



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark scheme January 2003

GCE

English Literature B

Unit LTB2

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Unit 2: Genre Study: Poetry and Drama

Section A: Poetry

Question 1 CHAUCER: The Merchant's Tale

- (a) What does January promise May and what is May's response?
- (b) How are the characters of January and May reflected in their speech?
- (c) How is deceit presented here and in the Tale as a whole?

Assessment Objectives tested: AO2i, AO3

Possible content: (a) January requires fidelity; in return, May gets God's love and all J's goods.
(b) Sexual bargaining in J; hypocritical protestation in May.
(c) Deceit in Damyan and May; self-deception in J.

Focus: (a) Understanding of J's and M's words
(b) Illustration of how words reflect character
(c) Some discussion of examples of deceitful behaviour

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** DONNE: Prescribed Poems
- (a) What do you think is the significance of the poem's title?
 - (b) How do the references to exploration and discovery contribute to the poem's effect?
 - (c) Comment on the way in which Donne employs similar references in other poems.

Assessment Objectives tested: AO2i, AO3

- Possible content:**
- a) Awakening from 'dream' to love – the dawn of a new day
 - (b) Interlinking sense of 'worlds' in poem – personal and geo-physical
 - (c) Consideration of appropriate refs. in other poems.

- Focus:**
- (a) An understanding of the implications of 'good-morrow'
 - (b) A consideration of the nature/effects of poem's references
 - (c) Appropriate examples considered from e.g. 'On His Mistris', 'The Sunne Rising'; 'Love's Alchymie'.

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** MILTON: Paradise Lost Book IX (9)
- (a) What changes in Adam and Eve are described from line 19 onwards?
 - (b) Comment on the language used to describe ‘love’s disport’ in the passage.
 - (c) How is the relationship between Adam and Eve shown here and in *Book IX* as a whole?

Assessment Objectives tested: AO2i, AO3

Possible content: (a) Loss of ‘innocence’; ‘confidence’, ‘honour’, replaced by ‘shame’ etc.
 (b) ‘Disport’ and ‘play’ seen as ‘solace of their sin’; sensuous floral setting
 (c) NB Samson and Delilah ref.; presentation of Eve as Adam’s temptress and seducer.

Focus: (a) An understanding of changes
 (b) Nature of sexual encounter
 (b) Discussion of some aspects of Adam/Eve relationship

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 meaning 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

- Question 5** BARRETT BROWNING: Sonnets from the Portuguese
- (a) What kinds of importance does the speaker give to the ‘pet-name’ in Sonnet XXXIII?
 - (b) How is the argument in Sonnet XXXIII developed in Sonnet XXXIV?
 - (c) Comment on the language used to describe the past and childhood in these sonnets and in one other.

Assessment Objectives tested: AO2i, AO3

- Possible content:**
- (a) Associations with ‘innocence’ and dead loved ones, for whom the beloved is a replacement
 - (b) Adult response to name includes but is different from child’s
 - (c) Childhood as a ‘sanctuary’/locus of ‘innocence’.

- Focus:**
- (a) Considers significance of ‘pet-name’
 - (b) Traces how response is developed/changed through life’s experience
 - (c) Considers depiction of past/childhood here and in appropriate further sonnet.

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 meaning

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** BRONTE: Prescribed Poems
- (a) What is the nature of ‘the dream’ described in the poem?
 - (b) How does the poem’s language suggest a contrast between ‘the dream’ and the ‘grim world’?
 - (c) Comment on the use of contrast in **one** or **two** other poems.

Assessment Objectives tested: AO2i, AO3

- Possible content:**
- (a) Dream of perfect world in which pain/suffering is non-existent
 - (b) Opposites set against each other through paired abstractions/personifications – Truth/Treachery, Joy/Pain. Also, ‘stormless sea’, ‘endless bliss’
 - (c) Further contrasts e.g. innocence/experience; life/death; Spring/Winter.

- Focus:**
- (a) An understanding of the nature of ‘the dream’
 - (b) Considers language as it defines contrasts
 - (c) Discusses further examples in 1/2 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 and detailed knowledge/understanding of the poems/task
- AO3 Detailed comments on how form, structure, language shapes 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 7(a) MILLER: Death of a Salesman**

To what extent can Willy Loman be regarded as a tragic figure?

Assessment Objectives tested: AO1, AO2i, AO5i

Possible content: Some definition of elements of tragedy – not necessarily fully blown Aristotelian one but e.g. status/stature of central character; moral values; character's flaws; conflict and character's fate; effect on audience (i.e. catharsis).

Focus: meaning of 'tragic' and candidate's understanding of it applied to Willy.

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 8 (a) WILLIAMS: A Streetcar Named Desire

How is the changing nature of American society reflected through the play's central characters?

Assessment Objectives tested: AO1, AO2i, AO5i

Possible content: Stanley/Blanche as the 'new' and 'old' America in confrontation, represented through class, language and values. Stella as 'bridging' figure.

Focus: character as symbolic of socio-cultural values.

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 8 (b) WILLIAMS: A Streetcar Named Desire

Explore the ways in which Williams uses lighting, music and other effects to create dramatically appropriate moods and atmosphere in the play.

Assessment Objectives tested: AO1, AO2i, AO5i

Possible content: Music – ‘blue’ piano; Varsouviana; ‘It’s Only a Paper Moon’; sound effects – locomotive, street cries; lighting – paper lantern, dimlight/brightlight; clothing as signifier.

Focus: Context of theatrical expressionism as device for dramatic effect.

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 (a) BECKETT: Waiting for Godot

‘They give birth astride of a grave, the light gleams an instant, then it’s night once more’ (Pozzo, Act 2).

How do the characters of Pozzo and Lucky contribute to the vision of life presented in *Waiting for Godot*?

Assessment Objectives tested: AO1, AO2i, AO5i

Possible content: Master/servant relationship, then (arbitrary?) reversal; exploitative class system; tyranny of random event; absurdity of philosophical/religious interpretation; terrible brevity of life – nihilism (viz. quotation). Contrast to hopefulness of Vladimir and Estragon.

Focus: Pozzo/Lucky and what they might represent, set in context of ‘life’ as interpreted through *Godot*.

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) BECKETT: Waiting for Godot

The play is often described as belonging to the ‘Theatre of the Absurd’. What is ‘absurd’ about it?

Assessment Objectives tested: AO1, AO2i, AO5i

Possible content: Some discussion of what is understood by ‘theatre of the Absurd’ e.g. reflection of ‘meaningless’ nature of human experience. Play’s title suggests ‘absurdity’ – life is waiting for something that doesn’t happen; human activity is ‘filling in the time’ whilst ‘nothing happens – twice’.

Focus: Identification, illustration and discussion of play’s ‘absurd’ elements.

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) BOLT: A Man for All Seasons

To what extent does Bolt manage to turn distant historical events into a play that speaks to modern audiences?

Assessment Objectives tested: AO1, AO2i, AO5i

Possible content: Transformation of ‘history’ of More, Henry VIII, Cranmer etc. into effective modern drama, through flexible staging, contemporary language, interesting characterisation, focus on conflict of values/wills rather than archaic religious dispute.

Focus: The play as an effective dramatic reconstruction of history.

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) BOLT: A Man for All Seasons

Explore the ways in which some of the distancing devices Bolt uses affect your response to the play. You might wish to consider:

- the stage set
- characterisation, in particular The Common Man
- anything else you think appropriate

Assessment Objectives tested: AO1, AO2i, AO5i

Possible content: Discussion of bullet points, possibly with reference to Brecht. Audience response mediated through Common Man's roles/judgements. Theatrical nature of experience foregrounded for audience.

Focus: Play as a particular kind of theatrical experience.

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/texts
 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/texts in analytical discussion

Question 11(a) CHURCHILL: Top Girls

How might a knowledge of the political and social contexts of the late 1970s and early 1980s help your understanding of *Top Girls*?

Assessment Objectives tested: AO1, AO2i, AO5i

Possible content: Features of ‘Thatcher’s Britain’ and 70s/80s feminism related to character, situation, and event in the play. Gender roles; women and work; parenting.

Focus: Social/political contexts reflected 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 text/context in analytical discussion

Question 11 (b) CHURCHILL: Top Girls

Explore the use Churchill makes of some of the play's modern characters to provide different perspectives on Marlene.

Assessment Objectives tested: AO1, AO2i, AO5i

Possible content: Women in the 'Top Girls' office – their values and their admiration for Marlene (cf. Howard's wife). Contrast with Joyce (socialist sister) and Angie (abandoned daughter) – vivid and pointed juxtaposition of attitudes.

Focus: Marlene in context of play's construction of contending voices representing different viewpoints.

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 12 (a) RUSSELL: Educating Rita

‘The play’s effect derives from a simple clash of opposites.’ Explore some of the ways in which the ‘opposites’ produce the ‘clash’ referred to in the quotation.

Assessment Objectives tested: AO1, AO2i, AO5i.

Possible content: Frank/Rita as they represent different social classes, values, aspiration and attitudes towards education, literature and art. ‘Clash’ conveyed linguistically and through the alteration in characters’ lives.

Focus: Social/cultural contexts for ‘opposites’; illustration of some ‘clashes’.

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 12 (b) RUSSELL: Educating Rita

What does the play suggest a university education can offer a woman like Rita and what might be its drawbacks?

Assessment Objectives tested: AO1, AO2i, AO5i.

Possible content: Increase of ‘choices’ in life for Rita balanced against loss of ‘vitality’ and individuality – losing some of herself in ‘finding’ herself. Acquisition of knowledge balanced against intellectual posturing.

Focus: Impact of ‘education’ on Rita; consideration of gains and losses.

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 the 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