>
AO1	Sustained line of argument
AO2i	Secure/conceptual knowledge/understanding of the play with full support
AO5i	Apt contextual material used to illuminate textual issues
AO5i	Links made between texts/context in analytical discussion

**Question 11(b) ROBERT BOLT: *A Man for all Seasons***

‘I set out with no very well-formed idea of what kind of play it was to be, except that it was not to be naturalistic.’ (Bolt)

In your opinion, what kind of play is *A Man for all Seasons*? You might like to consider:

- the stage set;
- the use of theatrical devices;
- the language and characterisation;
- anything else appropriate.

**Assessment Objectives Tested:** AO1, AO2i, AO5i

**Possible content:** Play with historical interest examining moral issues through a 20<sup>th</sup> century perspective. Telescoping of historical event is effected by flexible staging with minimal props/décor. Emphasis on ‘relevance’ (e.g. ‘modern’ language), using distancing devices to focus audience on issues rather than spectacle.

**Focus:** The play as theatre – what kind of play?

**Band 1****0-5 marks**

AO1	Technical weaknesses which impede the communication of meaning
AO2i	Simple account/description of the play
AO5i	Very limited (if any) grasp of what constitutes context
AO5i	Very limited awareness of the significance of this on the text

**Band 2****6-12 marks**

AO1	Technical weaknesses which at times impede the communication of meaning
AO2i	Some focus on the task with basic textual grasp evident
AO5i	Some idea of what constitutes context
AO5i	Some awareness of links between context/text

**Band 3****13-19 marks**

AO1	Some argument although not always sustained
AO2i	Understanding of the play with textual support offered
AO5i	Awareness of the importance of contextual factors on texts
AO5i	Some consideration of the significance of given contexts

**Band 4****20-26 marks**

AO1	Ideas expressed in an accurate way
AO2i	Informed understanding of the play and clear grasp of the task
AO5i	Appropriate connections made between texts/context
AO5i	Some consideration of the significance of given contexts

**Band 5****27-33 marks**

AO1	Sound line of argument established
AO2i	Sound and detailed knowledge/understanding of the play/task
AO5i	Detailed knowledge of contextual factors related to the text
AO5i	Clear consideration of the significance of the given contexts

**Band 6****34-40 marks**

AO1	Sustained line of argument
AO2i	Secure/conceptual knowledge/understanding of the play with full support
AO5i	Apt contextual material used to illuminate textual issues
AO5i	Links made between texts/context in analytical discussion



**Question 12(a) CARYL CHURCHILL: *Top Girls***

One theatre director has said that *Top Girls* is about the price women pay for their success. How far do you agree?

**Assessment Objectives Tested:** AO1, AO2i, AO5i

**Possible content:** Women shown as sacrificing parts of themselves to achieve ‘success’ in different ages/ways (Act 1), but mainly in Marlene in the 1980s. On the other hand, Marlene has colluded in that ‘sacrifice’ (Angie) and exploits her sister, Joyce.

**Focus:** Women as achievers or victims – how does the play present them?

**Band 1****0-5 marks**

AO1	Technical weaknesses which impede the communication of meaning
AO2i	Simple account/description of the play
AO5i	Very limited (if any) grasp of what constitutes context
AO5i	Very limited awareness of the significance of this on the text

**Band 2****6-12 marks**

AO1	Technical weaknesses which at times impede the communication of meaning
AO2i	Some focus on the task with basic textual grasp evident
AO5i	Some idea of what constitutes context
AO5i	Some awareness of links between context/text

**Band 3****13-19 marks**

AO1	Some argument although not always sustained
AO2i	Understanding of the play with textual support offered
AO5i	Awareness of the importance of contextual factors on texts
AO5i	Some consideration of the given contexts

**Band 4****20-26 marks**

AO1	Ideas expressed in an accurate way
AO2i	Informed understanding of the play and clear grasp of the task
AO5i	Appropriate connections made between texts/context
AO5i	Some consideration of the significance of given contexts

**Band 5****27-33 marks**

AO1	Sound line of argument established
AO2i	Sound and detailed knowledge/understanding of the play/task
AO5i	Detailed knowledge of contextual factors related to the text
AO5i	Clear consideration of the significance of the given contexts

**Band 6****34-40 marks**

AO1	Sustained line of argument
AO2i	Secure/conceptual knowledge/understanding of the play with full support
AO5i	Apt contextual material used to illuminate textual issues
AO5i	Links made between text/context in analytical discussion

**Question 12(b) CARYL CHURCHILL: *Top Girls***

MARLENE (to Joyce): I don't believe in class. Anyone can do anything if they've got what it takes.

How does *Top Girls* explore issues of social class in the 1980s?

**Assessment Objectives Tested:** AO1, AO2i, AO5i

**Possible content:** Sisters Marlene and Joyce – conservative and socialist respectively – but both from working-class background. Their fates compared/contrasted with one another. Is Marlene's success at Joyce's expense? Also compare the position of the office girls and Angie.

**Focus:** Socio-political dimension of the play.

**Band 1****0-5 marks**

AO1	Technical weaknesses which impede the communication of meaning
AO2i	Simple account/description of the play
AO5i	Very limited (if any) grasp of what constitutes context
AO5i	Very limited awareness of the significance of this on the text

**Band 2****6-12 marks**

AO1	Technical weaknesses which at times impede the communication of meaning
AO2i	Some focus on the task with basic textual grasp evident
AO5i	Some idea of what constitutes context
AO5i	Some awareness of links between context/text

**Band 3****13-19 marks**

AO1	Some argument although not always sustained
AO2i	Understanding of the play with textual support offered
AO5i	Awareness of the importance of contextual factors on texts
AO5i	Some consideration of the given contexts

**Band 4****20-26 marks**

AO1	Ideas expressed in an accurate way
AO2i	Informed understanding of the play and clear grasp of the task
AO5i	Appropriate connections made between texts/context
AO5i	Some consideration of the significance of given contexts

**Band 5****27-33 marks**

AO1	Sound line of argument established
AO2i	Sound and detailed knowledge/understanding of the play/task
AO5i	Detailed knowledge of contextual factors related to the text
AO5i	Clear consideration of the significance of the given contexts

**Band 6****34-40 marks**

AO1	Sustained line of argument
AO2i	Secure/conceptual knowledge/understanding of the play with full support
AO5i	Apt contextual material used to illuminate textual issues
AO5i	Links made between texts/context in analytical discussion

**Question 13(a) PETER SHAFFER: *Amadeus***

SALIERI: Was Mozart good? Goodness is nothing in the furnace of art.

Explore Salieri's statement in the light of Shaffer's presentation of Mozart and Salieri.

**Assessment Objectives Tested:** AO1, AO2i, AO5i.

**Possible content:** Hard work, duty, respectability and talent (Salieri) are pitted against genius and inspiration embodied in an immature and vulgar individual (Mozart). Salieri's (unwilling) realisation is that virtue and respectability have little to do with artistic worth.

**Focus:** Morality versus art in Mozart and Salieri.

**Band 1****0-5 marks**

AO1	Technical weaknesses which impede the communication of meaning
AO2i	Simple account/description of the play
AO5i	Very limited (if any) grasp of what constitutes context
AO5i	Very limited awareness of the significance of this on the text

**Band 2****6-12 marks**

AO1	Technical weaknesses which at times impede the communication of meaning
AO2i	Some focus on the task with basic textual grasp evident
AO5i	Some idea of what constitutes context
AO5i	Some awareness of links between context/text

**Band 3****13-19 marks**

AO1	Some argument although not always sustained
AO2i	Understanding of the play with textual support offered
AO5i	Awareness of the importance of contextual factors on texts
AO5i	Some consideration of the given contexts

**Band 4****20-26 marks**

AO1	Ideas expressed in an accurate way
AO2i	Informed understanding of the play and clear grasp of the task
AO5i	Appropriate connections made between texts/context
AO5i	Some consideration of the significance of given contexts

**Band 5****27-33 marks**

AO1	Sound line of argument established
AO2i	Sound and detailed knowledge/understanding of the play/task
AO5i	Detailed knowledge of contextual factors related to the text
AO5i	Clear consideration of the significance of the given contexts

**Band 6****34-40 marks**

AO1	Sustained line of argument
AO2i	Secure/conceptual knowledge/understanding of the play with full support
AO5i	Apt contextual material used to illuminate textual issues
AO5i	Links made between texts/context in analytical discussion

**Question 13(b) PETER SHAFFER: *Amadeus***

How does the play's setting contribute to its dramatic impact? You should consider *when* and *where* the play is set.

**Assessment Objectives Tested:** AO1, AO2i, AO5i.

**Possible content:** Vienna, in the age of the Enlightenment –the scientific and rational (not to mention the bourgeois meritocracy) is confronted with the eccentric and anarchic force of genius. Mozart provides an anti-establishment figure, Romantic artist-martyr who dies misunderstood and in poverty – but envied by Salieri.

**Focus:** Significance of the play's historical/social setting.

**Band 1****0-5 marks**

AO1	Technical weaknesses which impede the communication of meaning
AO2i	Simple account/description of the play
AO5i	Very limited (if any) grasp of what constitutes context
AO5i	Very limited awareness of the significance of this on the text

**Band 2****6-12 marks**

AO1	Technical weaknesses which at times impede the communication of meaning
AO2i	Some focus on the task with basic textual grasp evident
AO5i	Some idea of what constitutes context
AO5i	Some awareness of links between context/text

**Band 3****13-19 marks**

AO1	Some argument although not always sustained
AO2i	Understanding of the play with textual support offered
AO5i	Awareness of the importance of contextual factors on texts
AO5i	Some consideration of the given contexts

**Band 4****20-26 marks**

AO1	Ideas expressed in an accurate way
AO2i	Informed understanding of the play and clear grasp of the task
AO5i	Appropriate connections made between texts/context
AO5i	Some consideration of the significance of given contexts

**Band 5****27-33 marks**

AO1	Sound line of argument established
AO2i	Sound and detailed knowledge/understanding of the play/task
AO5i	Detailed knowledge of contextual factors related to the text
AO5i	Clear consideration of the significance of the given contexts

**Band 6****34-40 marks**

AO1	Sustained line of argument
AO2i	Secure/conceptual knowledge/understanding of the play with full support
AO5i	Apt contextual material used to illuminate textual issues
AO5i	Links made between texts/context in analytical discussion

**Question 14(a) WILLY RUSSELL: *Educating Rita***

How does Russell use ‘the study of literature’ as a means of exploring the respective cultures of the play’s two characters?

**Assessment Objectives Tested:** AO1, AO2i, AO5i.

**Possible content:** ‘Literature’ as a social determinant – Rita reads ‘trash’, Frank ‘highbrow’ literature – a marker of their social/educational background/culture. Rita moves into Frank’s ‘culture’ through education, having exposed the limited nature of her own culture. Frank learns something from Rita’s culture.

**Focus:** social/educational cultures of Rita and Frank.

**Band 1****0-5 marks**

AO1	Technical weaknesses which impede the communication of meaning
AO2i	Simple account/description of the play
AO5i	Very limited (if any) grasp of what constitutes context
AO5i	Very limited awareness of the significance of this on the text

**Band 2****6-12 marks**

AO1	Technical weaknesses which at times impede the communication of meaning
AO2i	Some focus on the task with basic textual grasp evident
AO5i	Some idea of what constitutes context
AO5i	Some awareness of links between context/text

**Band 3****13-19 marks**

AO1	Some argument although not always sustained
AO2i	Understanding of the play with textual support offered
AO5i	Awareness of the importance of contextual factors on texts
AO5i	Some consideration of the given contexts

**Band 4****20-26 marks**

AO1	Ideas expressed in an accurate way
AO2i	Informed understanding of the play and clear grasp of the task
AO5i	Appropriate connections made between texts/context
AO5i	Some consideration of the significance of given contexts

**Band 5****27-33 marks**

AO1	Sound line of argument established
AO2i	Sound and detailed knowledge/understanding of the play/task
AO5i	Detailed knowledge of contextual factors related to the text
AO5i	Clear consideration of the significance of the given contexts

**Band 6****34-40 marks**

AO1	Sustained line of argument
AO2i	Secure/conceptual knowledge/understanding of the play with full support
AO5i	Apt contextual material used to illuminate textual issues
AO5i	Links made between texts/context in analytical discussion

**Question 14(b) WILLY RUSSELL: *Educating Rita***

*Educating Rita* has only two characters in a single setting. What does the play gain and what does it lose by this?

**Assessment Objectives Tested:** AO1, AO2i, AO5i.

**Possible content:** Characters are played off against each other in contrasts of speech/social background/behaviour; intensifies focus on issues; setting in single study emphasise educational process. *But* limits visual appeal and interest arising from range of character, and all ‘events’ are reported.

**Focus:** Effects of the play’s ‘limitations’.

**Band 1****0-5 marks**

AO1	Technical weaknesses which impede the communication of meaning
AO2i	Simple account/description of the play
AO5i	Very limited (if any) grasp of what constitutes context
AO5i	Very limited awareness of the significance of this on the text

**Band 2****6-12 marks**

AO1	Technical weaknesses which at times impede the communication of meaning
AO2i	Some focus on the task with basic textual grasp evident
AO5i	Some idea of what constitutes context
AO5i	Some awareness of links between context/text

**Band 3****13-19 marks**

AO1	Some argument although not always sustained
AO2i	Understanding of the play with textual support offered
AO5i	Awareness of the importance of contextual factors on texts
AO5i	Some consideration of the given contexts

**Band 4****20-26 marks**

AO1	Ideas expressed in an accurate way
AO2i	Informed understanding of the play and clear grasp of the task
AO5i	Appropriate connections made between texts/context
AO5i	Some consideration of the significance of given contexts

**Band 5****27-33 marks**

AO1	Sound line of argument established
AO2i	Sound and detailed knowledge/understanding of the play/task
AO5i	Detailed knowledge of contextual factors related to the text
AO5i	Clear consideration of the significance of the given contexts

**Band 6****34-40 marks**

AO1	Sustained line of argument
AO2i	Secure/conceptual knowledge/understanding of the play with full support
AO5i	Apt contextual material used to illuminate textual issues
AO5i	Links made between texts/context in analytical discussion