AQA

ASSESSMENT and

QUALIFICATIONS

ALLIANCE

General Certificate of Education

English Literature 5746
Specification B

LTB2   Genre Study: Poetry and Drama

Mark Scheme

2008 examination - January series

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

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

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
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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
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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
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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
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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

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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

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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

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BAND 6:   MARK RANGE 34 - 40

AO1   technically fluent style and use of appropriate critical vocabulary and well structured and coherent argument

AO2i   secure, confident and well informed understanding of the text and task: excellent selection of supportive reference

AO5i   excellent understanding and explanation of context

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

Question Specific Notes

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

SECTION A: POETRY
Question 1: Chaucer, *The Miller's Tale*

    (a) What does John think has caused Nicholas's present condition?
    (b) How does John's speech suggest aspects of his character?
    (c) How is John presented in the *Tale* as a whole?

Assessment objectives tested: AO2i, AO3.

Possible content:
    (a) Too much study and prying into 'Goddes privitee' has resulted in the catatonic state or madness that John believes afflicts Nicholas.
    (b) 'Blessed be always a lewed man'; John places his trust in ignorance; his anecdote illustrates his own ignorance, though he is compassionate ('me reweth soore of hende Nicholas). Simplicity and ignorance further illustrated through appeals to Saints and religious gobbledegook of his prayers.
    (c) Is he an uxorious 'senex amans'- a jealous husband who restrains wife and is deservedly cuckolded? Or a pitiable ignoramus who loses his wife to a young rival who thoroughly dupes him?

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

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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

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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

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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

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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

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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 A: POETRY
Question 2: John Donne, *Prescribed Poems*

(a) What do you learn about the speaker's situation in the poem?
(b) How are the structure and language of the poem used to develop the speaker's argument?
(c) With reference to **one** or **two** of Donne's other poems, write about how he presents a relationship between two people.

Assessment objectives tested: AO2i, AO3.

Possible content:
(a) Speaker addresses woman he is attempting to seduce in intimate (bedroom?) setting. She is resisting him.
(b) Tripartite verse structure with couplets and concluding triplet; metre reflects speaking voice. Verse (1) draws attention to flea as symbolic of their sexual union; (2) develops complexity of symbol; (3) uses woman's action to press his own claim.
(c) Wide choice- almost every poem can be used, but 'present and explore' demand more than paraphrase.

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 A: POETRY
Question 3: John Milton, *Paradise Lost, Book 1*

(a) What do you learn of the nature and appearance of the spirits in the extract?
(b) How does Milton's use of imagery contribute to the effect of this extract?
(c) Referring to **two** or **three** examples of your choice, explore how Milton's use of imagery elsewhere in *Book I* contributes to the poem's subject matter.

Assessment objectives tested: AO2i, AO3

Possible content:
(a) They are 'numberless' yet 'incorporeal'. Though initially bigger than 'Earth's giant sons' they can reduce their size to 'smallest forms' to enter Pandaemonium. Their leaders, however, retain their original size.
(b) Imagery in this extract largely emphasises countless numbers of spirits- thus 'bees'- and their sudden reduction in size- thus, 'the pygmean race' and 'faery elves'.
(c) Candidates should discuss the *effects* of their choices of imagery.

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 A: POETRY
Question 4: William Blake, *Songs of Innocence and of Experience*

    (a) What situation is presented in the poem?
    (b) How do the structure and language of the poem contribute to its meanings?
    (c) Write about how Blake presents **either** joy **or** sorrow in **two** or **three** other poems.

Assessment objectives tested: AO2i, AO3.

Possible content:
    (a) Two voices- one, a child 'but two days old'- the other an adult addressing the child. It is a blessing/baptism/cradle song ('I sing the while')- a simple statement of joy at a child's existence.
    (b) Two short stanzas of dialogue, almost entirely monosyllabic, with no line longer than six syllables. Simplicity accentuates feeling of unalloyed joy between mother and child.
    (c) Candidates may choose sorrow (e.g. Infant Sorrow, The Chimney Sweeper) or joy (e.g. The Ecchoing Green, The Nurse's Song). Emphasis should be on AO3 elements.

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 A: POETRY
Question 5: John Keats, *Selected Poems*

(a) What is the effect upon Lycius and Lamia of 'the bald-head philosopher's' glance?
(b) How does Keats' use of language in the passage create a sense of the changed atmosphere in the room?
(c) Write about how Keats creates a sense of anxiety or terror in **either** *Isabella* **or** *The Eve of St Agnes*.

Assessment objectives tested: AO2i, AO3

Possible content:
(a) Effect registered through touch of Lamia's hand: icy, then charged with 'an unnatural heat'. Her appearance loses its bloom of beauty. She does not react to Lycius, who is filled with terror and shrieks aloud.
(b) Gradual spread of silence registered 'by faint degrees', 'step by step'. Music, talk, pleasure is cut off- even foliage (myrtle) droops. The sensation of fear is registered through 'terror in [the] hair'. Combination of caesuras- 'voice, lute and pleasure 'ceased'.
(c) E.g. *Isabella*- the murder of Lorenzo or the appearance of Lorenzo's ghost. *St Agnes*- Porphyro's appearance in Madeline's chamber.

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

    (a) What circumstances are recounted in the poem?
    (b) How are past and present contrasted through Housman's use of structure and language?
    (c) Write about how Housman recalls the past in **one** or **two** other poems of your choice.

Assessment objectives tested: AO2i, AO3.

Possible content:
    (a) The speaker and his lover would meet on Sunday morning on Bredon Hill as bells called worshippers to church. She would resist bells to stay with her lover. They hoped the bells would ring on their wedding day- but the woman died and the bells called her to church before the speaker.
    (b) First part of poem set in summertime with positive associations of 'happy noise', 'coloured counties' and 'larks so high'. The 'springing thyme' suggests growth and fertility. Second part set in winter; sense of secrecy- she 'went to church alone' attended by mourners. The bells are now 'noisy', and not to be disobeyed- 'I hear you, I will come'. Death is an imperative.
    (c) Housman's recall of the past invariably has a tinge of the nostalgic about it- see e.g. 'Into my heart an air that kills…' where the past is 'the land of lost content' that can no longer be revisited.

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*

WILLY: More and more I think of those days, Linda. This time of year it was lilac and wistaria … What a fragrance in this room!

How does *Death of a Salesman* explore the changes that have taken place in American society during the course of Willy's working life?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:
The main method is Willy's flashbacks, in which past and present are juxtaposed. Through these flashbacks Miller explores changes in attitudes/values from one generation to the next, changes in environment and society generally and in business ethics. The interpretation of the American Dream is at the heart of this exploration. Scenes in the play's present (e.g. scenes with Howard, Linda, Biff and Happy) also highlight changes.

Focus: Social change in America.

BAND 1:	**MARK RANGE 0 – 5**	
AO1	technical weaknesses which impede the communication of meaning and unclear line of argument	
AO2i	simple account of plot events or some simple statement about character regardless of task	
AO5i	very limited awareness of context	
AO5i	very limited relevance to text/context/task	

BAND 2:	**MARK RANGE 6 – 12**	
AO1	simple attempt at structuring argument and some use of critical vocabulary but some technical weakness	
AO2i	some focus on the task with basic textual knowledge; a little illustrative support	
AO5i	some limited awareness of context	
AO5i	some limited awareness of links across text/context/task	

BAND 3:	**MARK RANGE 13 – 19**	
AO1	use of critical vocabulary and generally clear expression and some structured argument	
AO2i	focus on task with some knowledge and understanding of text; some illustrative support	
AO5i	awareness of the importance of context	
AO5i	awareness of links across text/context/task	

BAND 4 :	**MARK RANGE 20 - 26**	
AO1	clear expression and use of accurate critical vocabulary and clear line of argument	
AO2i	clear focus on task with informed knowledge and understanding of the text: apt supportive references	
AO5i	clear consideration of context	
AO5i	clear consideration of links across text/context/task	

BAND 5:	**MARK RANGE 27 - 33**	
AO1	accurate expression and effective use of appropriate critical vocabulary and well structured argument	
AO2i	detailed knowledge and understanding of the text and task: good selection of supportive references	
AO5i	detailed exploration of context	
AO5i	detailed exploration of links across text/context/task	

BAND 6:	**MARK RANGE 34 - 40**	
AO1	technically fluent style and use of appropriate critical vocabulary and well structured and coherent argument	
AO2i	secure, confident and well informed understanding of the text and task: excellent selection of supportive reference	
AO5i	excellent understanding and explanation of context	
AO5i	excellent understanding and explanation of links across text/context/task	

SECTION B: DRAMA
Question 7(b) Arthur Miller, *Death of a Salesman*

BIFF: To suffer fifty weeks of the year for the sake of a two week vacation … and always to have to get ahead of the next fella.

How far is Biff's view of the world confirmed in *Death of a Salesman*?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:
Biff characterises 'work' as pain and competition. Characters who seem to bear this out to some extent, and in different ways, are Howard, Ben, Happy and Willy. Charley and Bernard are counterbalances. Much depends on the approach each of these brings to bear and the attitudes they adopt towards money, possessions and success.

Focus: work in a capitalist 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	

SECTION B: DRAMA
Question 8(a) Tennessee Williams: *Cat On a Hot Tin Roof*

BRICK: Why can't exceptional friendship, *real, real, deep, deep friendship*! between two men be respected …

What does Williams' exploration of Brick's 'exceptional friendship' reveal about the society depicted in the play?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:
Candidates should describe and explore attitudes to Brick's relationship with Skipper, including Brick's own description of it as 'an exceptional friendship'. Thus, e.g. Maggie's, Mae's and Big Daddy's, through which Williams presents a range of attitudes, from the hostile to the sympathetic.

Focus: Brick's relationship with Skipper.

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

SECTION B: DRAMA
Question 8(b) Tennessee Williams: *Cat On a Hot Tin Roof*

BIG DADDY: Pretences! Ain't that mendacity? Having to pretend stuff you don't think or feel or have any idea of?

How does Williams use pretence and concealment to explore human relationships in *Cat on a Hot Tin Roof*?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:
Candidates are invited to connect what is pretended or hidden (e.g. knowledge of Big Daddy's cancer; pretended love/affection; concealed love/affection) with the 'real' feelings that exist below the surface in, for example Brick, Big Daddy, Mae and Gooper.

Focus: Pretence and concealment.

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

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

COLONEL REDFERN: Perhaps Jimmy is right. Perhaps I am a – what was it? an old plant left over from the Edwardian Wilderness.

How does Osborne use the Colonel and Jimmy to represent the 'old' and the 'new' in British society?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:
Candidates might compare and contrast the characters as representing different generations and different social classes, whilst also considering what they have in common, for example, a sense of frustrated bewilderment, the Colonel 'because everything has changed', Jimmy 'because everything is the same'. Each seems to have some instinctive understanding of the other, despite differences in age and class.

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	

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

JIMMY: You see, I learnt at an early age what it was to be angry – angry and helpless.

To what extent does Osborne link Jimmy's personal experiences with his anger at society?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:
Jimmy's vitriolic tirades might be explored for their 'origins' – not only the present (1950s) state of British society but his formative personal experiences, for example, his father's death; his attitude towards his mother's snobbery; his relationship with Mrs Tanner. To what extent is there a convincing connection between the two? Is Jimmy genuinely disturbed by social inequalities and 'helpless' in not being able to rectify them?

Focus: the causes of Jimmy's anger.

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

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

GUIL: Who are we that so much should converge on our little deaths? (*in anguish to the Player*). Who are *we*?

To what extent does the play supply any answers to Guildenstern's question?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:
Candidates are invited to consider whether R and G ever understand what happens to them, but glimpse it only 'through a glass darkly'. Are they bewildered to the end; or do they recognise themselves as pawns in a wider political game? Is life a number of apparently random events, or do they add up to a 'meaning'.

Focus: making sense of R and G's predicament.

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	

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

GUIL: We have not been … picked out … simply to be abandoned … set loose to find our own way …We are entitled to some direction … I would have thought.

To what extent do the events of the play provide 'some direction' for Rosencrantz and Guildenstern?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:
Candidates are invited to consider whether Rosencrantz and Guildenstern are placed in the order of things precisely because of their role in *Hamlet*- that is, we know their function in that play. Does the play ask wider questions of life generally? i.e. does each individual human being have significance? Candidates might refer, for example, to the significance of the coin-tossing in the opening scene, or to the role of the Players and 'theatre'.

Focus: human significance.

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

SECTION B: DRAMA
Question 11(a) Caryl Churchill: *Top Girls*

MARLENE: Them, them. / Us and them?
JOYCE: And you're one of them.
MARLENE: And you're us, wonderful us,

Comment on the ways in which Churchill uses the relationship between Joyce and Marlene to explore social division and class hostility.

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:
Candidates are invited to consider how the sisters are separate in their political affiliations and why Churchill should do this- e.g. to contrast the lives of women in different economic/social circumstances? To draw attention to the conflicting roles/needs of women from similar social backgrounds? To explore the political tensions of 1980s Britain?

Focus: The politics of social class.

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	
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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	
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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	

SECTION B: DRAMA
Question 11(b) Caryl Churchill: *Top Girls*

MRS KIDD: What's it going to do to him working for a woman? I think if it was a man he'd get over it as something normal.

To what extent does the play challenge what is regarded as 'normal' behaviour in men and women?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:
Candidates are invited to examine Mrs Kidd's assumption that 'the boss' has to be a man in a patriarchal structure. Virtually all characters challenge this and at the same time the shifting parameters are themselves questioned- for example, through the 'top girls' adoption of a certain ruthlessness of behaviour or Marlene's abandonment of Angie.

Focus: gender roles.

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

SECTION B: DRAMA
Question 12(a) Peter Shaffer: *Amadeus*

SALIERI: You will be told … we musicians of the eighteenth century were no better than servants: the willing slaves of the well-to-do …

To what extent is Salieri's view of eighteenth century musicians born out by *Amadeus*?

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:
Candidates might consider the roles of the Emperor and court, and of the Venticelli- both arbiters of taste in different ways. Salieri uses both to his advantage- for personal advancement and to block the progress of the far more naïve Mozart. Play demonstrates the curbs placed on artistic expression by public pressure, private patronage and individual ignorance and bigotry.

Focus: Patronage and the arts.

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	
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BAND 3:	**MARK RANGE 13 – 19**	
AO1	use of critical vocabulary and generally clear expression and some structured argument	
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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	
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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	

SECTION B: DRAMA
Question 12(b) Peter Shaffer: *Amadeus*

How does Shaffer explore ideas about creativity through the characters of Mozart and Salieri?

You might consider, for example:
* Salieri's appreciation of Mozart's genius
* their attitudes to each other's work
* the influence of the court and patronage on their work.

Assessment objectives tested: AO1, AO2i, AO5i.

Possible content:
Candidates are invited to consider the extent to which Salieri and Mozart are constrained and limited by the tastes and demands of the powerful and wealthy. Is Salieri able to accept and work within these constraints and limitations, whilst Mozart largely ignores them, to his ultimate detriment?

Focus: money and the arts.

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	
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