



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2017**

English Literature

Assessment Unit AS 1

assessing

**The Study of Poetry 1900–Present
and Drama 1900–Present**

[SEL11]

FRIDAY 19 MAY, MORNING

**MARK
SCHEME**

General Marking Instructions

Introduction

The main purpose of a mark scheme is to ensure that examinations are marked accurately, consistently and fairly. The mark scheme provides examiners with an indication of the nature and range of candidates' responses likely to be worthy of credit. It also sets out the criteria which they should apply in allocating marks to candidates' responses.

Assessment Objectives

Below are the assessment objectives for GCE English Literature

Candidates should be able to:

- AO1:** Articulate informed, personal and creative responses to literary texts, using appropriate concepts and terminology, and coherent, accurate written expression.
- AO2:** Analyse ways in which meanings are shaped in literary texts.
- AO3:** Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
- AO4:** Explore connections across literary texts.
- AO5:** Explore literary texts informed by different interpretations.

Quality of candidates' responses

In marking the examination papers, examiners should be looking for a quality of response reflecting the level of maturity which may reasonably be expected of a 17- or 18-year-old which is the age at which the majority of candidates sit their GCE examinations.

Professional judgement

Mark schemes are not intended to be totally prescriptive. No mark scheme can cover all the responses which candidates may produce. In the event of unanticipated answers, examiners are expected to use their professional judgement to assess the validity of answers. If an answer is particularly problematic, then examiners should seek the guidance of the Supervising Examiner.

Positive marking

Examiners are encouraged to be positive in their marking, giving appropriate credit for what candidates know, understand and can do rather than penalising candidates for errors or omissions. Examiners should make use of the whole of the available mark range for any particular question and be prepared to award full marks for a response which is as good as might reasonably be expected of a 17- or 18-year-old GCE candidate.

Levels of response

In deciding which level of response to award examiners should look for the 'best fit', bearing in mind that weakness in one area may be compensated for by strength in another. In deciding which mark within a particular band to award to any response, examiners are expected to use their professional judgement. The following guidance is provided to assist examiners.

- **Threshold performance:** Response which just merits inclusion in the band and should be awarded a mark at or near the bottom of the range.
- **Intermediate performance:** Response which clearly merits inclusion in the band and should be awarded a mark at or near the middle of the range.
- **High performance:** Response which fully satisfies the band description and should be awarded a mark at or near the top of the range.

Quality of written communication

Quality of written communication is taken into account in assessing candidates' responses to all tasks and questions and is assessed under AO1.

GCE Advanced/Advanced Subsidiary (AS) English Literature

Mark Schemes

Assessment Objectives

The assessment objectives provide an indication of the skills and abilities which the units are designed to assess, together with the knowledge and understanding specified in the subject content. In each assessment unit, certain assessment objectives will determine the thrust of the questions set or coursework tasks to be addressed in the externally and internally assessed units.

Assessing the Responses of Candidates

- 1 You are expected to implement the decisions taken at the marking conference and maintain a consistent standard throughout your marking.
- 2 Be positive in your approach. Look for things to reward, rather than faults to penalise.
- 3 Using the assessment grid overleaf and the question-specific guidance, decide first which mark band best describes the attainment of the candidate in response to the question set. Further refine your judgement by deciding the candidate's overall competence within that band and determine a mark.
- 4 You **must** comment on each answer. Tick points you reward and indicate inaccuracy, irrelevance, obscurity, where these occur. Explain your mark with an assessment of the quality of the answer. You must comment on such things as: content, relevance, organisation, cogency of argument and expression.
- 5 Excessive misspelling, errors of punctuation and consistently faulty syntax in answers should be noted on the front cover of the answer script and thus drawn to the attention of the Chief Examiner.
- 6 Do not bunch marks. You must use the whole scale [0]–[50]. Do not use half marks.

Section A: The Study of Poetry 1900 – Present

Advice to Examiners

1 Description v Analysis/Assessment

Answers which consist of simple narration or description as opposed to the analysis required by AO2 should not be rewarded beyond Band 1. From Band 3 upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and to analyse methods. Top Band answers will address methods and key terms in an explicit and sustained way.

2 Key Terms/Issues

In all questions, candidates should take account of key terms in both the directive and in the stimulus statement and structure their answers accordingly.

3 Assessment Objectives

- (a) **AO1** This globalising objective emphasises three essential qualities:
- (i) knowledge and understanding of the text;
 - (ii) the coherent organisation of material in response to the question;
 - (iii) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all questions").
- (b) **AO2** This objective is the driver of AS 1 (Section A) and is concerned with the writers' methods used to achieve certain effects. It requires candidates to consider situation, form and structure, language – including imagery – and tones.
- (c) **AO3** The stipulated context in this unit is biographical. Candidates who provide no relevant external biographical information cannot be rewarded beyond the top of Band 5, i.e. 40 marks.
- (d) **AO4** This module requires candidates to compare and contrast two poems, taking account of the methods which the two poets use to present their themes. Candidates who demonstrate strength in AO1 and AO2, but who provide limited comparison/contrast cannot be rewarded beyond the top of Band 5, i.e. 40 marks. Candidates who provide no comparison/contrast should not be rewarded beyond the top of Band 4, i.e. 34 marks.

4 Implicit/Explicit

Examiners are strongly urged to mark what is **on the page** rather than what they think the candidate might mean. Do not attempt to do the work for the candidate to justify a higher mark than is actually earned. The argument that something is **implicit** in the answer is extremely unreliable as what may appear to be implicit to one examiner may not appear so to another.

5 Unsubstantiated Assertions

In all answers, candidates are expected to provide convincing textual evidence in the form of close reference and/or apt quotation for their comments. Unsupported generalisation should not be rewarded.

6 Use of Quotation

Quotations should be appropriately selected and woven into the main body of the discussion. Proper conventions governing the introduction, punctuation and layout of quotations should be observed, with particular regard to the candidates' smooth and syntactically appropriate combining of the quotation with their own words.

7 Derived Material

Such material cannot always be easily spotted and candidates must be given the benefit of the doubt. Where the candidate has integrated short pieces of derived material **relevantly** into her/his argument, marks should not be withheld. On the other hand, credit cannot be given for large sections of material regurgitated by the candidate even when they are relevant.

8 Length of Answers

Length does not always mean quality. Some lengthy answers are thorough and interesting, others repetitive and plodding and contain much irrelevant and/or unrelated material. On the other hand, some brief answers may be scrappy while others are cogent and incisive.

9 Answers in Note Form

Some answers may degenerate into notes or may, substantially, take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others. The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be.

10 Uneven Performance

While some candidates may begin badly, they may “redeem” themselves during the course of the answer. Read all of each answer carefully and do not let obvious weaknesses blind you to strengths displayed elsewhere in the answer.

11 Observance of Rubric

You should always ensure that candidates observe the rubric of each question and of the paper as a whole.

Mark Grid for AS Unit 1 Section A

Bands	AO1 Content and Communication	AO2 Methods	AO3 Context	AO4 Connections
0	No attempt is made			
Band 1(a) 1–8 Very Little	• shows very little understanding of the texts or ability to write about them			
Band 1(b) 9–16 General	• communicates broad and generalised understanding of texts • writes with little sense of order and relevance and with little accuracy			
Band 2 17–22 Suggestion	<ul style="list-style-type: none"> communicates basic understanding of the texts conveys basic ideas with a little sense of order and relevance, using a little appropriate textual reference writes with basic accuracy, using a few common literary terms [suggestion of relevance]	<ul style="list-style-type: none"> identifies a few methods – but with basic understanding occasionally comments on identified methods in a basic way [suggestion of methods]	<ul style="list-style-type: none"> may mention a little basic external contextual information [suggestion of context]	<ul style="list-style-type: none"> makes basic comments on similarities and differences between texts [suggestion of connection]
Band 3 23–28 Emergence	<ul style="list-style-type: none"> communicates limited understanding of the texts conveys ideas with a developing sense of order and relevance and with more purposeful use of textual reference writes fairly accurately using a few common literary terms with limited understanding [emergence of relevance]	<ul style="list-style-type: none"> may identify quite a few methods – but with limited understanding makes a more deliberate attempt to relate comments on methods to key terms of the question [emergence of methods]	<ul style="list-style-type: none"> identifies a limited range of relevant external contextual information [emergence of context]	<ul style="list-style-type: none"> offers a few comments on similarities and differences between texts [emergence of connection]
Band 4 29–34 Some	<ul style="list-style-type: none"> communicates some understanding of the texts conveys some ideas with some sense of order and relevance, using some appropriate textual reference writes with some accuracy, using some literary terms with some understanding 	<ul style="list-style-type: none"> identifies some methods with some understanding makes some attempt to relate comments on methods to key terms of the question 	<ul style="list-style-type: none"> offers some relevant external contextual information in answering the question 	<ul style="list-style-type: none"> offers some comments on similarities and differences between texts
Band 5 35–40 Competent	<ul style="list-style-type: none"> communicates competent understanding of the texts conveys ideas with a competent sense of order and relevance, using competent textual reference writes with competent accuracy, using literary terms 	<ul style="list-style-type: none"> identifies a competent selection of methods explains identified methods in relation to key terms in a competent way 	<ul style="list-style-type: none"> makes a competent use of relevant external contextual information in answering the question 	<ul style="list-style-type: none"> offers competent comments on similarities and differences between texts
Band 6(a) 41–46 Good	<ul style="list-style-type: none"> communicates a good understanding of the texts conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner writes accurately and clearly, using an appropriate literary register 	<ul style="list-style-type: none"> identifies a good range of methods offers clear, well-developed exploration of use of identified methods in relation to key terms 	<ul style="list-style-type: none"> makes good use of relevant external contextual information in answering the question 	<ul style="list-style-type: none"> comments well on similarities and differences between texts
Band 6(b) 47–50 Excellent	• excellent in all respects			

Section A

1 Frost
Heaney

This question is about **farm work**.

Read again “Mowing” by Frost and “The Baler” by Heaney.

By close analysis of the **poetic methods** used, and drawing on relevant external biographical information, compare and contrast how these poets write about farm work.

N.B. Equal marks are available for each poem.

0	NONE
1–8	VERY LITTLE
9–16	GENERAL
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using appropriate concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- a response that connects the poems in a logical fashion
- a sense of personal understanding focused on the key term (farm work)

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should analyse aspects of language, form and structure, and tone, in considering the poems in relation to the question’s key term (farm work).

“Mowing”

Situation:

- monologue: the speaker, a workman using an old-fashioned scythe to cut hay meditates on the question: What was his scythe whispering to the ground? – and offers several unsatisfactory answers and finally one which pleases him

Language:

- repeated use of personification of scythe throughout the poem to express possible attitudes to the work
- use of onomatopoeia “scythe whispered” to suggest the sound of the work in progress

- use of rhythm (three consecutive stressed syllables) and of assonance “My long scythe whispering to the ground” to suggest the movement of the worker’s scythe stroke
- use of metaphor “easy gold at the hand of fay or elf” to convey short-lived and insubstantial nature of any attitude to work that depends on romanticising it
- use of contrasting terms “dream”/“truth”, “dream”/“fact” to indicate polarised attitudes to the work
- use of local term “swale” may suggest the precision of work-vocabularies

Form and structure:

- sonnet with unusual rhyme scheme, strict but unobtrusive, adapted to a focused but unisistent consideration of the theme of work
- five-stress lines of slightly varying length: well-fitted to convey turns of speaker’s thought in reflecting on his farm work
- use of traditional sonnet division into octet and sestet facilitates meditation on first of all a series of fanciful answers to the question posed about his work, and in the sestet a single, serious and adequate answer
- use of question and answer form enables several suggestions about the farm work and the speaker’s attitude to it to be made, while also serving to characterise the speaker – a thoughtful, observant workman, occasionally fanciful, but keeping this fancifulness in check

Tone:

- initially tentative and exploratory in dealing with attitudes to the work, conveyed by repeated use of adverb “perhaps” and vagueness of pronoun “something”
- change of tone from vague and speculative to tone of declaratory confidence, suggested by use of statements (rather than questions, speculations, and confessions of ignorance) “Anything more than the truth would have seemed too weak”

“The Baler”

Situation:

- speaker (to be identified with the poet) has been half-aware of the sound of a baler all day; he suddenly becomes fully aware as he experiences a jolt of memory from past times of bringing in the hay; a second memory also surfaces of what a friend had said on his last visit to the speaker’s house

Language:

- use of onomatopoeia and metaphor “clunk....cardiac-dull” to suggest in a synaesthetic fashion the sound and felt vibration of the baler used in the near-by farm work; more ominously in view of the later intimations of mortality in the poem, the machine in operation is compared to the heart
- use of a flicker of repetition which enforces a flicker of the reader’s vision through line division “to/To” as the sound of the work prompts the reader’s attention
- use of compound words in suggesting the richness of his younger experience of such work, its strenuousness and exhilaration: “fork-lifted”, “sweated-through”, “giddied-up”, “last-lapping”
- use of suggestive onomatopoeia in the use of the word “sued” for the call of the pigeons when the work is done
- use of metaphor “a dusk eldorado” for the hay-bales suggests the rich harvest of the work, but also hints, through the fading of the light, at a darker meaning
- use of ambiguity with phrase “the last time” continues the darker suggestions of impending night “dusk”, “the last time” now that the work is finished
- final image of the guest “with his back to the window” completes transition of feeling and thought from harvest work to fading light and perhaps death

Form and structure:

- unrhymed tercets in free verse – a loose form which allows memories of farm work to merge into each other
- a complex memory poem: a set of four memories – the speaker’s memory of becoming aware of nearby hay-making work; his memory of youthful participation in such work; a reversion (still

in memory) to the evening of the nearby work; a final memory (emerging on this evening) of Derek Hill's words

Tone:

- tone of pleasurable reminiscence of the work of his younger days, and of equally pleasurable enjoyment of the evening which succeeds the work taking place in the vicinity of the older speaker, suggested through diction and imagery
- tonal shift to a more ominous tone is heralded by the qualifier “But”: this new tone is delayed but emerges at last conveyed by the connotations of mortality in the last two tercets

AO3: Demonstrate understanding of the significance and influence of the biographical context in which literary texts are written.

Reward contextual points which are significant and relevant

- Frost's own experiences of work on a New England farm
- the naming of Heaney's friend the painter Derek Hill locates the poem in time
- *The Baler* dates from a time when Heaney was convalescing from serious illness

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- both poems use the theme of farm work to generate reflections on much deeper matters
- the work described in both poems is similar – harvesting, which acts as a powerfully suggestive idea
- both poems employ images suggesting mortality (the reaper seen in *Mowing* a familiar trope in pastoral poetry; in “*The Baler*”, “the sun going down”) which set the work described in a context of the transience of life
- more elaborated characterisation of the speaker in “*Mowing*” aids the mediation of a variety of attitudes to work; this function is effected by temporal organisation in “*The Baler*”

2 Hughes Plath

This question is about **being a parent**.

Read again “Full Moon and Little Frieda” by Hughes and “The Night Dances” by Plath. By close analysis of the **poetic methods** used, and drawing upon relevant external biographical information, compare and contrast how these poets write about being a parent.

N.B. Equal marks are available for your treatment of each poem.

0	NONE
1–8	VERY LITTLE
9–16	GENERAL
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using appropriate concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- a response that connects the poems in a logical fashion
- a sense of personal understanding focused on the key term (being a parent)

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should analyse aspects of language, form and structure, and tone, in considering the poems in relation to the question’s key term (being a parent).

“Full Moon and Little Frieda”

Situation:

- the speaker expresses feelings of parental delight as he observes Frieda as she observes her surroundings; he is elated when she connects the word “moon” with its subject for the first time

Language:

- use of contrast to present the relationship between child and parent; the limited extent of the child’s experience of the “small evening” set against the parent’s knowledge of the world’s vastness
- use of onomatopoeia in “dog bark” and “clank” suggests the simplicity of Frieda’s limited view of the world and demonstrates the attentiveness in his role as parent
- use of tense, fragile imagery of the spider’s web “tense for the dew’s touch” and the lifted pail “still and brimming” pre-figures an event of note in the relationship between parent and child

- use of frequent breaks achieved by punctuation in the first two thirds of the poem slows the pace and emphasises the parent's enthrallment as he watches his daughter's reactions to her surroundings
- use of direct speech and repetition of "Moon!" emphasise both the exhilaration of the child's moment of discovery and the pride Hughes feels as a parent witnessing his daughter's moment of perception
- use of simile and personification in the final lines ("The moon has stepped back like an artist gazing amazed at a work/that points at him amazed") suggest that the parent's pride in his child's recognition of the moon is paralleled by nature's pride in its own creation

Form and Structure:

- use of free verse suggests the spontaneity of the child's actions and reactions; the parent's joy in observing his child's reactions is equally spontaneous

Tone:

- opening tone of suspense conveyed by end-stopped line "And you listening." suggests the fascination of a parent observing his child
- tranquil tone in "warm wreaths of breath" conveyed by the fricative sounds, suggests the breathy anticipation of the parent as he observes his daughter
- tone of excitement and jubilation ("Moon!" you cry suddenly, "Moon! Moon") expressed through the use of exclamations conveys both Frieda's delight at her discovery and the delight of the parent in sharing his child's moment of jubilation.

"The Night Dances"

Situation:

- the speaker experiences feelings of happiness in her developing relationship with her baby but these feelings turn to dread and fear as she doubts their permanence

Language:

- use of a series of contrasts (child and mother; warmth and coldness; movement and stillness; memory and amnesia) establishes the speaker's initial feelings of hope and happiness in being a parent which morph into fears of disintegration and loss
- use of enjambment and listing ("I shall not entirely/Sit emptied of beauties, the gift/Of your small breath, the drenched grass/Smell of your sleep") emphasises the intimacy of the bond between parent and child
- use of imagery of vacuity ("The comets/Have such a space to cross/Such coldness, forgetfulness") may suggest the speaker's growing feelings of paranoia about the impermanency of the happiness her parental role can provide
- use of snow metaphor ("flakes,/Six-sided, white/On my eyes, my lips, my hair/touching and melting") may suggest the speaker's fear that the joy found in being a parent will prove ephemeral
- use of single-word, end-stopped, final line ("Nowhere.") may suggest that the joyful memories of parenthood are too insubstantial to ward off the darkness the speaker fears will envelop her

Form and Structure:

- use of pairs of lines to suggest the transitory nature of parental memories when faced with the "black amnesias" of the cosmos
- poem is structured in two distinct halves which contrast the warmth of parental memories with the "coldness" and "forgetfulness" of the night sky

Tone:

- opening tones of delight and gratitude ("Such pure leaps and spirals") as the speaker observes her baby's sleep movements suggest the pleasure being a parent brings to her
- tonal shift towards confusion and doubt conveyed through images of disintegration ("flake off", "bleeding", "peeling") suggesting the speaker's fear that the joy found in being a parent will prove transient
- tone of hopelessness in final line ("Nowhere.") conveys the speaker's dread that the positive aspects of being a parent will prove too insubstantial to withstand the universal darkness she feels is surrounding her

AO3: Demonstrate understanding of the significance and influence of the biographical context in which the poems are written using relevant information from outside the poems.

Reward contextual points which are significant and relevant

- as new parents, Hughes and Plath observed the physical and mental growth of their children closely and a series of poems was the result of a new-found feeling of creativity
- Hughes and Plath moved from America to London, where Frieda was born, and then to Devon in 1961 where it is likely "Full Moon and Little Frieda" was written. "Moon" was one of the first words articulated by Frieda
- Plath, after the breakup of her marriage to Hughes, was alone with her children for the first time. Her son, Nicholas, used to perform little movements in his sleep as if he was dancing, which Plath observed
- Plath's bouts of depression, suffered from her teenage years

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- both poems contemplate the poets' relationships with their children: "Full moon and Little Frieda" explores Hughes' excitement at his daughter's recognition and naming of the moon, while "Night Dancing" initially explores Plath's delight at cherished times spent watching Nicholas sleep, before descending into dread and uncertainty
- each poem conveys the speaker's response to being a parent, but while Hughes is jubilant in the moment, Plath doubts the lastingness of her experience
- both poems involve nightscapes but where Hughes finds connection and universal joy in his relationship with Frieda, Plath finds emptiness, insecurity, and fear that the happiness she gains from watching Nicholas sleep is merely transient
- Hughes views his parental relationship as representative of nature, fertility and life ("warm breath", "milk", "blood", "cows") whereas Plath fears her parental relationship becoming one of desolation and emptiness ("space", "coldness", "forgetfulness", "amnesias")

3 Jennings Larkin

This question is about the **generation gap**.

Read again “The Young Ones” by Jennings and “High Windows” by Larkin.

By close analysis of the **poetic methods** used, and drawing on relevant external biographical information, compare and contrast how these poets write about the generation gap.

N.B. Equal marks are available for each poem.

0	NONE
1–8	VERY LITTLE
9–16	GENERAL
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
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Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- a response that connects the poems in a logical fashion
- a sense of personal understanding focused on the key term (generation gap)

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should analyse aspects of language, form and structure, and tone, in considering the poems in relation to the question’s key term (generation gap).

“The Young Ones”

Situation:

- speaker (to be identified with the poet) experiences the generation gap on a bus journey; she contemplates how self-assured the younger generation appear in comparison to when she was “fifteen or so”

Language:

- use of cultural reference in the title to the Cliff Richard song “The Young Ones” to convey the generation gap between the speaker and younger generation
- use of pronouns “They... These... them” to suggest the speaker’s detached observation of the younger generation
- use of indirect speech “No talk of ‘awkward ages’ now” to convey the speaker’s envy of the younger generation
- images from a previous generation “Doing the twist” to reinforce the generation gap

Form and structure:

- use of four quatrains: the speaker's unobtrusive observation of the younger generation; her recollection of her own youth; closer observation and contemplation of the younger generation; in the closing stanza the speaker contemplates the supposed consolation of age

Tone:

- initially grudging and detached attitude to the younger generation conveyed by the use of the pronoun "They"
- change of tone from uncertainty about the younger generation conveyed by the conversational tags "seems to me" and "or so" to tone of recollection, tinged with resentment towards the younger generation suggested by use of statements "When I was thus,/I huddled in school coats"

"High Windows"

Situation:

- speaker of this poem (to be identified with the poet) observes some "kids" who he believes are sexually active; he is envious of this younger generation which he perceives to have more freedom than he did at their age

Language:

- use of ambiguity in the title "High Windows" to convey both an image of religion and to suggest that the younger generation are living during a period in time which is superior to that of previous decades
- use of slang term "kids" to suggest a separation between the speaker and the younger generation
- use of pronouns "he's... her... she's" to convey the speaker's detachment from the younger generation
- use of obscene language "fucking" to convey the generational shifts in talk and behaviour, and to suggest the speaker's jealous admiration of the perceived sexual freedom of the younger generation
- use of the incongruous simile "Like an outdated combine harvester" to suggest how the speaker views his generation's courting rituals as cumbersome, obsolete, a relic from a bygone era
- use of imagined speech "*That'll be the life*" to suggest that each generation, in freeing itself from the constraints suffered by the previous one, becomes that generation's object of envy

Form and structure:

- use of five quatrains: logical sequence of observation "When I see" and reflection "I wonder" allows the speaker to set up a parallel between the present situation where old people consider the sexual freedom of the young as "paradise" and an imagined situation "forty years back" where the old generation of that time envied the religious freedom of the younger generation
- use of slant rhyme initially "she's/paradise" to display the speaker's dissonance with the younger generation; movement towards a more rigid abab rhyme scheme to suggest the speaker trying to make sense of the initially baffling situation involving the younger generation
- use of enjambment "going down the long slide/To happiness" to suggest the carefree nature of the younger generation
- use of italics "*No God any more*" to represent the voice of a past older generation

Tone:

- blasé tone suggested by the slang term "kids" to convey the speaker's detached observation of the younger generation
- tonal shift to a more contemplative tone is reinforced by the temporal shift "I wonder if anyone looked at me, forty years back,/And thought" suggesting the speaker's pondering of a past older generation

AO3: Demonstrate understanding of the significance and influence of the biographical context in which literary texts are written.

Reward contextual points which are significant and relevant

- Jennings was a devout Catholic who held conservative beliefs and attitudes
- after graduating from Oxford University, Jennings worked as a librarian at the Oxford City Library
- she never married, though there was an early engagement
- Jennings was a familiar figure on the bus to Stratford-upon-Avon
- Larkin was an agnostic who was intrigued by religion
- his published personal letters revealed crude racism and misogyny
- whilst studying at Oxford, Larkin had his first real social interaction with the opposite sex; though he remained a bachelor, he had a number of sexual relationships
- after graduating from Oxford, Larkin became a librarian
- Larkin viewed the 1960's as the "odd era", when "the strength and pain of being young" seemed so unlike his experience of youth in the previous generation

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- "The Young Ones" may be viewed as a direct antecedent for "High Windows", presenting the poet as an outsider both to the secret knowledge of the new youth and to the supposed consolation of age
- both speakers are observing the younger generation: "I look"; "I see"
- both speakers reflect on their own youth comparing it with that of the younger generation: "When I was thus"; "I wonder if anyone looked at me"
- both speakers are envious of the younger generation: "a state we cannot reach"; "I know this is paradise"
- both speakers view the younger generation as being carefree: "Without fuss/These enter adolescence"; "going down the long slide/To happiness"
- both poems close on an ambiguous philosophical musing: "So many ways to be unsure or bold"; "Nothing, and is nowhere, and is endless"; however, the closing line of "High Windows" is typically Larkinesque in its nihilistic outlook
- Larkin's language is more deliberately shocking than that used by Jennings.

4 Boland Bleakney

This question is about **wives' thoughts and feelings**.

Read again "Love" by Boland and "How Can You Say That?" by Bleakney.

By close analysis of the **poetic methods** used, and drawing upon relevant external biographical information, compare and contrast how these poets write about wives' thoughts and feelings.

N.B. Equal marks are available for your treatment of each poem.

0	NONE
1–8	VERY LITTLE
9–16	GENERAL
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using appropriate concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- a response that connects the poems in a logical fashion
- a sense of personal understanding focused on the key term (wives' thoughts and feelings)

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should analyse aspects of language, form and structure, and tone, in considering the poems in relation to the question's key terms (wives' thoughts and feelings).

"Love"

Situation:

- speaker and situation: the speaker – the wife – addresses her husband: she recalls their life in Iowa at a time when she regarded him as a hero and she contrasts this past intensity of feeling with a more mundane present

Language:

- epic personification of love – "a brother of fire and air" to present the wife's intensity of feeling at a particular time
- metaphorical treatment of love – "feather and muscle of wings" – to stress the power of the love experienced by the wife

- repeated reference to myth: Virgil's *Aeneid* Book 6, when Aeneas crosses the River Styx to the underworld – “the water/the hero crossed on his way to hell” – to present the speaker's husband as heroic
- use of contradiction and paradox – “We hear each other clearly”/“you cannot hear me” – to present the wife's feelings of dissatisfaction
- use of extended metaphor – “hero in a text”; “the image blazing”; “edges gilded”; to present the wife's elevated view of her husband

Form and structure:

- the first three stanzas, where the speaker (the wife) considers the past, are fairly regular and expansive, whereas stanzas 4 to 8, dealing with the present, are shorter and more tentative
- contrast between the speaker's thoughts on the past and the present are emphasised through the form and structure of stanzas 3 and 4: stanza three is one long sentence running for seven lines, expressing epic, heroic action, whereas stanza four is four lines long and consists of six terse, clipped sentences, presenting the quotidian present.

Tone:

- nostalgic tone (“We had a kitchen and an Amish table/We had a view”), suggesting the speaker's fond remembrance of life in the mid-west, developing into a passionate tone (“a brother of fire and air”) accentuating the passionate intensity of her marriage
- tone of admiration for her husband (“the hero/was hailed”), followed by a marked tonal shift to one of flatness and matter-of-factness: “I am your wife. It was years ago.”
- tone of yearning signalled by “And yet I want to return to you” suggesting that she wants to reawaken the intensity of the past.
- questioning tone (“Will we...?”; “Will love come....?”) to suggest the speaker's uncertainty about the future

“How Can You Say That?”

Situation:

- Having been told by her husband that her head is ‘full of sweetie mice’, the speaker – the wife – addresses him in order to explain why this is not the case.

Language:

- use of scientific diction and elevated language – “effluent of light”; “conjoin to creaselessness” – and also colloquial, familiar language – “bad press”; “secret of not ironing” – to stress the diversity of the wife's thoughts and experience
- use of repetition with variation at beginning and end of the poem – “I am your wife”; “I am *your* wife” – to present the wife's attempt to make her husband consider her more seriously

Form and structure:

- use of one long stanza presents the wife's sustained, continuous retort to her husband's comment
- use of repetition of structure- “I can”; “I know”; “I know”; “I think”; “I know” – emphasises the wife's assertion that she has wide-ranging experience and knowledge

Tone:

- gently humorous tone (“it is to sex hormones/what flour is to bread”) yet also one of insistence (“I can”...“I know”...“I think”...) as the speaker presents herself as a person of perception and knowledge
- frustrated tone (“I am *your* wife”) emphasised through the use of italics to accentuate her dismay at her husband's dismissive assessment of her

AO3: Demonstrate understanding of the significance and influence of the biographical context in which literary texts are written.

Reward contextual points which are significant and relevant

- Boland married the novelist Kevin Casey in 1969. She was a member of the International Writing Program at the University of Iowa. Her daughter contracted meningitis and nearly died.
- Bleakney's interest in biochemistry and horticulture influences her choice of language.

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- both poems are from a wife's perspective and both have husbands as auditors
- both poems make the explicit statement "I am your wife"
- both deal with perception: one with the husband's perception of the speaker, the other with the speaker's perception of her husband
- one speaker wants a movement away from the fanciful (a head "full of sweetie mice") to reality; the other speaker wants a movement away from reality to the epic world of the hero
- both speakers present discontent: one with her husband's perception of her, the other with the nature of her relationship

Section B: Drama 1900–Present

Advice to Examiners

1 Description v Analysis/Assessment

Answers which consist of simple narration or description as opposed to the argumentation required by AO5 should not be rewarded beyond Band 1. From Band 3 upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and to develop a point of view. Top Band answers will engage confidently and cogently with the given reading of the text at the beginning of the question.

2 Key Terms/Issues

In all questions, candidates should take **explicit** account of key terms and structure their answers accordingly if they are to be relevant and properly focused. The key terms include both those in the given reading and those in the directive.

3 Assessment Objectives

- AO1** This globalising objective emphasises three essential qualities:
- (i) knowledge and understanding of the text;
 - (ii) the coherent organisation of material in response to the question;
 - (iii) communication appropriate to literary studies (which is also reflected in the paper’s general rubric: “Quality of written communication will be assessed in all questions”).
- AO2** This objective is concerned with the dramatist’s methods used to achieve certain effects. It requires candidates to consider language, character interaction and staging in responding to the given stimulus statement.
- AO3** No specific sources are prescribed or recommended, nor is the type of context stipulated. The student may choose contextual information of differing kinds, provided it is shown to be relevant to the question.
- AO5** This objective is the driver of AS 1 Section B. The emphasis for this objective should be on the candidate’s ability to respond to a given reading of the text, and to develop an argument conveying his/her opinion. Candidates can obtain full marks without referring to other critics’ opinions. Where they do so refer, however, they should integrate these opinions into their own arguments and acknowledge their sources. Little credit should be given for critical comments dropped arbitrarily into the answer.

4 Implicit/Explicit

Examiners are strongly urged to mark what is **on the page** rather than what they think the candidate might mean. Do not attempt to do the work for the candidate to justify a higher mark than is actually earned. The argument that something is **implicit** in the answer is extremely unreliable as what may appear to be implicit to one examiner may not appear so to another.

5 Unsubstantiated Assertions

In all answers, candidates are expected to provide convincing textual evidence in the form of close reference and/or apt quotation for their comments. Unsupported generalisation should not be rewarded.

6 Use of Quotation

Quotations should be appropriately selected and woven into the main body of the discussion. Proper conventions governing the introduction, punctuation and layout of quotations should be observed, with particular regard to the candidates' smooth and syntactically appropriate combining of the quotation with their own words.

7 Derived Material

Such material cannot always be easily spotted and candidates must be given the benefit of the doubt. Where the candidate has integrated short pieces of derived material **relevantly** into her/his argument, marks should not be withheld. On the other hand, credit cannot be given for large sections of material regurgitated by the candidate even when they are relevant.

8 Length of Answers

Length does not always mean quality. Some lengthy answers are thorough and interesting, others repetitive and plodding and contain much irrelevant and/or unrelated material. On the other hand, some brief answers may be scrappy while others are cogent and incisive.

9 Answers in Note Form

Some answers may degenerate into notes or may, substantially, take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others. The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be.

10 Uneven Performance

While some candidates may begin badly, they may "redeem" themselves during the course of the answer. Read all of each answer carefully and do not let obvious weaknesses blind you to strengths displayed elsewhere in the answer.

11 Observance of Rubric

You should always ensure that candidates observe the rubric of each question and of the paper as a whole.

Mark Grid for AS Unit 1 Section B

Bands	AO1 Content and Communication	AO2 Methods	AO3 Context	AO5 Argument
0	No attempt is made			
Band 1(a) 1–8 Very Little	• shows very little understanding of the text or ability to write about it			
Band 1(b) 9–16 General	• communicates broad or generalised understanding of text • writes with very little sense of order and relevance and with little accuracy			
Band 2 17–22 Suggestion	<ul style="list-style-type: none"> communicates basic understanding of the text conveys simple ideas with a little sense of order and relevance, using a little appropriate textual reference writes with basic accuracy, using a few common literary terms 	<ul style="list-style-type: none"> identifies a few basic methods – but with little understanding occasionally comments on identified methods 	<ul style="list-style-type: none"> may mention a little basic external contextual information 	<ul style="list-style-type: none"> takes a little account of key terms shows a basic attempt at reasoning in support of her/his opinion <p>[suggestion of relevant argument]</p>
Band 3 23–28 Emergence	<ul style="list-style-type: none"> communicates limited understanding of the text conveys ideas with a developing sense of order and relevance and with more purposeful use of textual reference writes fairly accurately, using a few common literary terms with limited understanding 	<ul style="list-style-type: none"> may identify quite a few methods – but with limited understanding makes a more deliberate attempt to relate comments on methods to key terms of the question 	<ul style="list-style-type: none"> identifies a limited range of relevant external contextual information 	<ul style="list-style-type: none"> takes a limited account of key terms shows a more deliberate attempt at reasoning in support of her/his opinion reaches a limited personal conclusion <p>[emergence of relevant argument]</p>
Band 4 29–34 Some	<ul style="list-style-type: none"> communicates some understanding of the text conveys some ideas with some sense of order and relevance, using some appropriate textual reference writes with some accuracy, using some literary terms with some understanding 	<ul style="list-style-type: none"> identifies some methods with some understanding makes some attempt to relate comments on methods to key terms of the question 	<ul style="list-style-type: none"> offers some relevant external contextual information in answering the question 	<ul style="list-style-type: none"> takes some account of key terms makes some attempt at reasoning in support of her/his opinion reaches a personal conclusion to some extent
Band 5 35–40 Competent	<ul style="list-style-type: none"> communicates competent understanding of the text conveys ideas with a competent sense of order and relevance, using some competent evidence writes with competent accuracy, using literary terms 	<ul style="list-style-type: none"> identifies a competent selection of methods explains identified methods in relation to key terms in a competent way 	<ul style="list-style-type: none"> makes a competent use of external contextual information in answering the question 	<ul style="list-style-type: none"> takes a competent account of key terms offers competent reasoning in support of her/his opinion reaches a competent personal conclusion
Band 6(a) 41–46 Good	<ul style="list-style-type: none"> communicates a good understanding of the text conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner writes accurately and clearly, using an appropriate literary register 	<ul style="list-style-type: none"> identifies a good range of methods offers clear, well-developed exploration of use of identified methods in relation to key terms 	<ul style="list-style-type: none"> makes good use of relevant external contextual information in answering the question 	<ul style="list-style-type: none"> takes a good account of key terms offers good reasoning in support of her/his opinion reaches a good personal conclusion
Band 6(b) 47–50 Excellent	• Excellent in all respects			

Section B

1 Friel: *Translations*

Answer either (a) or (b)

- (a) Yolland and Lancey are little more than agents of colonial rule.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

The following mark scheme should be applied in conjunction with the AS 1 Drama Mark Band Grid and the following table:

0	NOTHING
1–8	VERY LITTLE
9–16	GENERAL
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using appropriate concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology

AO5: Explore literary texts informed by different interpretations.

This will require the candidate to

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Yolland and Lancey**”, “**little more than**”, “**agents of colonial rule**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement; **Candidates may, for example, argue that Yolland is by his nature unfitted to be an agent of colonial rule.**

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should identify and explore aspects of character interactions, form and structure, staging, and language in considering the play in relation to the question.

Character interactions:

- interaction in Act 1 – ‘*the soldiers meet the locals*’: Lancey legalistic in manner and bureaucratic in attitude; Yolland modest, ingratiating and culturally sensitive, “I hope we are not – too crude an intrusion on your lives” – the usefulness and aptitude of each man to the colonial project?
- interaction between Yolland and Maire after the dance: simple human affairs caught in the abrading colonial contact
- Lancey’s interaction with the locals in Act 3: his decisiveness and impersonality may be seen as the attitude of an “agent” or functionary; his insensitive brusqueness, e.g. with Sarah may draw stronger comment

Form and structure:

- introduction at beginning and re-introduction at end of Lancey suggests assertion of “colonial” over “romantic” attitudes of English towards the Irish
- use of contrast between the two Englishmen (one a “bloody ramrod”, the other a “bloody romantic”) prompts questions as to their usefulness to the colonising process

Language:

- repetition of the persistent error regarding Owen’s name suggests lack of cultural attentiveness on the part of the English – more interested in colonisation?
- imagery of Eden used for Baile Beag indicates a romanticising attitude to Ireland on the part of Yolland: to what extent can this co-exist with the colonising project?
- use of hesitation and nervous repetition in Yolland’s speech suggests tentative, exploratory nature of his attitude to Irish people, an attitude perhaps unsuited to a coloniser
- precise clipped diction of Lancey in Act 3, “*now the commanding officer*”, dealing in brief, flat statements and commands, expresses an attitude which is coldly impersonal, functional and effective in the pacification required in the early stages of colonisation

Staging:

- staging of Lancey’s mission statement (Act 1) – formality, simple words, repetition, and excessively clear enunciation reveal his attitudes towards his audience, e.g. that certain concepts will be beyond his audience’s understanding, the typical assessment made by the coloniser that the colonised is inferior
- Friel’s use of stage directions to suggest change in Yolland’s body language between Acts 1 and 2 to convey his acculturation to Baile Beag; this may be seen as ‘going native’ and anathema to agents of colonisation
- use of stage directions (“*now the commanding officer*”) to indicate Lancey’s movements during final confrontation with locals, which convey the attitude of one dealing with inferiors as an agent of colonisation

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Be receptive to a variety of relevant contextual areas if made relevant to the question, e.g.

Social-historical:

- English discrimination against and dislike of Irish rooted in long-standing historical anti-Catholicism
- English attitudes influenced by influx of impoverished migrants from Ireland
- nineteenth-century stereotypes of Irish: drunken, violent, indolent, improvident, dirty, employable only in unpleasant, menial jobs (the Irish navy); but also imaginative, charming, harmlessly ‘artistic’, child-like: these assessments are classic nineteenth-century justifications of colonisation

- scornful attitude reflected in popular cartoon tradition of 'Punch' magazine, where the Irish were represented with simian characteristics; may have encouraged fear that the 'sister-island' and its inhabitants constituted a potential threat to the security of the realm

Literary:

- the types of colonial agent depicted by Kipling, Conrad, Forster
- the impulse to scholarship in linguistics and anthropology deriving from the beginnings of colonisation

Scientific:

- the technical advances prompted by the challenge of colonisation, e.g. cartography

(b) In *Translations* Friel offers only a limited view of nineteenth-century Irish society.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

The following mark scheme should be applied in conjunction with the AS 1 Drama Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE
9–16	GENERAL
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using appropriate concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology

AO5: Explore literary texts informed by different interpretations.

This will require the candidate to

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**only limited view**”, “**nineteenth-century Irish society**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement;
Candidates may, for example, argue that many important aspects of nineteenth-century Irish society are represented in the play

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should identify and explore aspects of characterisation, structure, staging, and language in considering the play in relation to the question.

Character interactions:

- interactions of the Baile Beag folk in Act 1 touching on the concerns of the day – a letter to America, the harvest, the birth of a baby, the presence of the soldiers, the “sweet smell”, the learning of English – all of which will be developed through the play in a commentary on Irish society and resumed in similar interaction in Act 3, but with the sociability and joking replaced by Jimmy Jack’s agonised confession of loneliness
- Yolland’s interactions with Owen bring in references to a much wider world than Baile Beag

Form and structure:

- use of contrast in structuring of play in that scenes of general social interaction “bookend” the piece and are separated by two differing scenes of crossing the tribal borders (Owen’s work as “go-between” and the love scene between Yolland and Maire): tells us of the introspection and isolation of Irish (rural) society and the cultural distance from the English

Language:

- central image of the play is not only appropriate because it is cartographic but also able to suggest the isolation and backwardness of Irish society: “...it can happen that a civilization can be imprisoned in a linguistic contour which no longer matches the landscape of ... fact”
- use of varying degrees of irony in the employment of the word “civilization” and its cognates signals the playwright’s intention that Baile Beag is to be understood as representing a wider social landscape than the literal townland itself

Staging

- staging conceit (that the audience is asked to believe that characters are conversing in Irish in a play that is written and performed in English) conveys the frequency of misunderstanding between the rulers and the ruled in nineteenth-century Ireland, an important fact in nineteenth-century Irish society
- stage set, props and costume used to open the play reflect the impoverishment and make-do nature of much of Irish life

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Be receptive to a variety of contextual areas if made relevant to the question, e.g.

Social-historical:

- nineteenth-century Irish society still haunted by memories of the 1798 Rebellion
- economic vulnerability because of over-dependence on the cultivation of the potato
- land agitation, discontent about taxation, the formation of violent secret societies
- large-scale emigration throughout the century
- increasingly close attention of metropolitan government to the administration of Ireland
- increasing industrialisation and centralisation; improvements in communications, transport and production

Historiographical:

- *Translations* produced by Field Day which sought to re-assess Irish politics and history; the necessarily limited nature of any such reactive intellectual movement

2 Beckett: *Waiting for Godot*

Answer (a) or (b)

(a) *Waiting for Godot* is of little relevance to today's audience.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

The following mark scheme should be applied in conjunction with the AS 1 Drama Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE
9–16	GENERAL
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using appropriate concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology

AO5: Explore literary texts informed by different interpretations.

This will require the candidate to

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**little relevance**”, “**today's audience**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement;
Candidates may, for example, argue that *Waiting for Godot* is a play which has timeless relevance because of its universal themes.

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should identify and explore aspects of character interactions, structure, staging, and language in considering the play in relation to the question.

Character interactions:

- use of opening interaction between Estragon (“Nothing to be done”) and Vladimir (“I resumed the struggle”) to convey the timeless struggle of the human condition – relevance to today’s audience?
- use of standard literary master-slave relationship (Pozzo and Lucky) to demonstrate the timeless theme of how power is used – relevance to today’s audience?

Structure:

- use of contrast between first spoken line (“Nothing to be done”) and last spoken line (“Yes, let’s go”) to suggest (possibly) how the two tramps have learned, throughout the course of the two days, how much they need each other and that their lives are more meaningful because of this relationship – a powerful, relevant message for any audience?
- use of oppositionary elements (“Yes, let’s go.” *They do not move*) to convey the nature of the human condition – relevance for today’s audience?

Language:

- use of stream-of-consciousness in Lucky’s speech (“Given the existence...unfinished...”) to convey the timeless theme of the abiding presence of death and the inherent panic of the human condition – relevant to today’s audience?
- use of deformed didactic maxim, e.g. “Hope deferred maketh the something sick” to convey the inadequacy of our attempts to impose meaning on life – a universal, timeless theme which is perhaps relevant to today’s audience
- use of repetitive questions, e.g. “What did we do yesterday?” to reflect the meaningless mess of the characters’ existence, the decay of memory, and the weakness of our grasp of reality – may be more relevant to a secular, modern audience
- ironic use of parable of the two thieves to suggest that despite the arbitrary nature of human existence, Vladimir and Estragon persist – relevance to today’s audience?

Staging:

- use of opening stage directions: “A country road. A tree. Evening” to convey no particular time or place – the universal and timeless nature of such a setting makes this play relevant to any era
- ironic use of the rebirth of the tree (“yesterday it was all black and bare. And now it’s covered in leaves”) to suggest new life and resolution, an image of hope against desolation and despair – a powerful, relevant message to any era

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Be receptive to a variety of relevant contextual areas if made relevant to the question, e.g.

- significance of the world premiere of *Waiting for Godot* in the Théâtre de Babylone in Paris on 5th January 1953; it drew an audience of intellectual Parisians who were interested in experimental theatre; “Nothing happens, nobody comes, nobody goes, it is terrible” (Jean Anouilh) – later concluded that that evening at the Babylone was the most important premiere put on in Paris for forty years
- premiered in London in 1955 to mixed reviews, e.g. “the most courageous, remorseless writer going” (Harold Pinter); “a really remarkable piece of twaddle” (Bernard Levin)
- Tom Stoppard viewed the play as a “universal metaphor”
- political interpretations: “It was seen as an allegory of the Cold War...; the intrusion of Pozzo and Lucky [...] seems like nothing more than a metaphor for Ireland’s view of mainland Britain, where society has ever been blighted by a greedy ruling élite keeping the working classes passive and ignorant by whatever means” (Graham Hassell)

- famous production in San Quentin Prison, California in 1957: “*Waiting for Godot* resonates with the incarcerated because it depicts a vacant landscape and characters imprisoned within themselves, but with great humour” (Rick Cluchey, Theatre in Prisons)
- landmark productions in troubled societies worldwide, e.g. South Africa, 1976 (an all-black cast reflected the desolation and boredom of living under an apartheid regime); Avignon Festival, 1991 (an all-female cast resulted in a production which was upheld by French law after objections from the Beckett estate); Sarajevo, 1993 (a city under siege waiting for relief from the West); New Orleans, 2007 (set post-Hurricane Katrina, the play captured a yearning for renewal)
- Beckett’s own experiences, e.g. fleeing from the Gestapo in 1941, hiding in abandoned prisons
- social conditions at the time of the appearance of Absurdist Drama (e.g. the despair of the Atomic Age)

(b) *Waiting for Godot* is more of a tragedy than a comedy.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

The following mark scheme should be applied in conjunction with the AS 1 Drama Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE
9–16	GENERAL
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

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Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology

AO5: Explore literary texts informed by different interpretations.

This will require the candidate to

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**more of a tragedy**”, “**than a comedy**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement;
Candidates may, for example, argue that *Waiting for Godot* is a tragicomedy.

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should identify and explore aspects of character interactions, structure, staging, and language in considering the play in relation to the question.

Character interactions:

- use of the interactions between Pozzo and Lucky (“Think, pig! Stop! Forward! Stop! Think!”) to convey the exploitation and helplessness of man – more of a tragedy than a comedy?
- use of interactions between the boy and the tramps (“Mr. Godot told me to tell you he won’t come this evening but surely tomorrow”) to convey a faint hope which inevitably ends in futile waiting – more of a tragedy than a comedy?

Form and structure:

- use of contrast in the character pairings (Vladimir and Estragon as static; Pozzo and Lucky as wanderers) to heighten the tramps' misery and helplessness – more of a tragedy than a comedy?
- use of circular structure (“Yes, let’s go. *They do not move*”) to convey the tragic irony of the human condition – equally tragic and comic
- use of refrain (“we’re waiting for Godot”) to suggest the ordeal and helplessness of the human condition – more of a tragedy than a comedy?

Language:

- use of cross-talk/word-games/nouns undermined by qualifiers (“A kind of prayer... A vague supplication”) to convey the hollowness of communication – more of a tragedy than a comedy?
- use of repetitive dialogue (“Hurts! He wants to know if it hurts!”) to convey the tramps' despair and anguish – more of a tragedy than a comedy?
- use of repeated negatives (“Nothing happens, nobody comes, nobody goes”) to convey the tramps' helplessness and ennui – more of a tragedy than a comedy?
- use of stream of consciousness in Lucky’s speech (“Given the existence...unfinished...”) to convey the powerlessness and meaninglessness of intellect, reason, science and language – more of a tragedy than a comedy?
- use of metaphor (“Astride of a grave and a difficult birth. Down in the hole, lingeringly, the grave-digger puts on forceps”) to heighten and intensify the tragic nature of the human condition – more of a tragedy than a comedy?

Staging:

- use of the traditional music hall double-take (“They embrace... You stink of garlic!”) – more comic than tragic?
- use of props (Vladimir’s game with his hat) which evokes the vaudeville clown, but also the tragicomic character of the Shakespearean fool who knows the tragic condition of life, but whose gestures or words evoke laughter – both comic and tragic?
- use of stage directions (“They remain motionless, arms dangling... sagging at the knees”) to present the tramps as puppet-like and fearful – more tragic than comic?
- use of slap-stick humour, e.g. struggling with hats and boots, trousers falling down, falling over to suggest the clown-like existence of man – more comic than tragic?
- use of dancing and singing for entertainment – more comic than tragic?

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Be receptive to a variety of relevant contextual areas if made relevant to the question, e.g.

Literary: Tragicomedy:

- a literary genre that blends aspects of both tragic and comic forms
- a mixture of emotions in which “seriousness stimulates laughter, and pain pleasure” (Lessing)
- “tragicomedy lacks death and therefore there is no tragedy, but it brings some near [death] and therefore there is no comedy” (John Fletcher)
- common genre in post-World War II British theatre
- modern tragicomedy is sometimes thought of in the same terms as Absurdist drama, which suggests that laughter is the only response left to man when he is faced with the tragic emptiness and meaninglessness of existence
- affinity with satire and “dark” comedy
- explores philosophies and leaves the audience with a sense of loneliness and alienation
- illustrates both positive and negative experience of humanity

3 Williams: *A Streetcar Named Desire*

Answer (a) or (b)

(a) In the play, the old world of the South is more appealing than the new world of New Orleans.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

The following mark scheme should be applied in conjunction with the AS 1 Drama Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE
9–16	GENERAL
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

AO1: Articulate informed, personal and creative responses to literary texts, using appropriate concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology

AO5: Explore literary texts informed by different interpretations.

This will require the candidate to

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**old world of the South**”, “**more appealing**”, “**new world of New Orleans**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- Show awareness of other readings than that expressed in the stimulus statement;
Candidates may, for example, argue that the two worlds are equally unappealing.

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should identify and explore aspects of character interaction, structure, staging, and language in considering the play in relation to the question.

Character interactions:

- interaction between Blanche and Stella in SCENE ONE where Blanche describes New Orleans as a “horrible place” but Stella defends it saying “It’s not that bad at all” presents the new world both negatively and positively
- interaction between Blanche and Stella in SCENE ONE where Blanche associates Belle Reve with death and decay – “All those deaths!...Father, mother! Margaret, that dreadful way!” – presents the old world of the South as unappealing
- interaction between Blanche and Mitch in SCENE NINE where Blanche presents death and loss at Belle Reve: “Crumble and fade and – regrets – recriminations”; “And other things such as blood-stained pillow-slips –” shows the old world of the South to be unappealing
- interaction among the poker players in SCENE THREE conveys the energy and multiculturalism of New Orleans – may be argued as appealing

Form and structure:

- New Orleans exists on stage whereas Belle Reve exists only in the memory of certain characters: the appeal or lack of it in the case of New Orleans is immediately verifiable to the audience; whereas that of the old South is mediated by memory and language
- two contrasting characters (Blanche and Stanley) each of whom acts as a spokesperson for one of these settings; these partisan views invite the audience to assess the relative appeal of the two settings

Language:

- use of Gothic references to New Orleans: “Only Poe! Mr Edgar Allan Poe!”; “Out there I suppose is the ghoul-haunted woodland of Weir!” – presents New Orleans as unappealing?
- use of images of death and decay – “The long parade to the graveyard!”; “Why, the Grim Reaper had put up his tent on our doorstep!” – presents the old world of the South as unappealing
- use of implicit contrast of the two worlds – “I’ll take it for granted that you still have sufficient memory of Belle Reve to find this place...impossible to live with” – presents the new world of New Orleans as unappealing

Staging:

- use of stage directions which through a combination of detailing and evocation of atmosphere convey an ambivalent attitude to the appeal of New Orleans, e.g. “The section...has a raffish charm. The houses are mostly white frame, weathered grey, with rickety outside stairs...”
- use of costume and stage movement to present the incongruity of Blanche, the representative of the old world of the South, in the new surroundings of New Orleans, “*there is something about her uncertain manner as well as her white clothes, that suggests a moth*”: this initiates the dramatic debate about the appeal of these two settings
- use of sound and lighting (*jungle noises* and *shadows*) to present New Orleans in a threatening, unappealing manner
- use of auditory signifiers for these settings:
 - for New Orleans – the blue piano: this can be overwhelming and unappealing, “*The distant piano goes into a hectic breakdown*”, but it can also represent a bustling metropolitan city, “*This ‘Blue Piano’ expresses the spirit of the life which goes on here*”
 - for the old South the use of the Varsouviana is revealed to be associated with death and trauma, “*The ‘Varsouviana’ is filtered into weird distortion, accompanied by the cries and noises of the jungle*”

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Be receptive to a variety of relevant contextual areas if made relevant to the question, e.g.

Social context

- strong and enduring class system in the plantation South
- economy based on slave ownership
- idea of the southern belle, an elaboration of ideas of refinement and chivalry
- decaying gentility of the South
- cultural diversity of the French quarter of New Orleans
- bustling jazz and blues scene
- brothels, gambling houses, strip clubs and bars were run by criminal organisations

Biographical context

- Williams's own identification with aspects of the old South

(b) Blanche is a victim of a male-dominated society.

Through analysis of the dramatic methods used in the play, and drawing upon relevant external contextual information, **show to what extent** you agree with the above statement.

The following mark scheme should be applied in conjunction with the AS 1 Drama Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE
9–16	GENERAL
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using appropriate concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology

AO5: Explore literary texts informed by different interpretations.

This will require the candidate to

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Blanche**”, “**victim**”, “**male-dominated society**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement;
Candidates may, for example, argue that Blanche’s victimisation is best seen in terms of her own urges to self-destruction.

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should identify and explore aspects of character interaction, structure, staging and language in considering the play in relation to the question.

Character interactions:

- use of interactions (Blanche and Stanley, Blanche and Mitch) which develop a theme of sexual antagonism, progressively revealing the dominance of male power and the potentiality of women to fall victim to it
- interaction between Stella and Stanley in SCENE EIGHT where Stella provides some validation of Blanche’s youthful charm and vulnerability and susceptibility to become a

- victim of male-dominated society: “people like you abused her, and forced her to change”
- interaction between Blanche and Stella in SCENE FIVE where Blanche voices what she perceives to be men’s attitudes to women – “Especially when the girl is over – thirty. They think a girl over thirty ought to – the vulgar term is ‘put out’” – suggests the expectations of a male-dominated society

Form and structure:

- use of dramatic contrast to highlight the shifting power-relationship between men and women and its likely outcome in male-dominated society: at the end of SCENE FIVE Mitch plays a role assigned to him by the manipulative Blanche: “My Rosenkavalier! Bow to me first! Now present them”; at the end of SCENE TEN Blanche is firmly established as a victim: *Stanley picks up the inert figure of Blanche and carries her to the bed*”
- use of SCENE ELEVEN as a coda to present the supremacy of Stanley’s narrative of events and to suggest that Blanche is a victim of a male-dominated society

Language:

- use of protection imagery – “cleft in the rock”; “I’ve run for protection, Stella, from under one leaky roof to another leaky roof – because it was storm – all storm...” – to suggest that Blanche must actively seek male dominance and control
- use of quicksand image (SCENE SIX) applied to Allan and Blanche suggests neither is in control and both are victims
- use of a trail of images in Stanley’s exposure of Blanche’s sexual predatoriness to convey the view that Blanche is the reverse of a victim (“I’ve got the dope on your big sister...that cat’s out of the bag! ... some canary bird ... some lily she is”); staging of Blanche’s singing provides ironic counterpoint to this exposure

Staging:

- use of stage movement – “*Without waiting for him to accept, she crosses quickly to him and presses her lips to his*” – to present Blanche’s assertiveness with the young man, suggesting that she is not a victim
- use of stage movement – “*follows her purposefully*” ... “*tries to turn her about*”...“*fumbling to embrace her*” – to present Blanche as vulnerable and a victim
- use of a battery of staging methods (sound effects, lighting effects, stage properties, costume, etc.) to show Stanley’s control and dominance over a fully victimised Blanche

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Be receptive to a variety of contextual areas if made relevant to the question, e.g.

- concept of the southern belle associated with delicate, adored woman and gallant male protector
- patriarchal society: stereotypical gender roles, with the woman as a dutiful housekeeper and obedient wife, the man as breadwinner and head of the household
- Tennessee Williams’s experience of his own father, a violent alcoholic and gambler who prized military life and masculinity

4 Miller: *The Crucible*

Answer (a) or (b)

- (a) In *The Crucible*, Miller emphasises only the repressive and intolerant aspects of seventeenth-century Salem.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

The following mark scheme should be applied in conjunction with the AS 1 Drama Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE
9–16	GENERAL
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using appropriate concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology

AO5: Explore literary texts informed by different interpretations.

This will require the candidate to

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**emphasises only**”, “**repressive and intolerant aspects**”, “**seventeenth-century Salem**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement;
Candidates may, for example argue that Miller also shows us the outspokenness and sense of social cohesion in seventeenth-century Salem

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should identify and explore aspects of characterisation, structure, staging, and language in considering the play in relation to the question.

Character interactions:

- interactions showing persistence of ordinary human feelings, whether positive or negative (love, concern for children, social aspirations) provide a textured account of seventeenth-century Salem, not limited to its repressive and intolerant aspects
- interactions among characters showing a prevalent paranoia (Parris) or a rankling vindictiveness (Putnam) – are such qualities cause or consequence of a repressive and intolerant society?
- interactions involving Proctor which demonstrate his outspokenness and confidence suggest that repression and intolerance were not the only conspicuous elements in seventeenth-century Salem
- interactions involving the powers of the theocracy – the state in action, repressing what it sees as evil and intolerable

Form and structure:

- development of character of Reverend Hale from the assurance of his first appearance to his disgust and desperation in the final stages of the drama show a learning from observation at odds with repressive orthodoxy and intolerance of unorthodoxy
- use of contrast: the crowded noisy stage of Act 1 gives way to a quieter domestic interior in Act 2 to exhibit the personal problems of a marriage in distress; the inclusion of the domestic and personal may be seen to resist a description of the play as *only* emphasising repression and intolerance
- the first stage direction quickly abandons its nominal function and becomes an extended essay on repression and intolerance in seventeenth-century Salem, and how the townsfolk sought release or relief from these. In this non-dramatic fashion, repeated several times, Miller provides the social and psychological explanation of the events which *The Crucible* dramatises.

Language:

- frequent use of apocalyptic imagery (“Now Heaven and Hell grapple upon our backs”) to suggest a condition of existential fear in which almost any degree of social repression may be explicable
- use of a slightly archaic diction in attempt to (for example) give verisimilitude to presentation of repression and intolerance in Salem, *and* understanding of the motives of the judges, *and* to detach audience from modern stand-points (“While I speak God’s law, I will not crack its voice with whimpering”)

Staging:

- final stage effects of sound and lighting (*final drum-roll crashes, then heightens violently... the new sun is pouring in*) suggest both the power of the repressive state, and of resistance to it
- use of a range of dramatic techniques (rapid or spasmodic stage movement, ‘freezing’, screaming, violent gestures) in ‘possession’ scenes to provide some understanding of the fear of witchcraft and so of the repression and intolerance with which it was met

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Be receptive to a variety of relevant contextual areas if made relevant to the question, e.g.

Social-historical:

- in 1692, Salem was a recently founded, religiously devout township, a communal society, supported by an autocratic theocracy to help it attain the discipline necessary for survival
- lives defined by the need for hard work to survive in an inhospitable environment; Puritan

way of life demanded unremitting concentration, and allowed little relief in leisure or entertainment

- early settlers had fled persecution; ironically, the new society had become intolerant, with the settlers constantly judging each other's behaviour. Governor Winthrop: "We must not look only on our own things, but also on the things of our brethren"

Historiographical and Biographical:

- Miller's paralleling of the problems found within his own contemporary society (McCarthyism) with the weaknesses of seventeenth-century Salem.

Literary:

- The genre of tragedy (see Miller's essay "Tragedy and the Common Man") as including themes of the individual in unavoidable conflict with the state (*Antigone*, *Coriolanus*)

(b) Elizabeth Proctor is more heroic than John Proctor.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

The following mark scheme should be applied in conjunction with the AS 1 Drama Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE
9–16	GENERAL
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using appropriate concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology

AO5: Explore literary texts informed by different interpretations.

This will require the candidate to

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Elizabeth Proctor**”, “**more heroic**”, “**John Proctor**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement;
Candidates may, for example, argue that John Proctor is the more truly heroic character in the play, or that in the circumstances in which they find themselves, neither character behaves heroically

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should identify and explore aspects of characterisation, structure, staging, and language in considering the play in relation to the question.

Character interactions:

- character interactions between John Proctor and Abigail in Act 1: hint of vacillation in his rejection of own past behaviour, of which he is ashamed: arguments pro and contra “heroic”?

- interaction between husband and wife in Act 2 – a marriage faltering under strain, mistrust, evasion, loss of faith – the intimate, domestic and unsatisfactory may seem unpromising ground for heroism
- character interactions between Hale and Elizabeth in Act 2 and between Danforth and Elizabeth in Act 3 which demonstrate her moral courage and development of character, e.g. she brings herself to lie in court, yet does so to save her husband's honour
- character interactions between John and Elizabeth in Act 4 which show her to be courageous and loyal, and to allow John to make his own choices; John Proctor can be seen as a flawed tragic hero, whose own errors and weaknesses, together with the inflexibility of society, bring about his death

Form and structure:

- sequence of settings (bedroom in Parris's house, common room in Proctor's farmhouse, ante-room of court, Salem jail) reflects a trajectory from private space to public, and for John and Elizabeth a movement out of private life into an arena where their heroism will be tested
- the presentation of the Proctors is not quite free of Miller's extra-dramatic commentary, but almost so, leaving audiences to infer their heroism or lack of it from their words and actions on stage and the reactions of other characters

Language:

- heightened vigour and vividness of Proctor's imagery as he moves to try to protect his wife (e.g. "Vengeance is walking Salem...little crazy children are jangling the keys of the kingdom") may be seen as conferring a heroic stature on him
- use of question (John) and brief statement (Elizabeth) as he tries to find an escape from their situation and she tries to establish a final truthful position regarding her husband, her marriage and herself Act 4) – does the personal and intimate nature of this exposure of a marriage eclipse questions of heroism?

Staging:

- use of props, sound-effects and make-up to emphasise suffering of the pregnant Elizabeth and of John in prison: the dignified restraint and forbearance they show may be seen as heroic
- entrance of Rebecca Nurse (Act 4) and the stage direction describing John's reaction *turns his face to the wall*: shaming Proctor back into his resistance after his weakening focuses attention on this vacillation and invites consideration of whether his actions can be seen as heroic; this argument is continued by stage movement as he supports her as they are taken out

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Be receptive to a variety of contextual areas if made relevant to the question, e.g.

Literary:

Candidates may offer consideration of some of the following in dealing with the term "heroic":

- 1 Awareness of general qualities associated with the hero – strength in the face of adversity, vitality, resourcefulness, individuality, courage, self-sacrifice for the sake of the general good or the good of another
- 2 Awareness of differing kinds of hero:
 - moral hero: characters who live, fight for and are prepared to die for principles and convictions, e.g. Thomas Becket, Thomas More, Proctor?
 - romantic hero: characters of great passion who delight in defying social orthodoxy, presumption of youthfulness? e.g. Heathcliff, Gatsby
 - representative hero: characters who represent the best in their culture, e.g. Sir Philip Sydney, Captain Oates, Proctor?

- anti-hero: to be distinguished from villain: the anti-hero has some attractive qualities but is ultimately debarred from the heroic role because of serious moral or personal deficiencies, or the fact that his experience (or suffering) is pointless, e.g. Edmund (*King Lear*), Willy Loman
 - tragic hero: described by Aristotle; exemplified in classical tragedy and Shakespearean tragedy
 - the lucky hero, often the youngest and the humblest, as in fairy or folk tales, e.g. 'Jack and the Beanstalk'
- 3 Working definition – the candidate's personal definition of a hero in the light of the above

Critical context

- "It's just a story about a bad marriage" – Clifford Odets
- "I suppose I had been searching a long time for a tragic hero, and now I had him...the longer I worked the more certain I felt that improbable as it might seem, there were moments when an individual conscience was all that could keep a world from falling" – Arthur Miller (on John Proctor)

5 **Stewart: Men Should Weep****Answer (a) or (b)**

- (a) Lily's reactions to the poverty she sees in the 1930s are more admirable than Maggie's.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with this statement.

The following mark scheme should be applied in conjunction with the AS 1 Drama Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE
9–16	GENERAL
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using appropriate concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology

AO5: Explore literary texts informed by different interpretations.

This will require the candidate to

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms **“Lily's reactions”**, **“poverty”**, **“more admirable than Maggie's”**
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement;
Candidates may, for example, argue that Maggie's reaction to poverty is as admirable as Lily's or more admirable.

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should identify and explore aspects of characterisation, structure, staging, and language in considering the play in relation to the question.

Character interactions:

- interactions between Maggie and her younger children can be viewed as indicating her impractical and unrealistic assessment of their impoverished conditions (e.g. promise of the wireless), or as admirable as she tries to shield them from the harsh reality of their poverty
- initial interactions between Maggie and Lily highlight their contrasting attitudes to poverty as Maggie is seemingly apathetic (even deluded or reluctant to face reality) whilst Lily is realistic and pro-active, making Lily's attitude seem more admirable
- interactions between Maggie and John generally reveal her good-natured, stoic attitude towards their poverty which may be viewed as admirable, but later interactions with John and her sons reveal she has fleeting moments of frustration at the male characters' lack of concern about their financial situation and their inability to improve their situation. These moments of anger may be viewed as admirable or unfair

Form and structure:

- use of temporal shifts between Scenes and Acts to chart the impact of poverty on the Morrisons
- use of contrast: Lily's character is steadfast as she maintains a strong, independent and helpful attitude throughout, whereas Maggie's character develops from her initial acceptance of her impoverished lifestyle to a more confident and assertive woman as financial concerns are reduced in the final Act.
- use of *deus ex machina* as Jenny returns to offer an improved lifestyle in the denouement may reduce the admiration for Maggie

Language:

- use of accusatory questions and exclamations – “Look at ye! Dae ye never rin a comb through yer hair?” – may be viewed as admirable in Lily as she is encouraging/scolding her sister to maintain her dignity in impoverished circumstances, or as judgemental and unnecessary criticism
- Lily's language of reproof towards John in the final scene (exclamation, deliberate and unnecessary use of his full name, contrast of her vigour and his passivity) – “Well, why did ye no *dae* somethin?... Trouble wi you, ye've nae fight in ye.... An I've had tae fight hauf your battles for ye, John Morrison or the hale lot o ye would hae been oot on the street mair than once!” – could be viewed as unnecessary interference and self-serving, or as admirable as she forces John to listen to the solution that will allow the Morrisons to escape their impoverished lifestyle
- Maggie's language of hopelessness – “Lily, money disnae stretch. Ye pit oot yer haun for yer change and whit dae ye get? A coupla coppers” – may be viewed as pitiful acceptance of their poverty
- use of occasional exclamatory outbursts of anger – “Whaur d'ye think I'll find the money for anither pair? Oh, I cannae staun ony mair o this... ..I cannae staun it!” – may evoke pity rather than admiration for Maggie

Staging:

- contrast between the impoverished set of Act 1 Scene 1 and the more comfortable set of Act 3 may be viewed as evidence that Maggie has triumphed over the poverty and her reactions may be seen as admirable
- use of props (e.g. hats, football boots, wireless, Christmas decorations) to illustrate the various stages of poverty

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Be receptive to a variety of relevant contextual areas if made relevant to the question e.g.

Social-historical:

- by the 1930s, the tenements of inner-city Glasgow (e.g. The Gorbals) were slum housing, severely overcrowded and unsanitary
- Glasgow was disproportionately affected by the Depression of the 1930s because of its reliance on industrial labour and the export trade
- in 1933, 30% of Glasgow's workforce was unemployed

- (b) For the time in which the play is set, the marriage between John and Maggie Morrison is unconventional.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with this statement.

The following mark scheme should be applied in conjunction with the AS 1 Drama Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE
9–16	GENERAL
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using appropriate concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology

AO5: Explore literary texts informed by different interpretations.

This will require the candidate to

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**time in which the play is set**”, “**marriage between John and Maggie Morrison**”, “**unconventional**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings from that expressed in the stimulus statement;
Candidates may, for example, argue that in some ways, and at various stages of the play, John and Maggie’s marriage can be viewed as conventional.

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should identify and explore aspects of characterisation, structure, staging, and language in considering the play in relation to the question.

Character interactions:

- interactions between Maggie and Lily illustrate how Maggie defends John against her sister's ridicule which could be viewed as conventional as Maggie sides with her spouse when Lily criticises his politics, past drinking habits, etc.
- interactions between Maggie and Lily indicate that Maggie feels pity for her sister's spinsterhood and that she is happy in her marriage, which may be viewed as conventional (to varying degrees)
- interactions between Maggie and John in the opening scene indicate an unconventional sharing of power in their marriage as Maggie contradicts John's assertion that Alec and Isa will not stay with them
- initial interactions between Maggie and John reveal John's concern for Maggie and his willingness to accept responsibility for faults in their child-rearing, but he offers limited practical help (e.g. with Bertie): these points may raise questions about how conventional this marriage is
- interactions between John and Maggie illustrate how they are quick to forgive each other following their recriminatory exchanges, indicating a strong marriage which may be argued to be traditional and conventional
- interactions between Maggie and her neighbours in Act 3 confirm that John was a big drinker at a previous stage and she threatened to throw him out of the home which would have been an unconventional course of action in the culture of their community

Form and structure:

- use of temporal shifts between Scenes and Acts to chart the different facets of John and Maggie's marriage – rounded picture may allow a more informed opinion as to its conventionality
- the contrast provided by the marriages of Alec and Isa, and Mr and Mrs Bone, indicates that John and Maggie's non-violent, loving marriage is unconventional in the culture of their community

Language:

- use of endearments by Maggie to refer to her husband may be viewed as conventional, e.g. "My loving Johnnie's still ma loving Johnnie...I still love John. And whit's more, he loves me."
- use of exclamations creates a tone of conviction when Maggie responds to Lily's questioning about her marriage, e.g. "Aye! I'm happy!", and to Lily's derisory comments about John's work ethic e.g. "You leave John alane! He does his best for us" and may indicate a conventional, loving marriage
- language of support for each other in Act 1 Scene 2, e.g. "It's because things have aye been right atween you an me that I can struggle on" contrasts with their lengthy angry exchange in Act 2 Scene 2 following Maggie's argument with Isa but may be viewed as characteristic of a conventional marriage
- use of dialect (combined with setting) helps present a homogeneous community where variation from the conventional might be considered particularly unexpected
- use of a vigorous series of rhetorical questions and accusations as Maggie ignores her husband's protestations and asserts her will at the end of the play could be viewed as unconventional

Staging:

- the marriage may be viewed as unconventional (to varying degrees) through the use of stage directions to convey the role-reversal of stereotypical dominance (e.g. *[Maggie] turning on him fiercely...John, as if he had been shot*)
- use of Maggie's exit following her argument with John may be viewed as unconventional given the wife's traditional role as primary care-giver

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Be receptive to a variety of contextual areas if made relevant to the question, e.g.

Social-historical (marriage in early twentieth-century Scottish society):

- stereotypes of the early twentieth century centred around a married woman who stayed at home and took full responsibility for childcare while husbands joined the workforce and provided financially for the family
- divorce rates in Scotland almost doubled during the 1930s
- higher domestic violence rates in Scotland than in England, with lighter penalties when prosecution was applied as the link between violence and drinking/alcoholism was presented in courts as reason for 'diminished responsibility'

6 Bolt: *A Man for all Seasons*

Answer (a) or (b)

(a) In *A Man for all Seasons*, Sir Thomas More is presented as a selfish man.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

The following mark scheme should be applied in conjunction with the AS 1 Drama Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE
9–16	GENERAL
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using appropriate concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology

AO5: Explore literary texts informed by different interpretations.

This will require the candidate to

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Sir Thomas More**”, “**presented**”, “**selfish man**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement;
Candidates may, for example, argue that More’s awareness of the implications of his act of conscience makes it clear that a selfless concern for others was his priority.

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should identify and explore aspects of characterisation, structure, staging, and language in considering the play in relation to the question.

Character interactions:

- interactions in early scenes which stress More's lack of desire for personal advancement ("office ... was inflicted on me"), and his benevolent disposition toward others ("he would give anything to anyone" – Common Man) may encourage an argument regarding selflessness
- interactions of More with family (in particular Alice) in later scenes beginning with *their* selfish complaints (loss of rank, lowered standard of living) but rising to more serious considerations of the price which others must pay for his act of conscience, and culminating in a direct charge of selfishness – "you elect yourself a hero" – before the withdrawal of this charge in the final family interview
- interactions where More expresses his entire trust and reliance in external standards (the law, his religion) which *may* lead an argument away from selfishness towards idealistic commitment; or on the other hand his ultimate concern for his own salvation may be construed as a high and necessary and inevitable selfishness ("When we stand before God ... will you come with me, for fellowship?")

Form and structure:

- alternation of scenes between public (political and religious) and domestic situations demonstrates both More's adherence to principle and his close family relationships, and emphasises that the former was purchased at a high cost to the latter (and himself) – is his willingness to pay this cost selfish?
- use of two-act structure presented over a considerable period of More's life depicts the development of More as a "hero of selfhood" (see Bolt's Preface) – but perhaps selfishly myopic in his devotion to principle?
- use of contrast: the base and reductive commentary of the Common Man, a representative of pragmatic selfishness ("I'm breathing ... are you breathing too?") set against More's high-minded utterances: the effect is to keep a more familiar concept of selfishness in the audience's mind as the selfishness of More, or its opposite, is debated

Language:

- Bolt's use of dignified and eloquent language for More ("I was guaranteed some beauty and form by incorporating passages from Sir Thomas More himself") e.g. in the slightly archaic cadences of his *final stock-taking* may be argued to elevate the style without concealing the steely-minded determination of More's behaviour: high-minded and idealistic, or a programme of dressed-up selfishness – "frivolous self-conceit"?
- use of thematic imagery of land to imply certainty and steadfastness, and of water to suggest inconstancy and instability, images of mud, silt and quicksands suggesting danger, deception and treachery – all help to dramatize More's protracted and perilous struggle for survival and to provoke debate about the perhaps necessary selfishness required for that struggle
- use of the suggestive image of More caught between the "upper and nether mill-stones" (Henry and Cromwell) may also provoke argument about the necessity or inadequacy or inevitability of selfishness in More's response
- use of homely, familiar imagery and diction by Alice to voice the accusation of selfishness ("You can fit the cap on anyone you want... If there's cruelty in this house, I know where to look for it") – may be argued to increase the impact of the charge of selfishness

Staging:

- use of props, costume and make-up (*bundle of bracken, sickle, [Alice] has aged and is poorly dressed*) as indices of the suffering More's family endure as a result of what they see, at times, as More's selfishness
- the final speech in the Alternative Ending a brief recommendation of the advantages of pragmatic selfishness – how ironic is the application to More?

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Be receptive to a variety of contextual areas if made relevant to the question, e.g.

Social and historical:

- More's actual speeches (for example during his trial)
- the facts of More's life and death
- More's canonization (1935)
- More as social philosopher (*Utopia*)

Biographical:

- Bolt's own 'confrontation' with the state as a member of the Committee of 100 and the unsatisfactory way (as he saw it) in which he resolved it

(b) Bolt's presentation of historical characters shows that power always corrupts.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

The following mark scheme should be applied in conjunction with the AS 1 Drama Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE
9–16	GENERAL
17–22	SUGGESTION
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41–46	GOOD
47–50	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using appropriate concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology

AO5: Explore literary texts informed by different interpretations.

This will require the candidate to

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms **“Bolt's presentation of historical characters”, “power always corrupts”**
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement:
Candidates may for example argue that while examples of the corruption of the powerful are easy to document, Bolt shows that corruption is not an inevitable consequence of power

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should identify and explore aspects of characterisation, structure, staging, and language in considering the play in relation to the question.

Character interactions:

- interactions of More with a range of characters, each seeking or exercising power and demonstrating to varying degrees the corruption which power has brought: with Rich (see below); with Cromwell, demonstrating how political power is maintained through threat and corruption; with Henry, who has the power to undermine and corrupt political and religious institutions; with Wolsey whose Machiavellianism demonstrates the corruption within the Church

- interactions of More and Cromwell with Rich, dramatizing the *process* rather than the variety of corruption – here a possible counter-argument as power is not the agent of corruption, but the reward for Rich corrupting himself, at first resisted, then a willed act; interactions of More with Rich, and with ‘the woman’ demonstrate the possibility of resistance to the corruption to which power tempts

Form and structure:

- use of contrast between More and Cromwell (who dominates three scenes): the humane idealism of the former sets off the brutal pragmatism of the latter, providing vividly dramatised illustrations of both sides of the argument about power and corruption
- use of two-act structure divides the fortunes of More into rising and falling phases of power: the title of the play is illuminated by More’s constancy in resisting the corruptive temptations of power
- interactions involving the Common Man may have potential relevance as Bolt seems to present the Common Man as an omnipresent historical character: “The Sixteenth Century is the century of the Common Man. Like all the other centuries”; with no values to be corrupted and with a dread of power (“I feel my deafness coming on”), he functions as a detached though cynical commentator

Language:

- use of an extensive web of images and motifs where the governing idea is that of purchase, beginning with “Every man has his price” and achieving full expression in a calculus of power and corruption – “So much wickedness purchases so much worldly prosperity”
- use of allusions to Machiavelli early in the play to introduce the dramatic debate about the separation of power and morality

Staging:

- use of a series of staging events involving costumes and props that comment on the corruption or avoidance of corruption of characters who desire or possess power, e.g. Rich’s increasingly fine costume, More’s relinquishing the silver cup
- use of stage movement in presentation of the final tableau of Cromwell’s and Chapuys’ solidarity, illustrates both the power and the corruption of political authority

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Be receptive to a variety of contextual areas if made relevant to the question, e.g.

Historical:

- the origin of the quotation “Power tends to corrupt and absolute power corrupts absolutely” is in a letter of the historian Lord Acton. Interestingly, his next sentence ran “Great men are almost always bad men”
- the historical facts of More’s life, in particular of his wielding of power; e.g. his support for the burning of heretics
- other historical examples of the corruption of idealistic individuals or programmes after power had been achieved, e.g. French Revolution

Literary:

- fictional accounts of the process of corruption by power, e.g. *Animal Farm*
- influence of Machiavelli’s *The Prince* in the sixteenth century and after

Political:

- continuing struggle against corruption of those in power, e.g. Denmark’s (and other Scandinavian countries’) political adherence to the National Integrity System which protects against corruption in government