



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2018**

English Literature

Assessment Unit AS 1

assessing

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

[SEL11]

FRIDAY 18 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 their validity. 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 internally and externally 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

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 responses").
- (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 strengths 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 AS Unit 1 Section A (Poetry)

| Bands | AO1 Content and Communication | AO2 Methods | AO3 Context | AO4 Connections |
|---------------------------------------|---|--|---|---|
| [0] | No attempt is made | | | |
| 1(a) [1]–[8] Very Little | <ul style="list-style-type: none"> shows very little understanding of the texts or ability to write about them | | | |
| 1(b) [9]–[16] General | <ul style="list-style-type: none"> communicates broad and generalised understanding of texts writes with little sense of order and relevance and with little accuracy | | | |
| 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 <p>[suggestion of relevance]</p> | <ul style="list-style-type: none"> identifies a few methods – but with basic understanding occasionally comments on identified methods in a basic way <p>[suggestion of methods]</p> | <ul style="list-style-type: none"> may mention a little basic external contextual information <p>[suggestion of context]</p> | <ul style="list-style-type: none"> makes basic comments on similarities and differences between texts <p>[suggestion of connection]</p> |
| 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 <p>[emergence of relevance]</p> | <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 <p>[emergence of methods]</p> | <ul style="list-style-type: none"> identifies a limited range of relevant external contextual information <p>[emergence of context]</p> | <ul style="list-style-type: none"> offers a few comments on similarities and differences between texts <p>[emergence of connection]</p> |
| 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 |
| 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 |
| 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 |
| 6(b) [47]–[50] Excellent | <ul style="list-style-type: none"> excellent in all respects | | | |

Section A

1 Frost
Heaney

This question is about **landscapes**.

Read again “Desert Places” by Frost and “The Peninsula” 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 landscapes.

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

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

| | |
|-------|-----------------|
| 0 | NOTHING |
| 1–8 | VERY LITTLE (A) |
| 9–16 | GENERAL (B) |
| 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 texts 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 (“landscapes”)

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 (“landscapes”).

“Desert Places”

- **Situation:**
 - the first-person speaker presents a consideration of a snowy landscape which is both lonely (“that loneliness/Will be more lonely ere it will be less”) and bleak (“A blanker whiteness of benighted snow/With no expression”); the sight of the natural world however does not frighten the speaker because his own internal world/landscape is more lonely and more bleak (“my own desert places”)

- **Language:**
 - use of repetition – “falling....falling”, “fast....fast” – to give a vivid sense of the landscape in terms of snow falling in the darkness
 - use of sibilant sounds - “smooth”; “snow”; “smothered” – to present the snowy landscape
 - use of repetition – “loneliness”, “lonely”, “loneliness”, “lonely” – to present the bleak, isolated nature of the landscape
 - use of negatives – “no expression”; “nothing” – to establish the blankness of the landscape
- **Form and structure:**
 - movement from the past tense of the first stanza – “In a field I looked into” – to the present of the second stanza – “The woods around it have it” – to the future tense of the third stanza – “Will be more lonely ere it will be less” creates the sense of the omnipresence of the landscape
 - progression in the final stanza from the landscape of the field, to the landscape of space to the inner landscape of the speaker moves the consideration of landscape from the literal to the metaphorical.
- **Tone:**
 - entranced tone when considering the landscape, conveyed through repetition and interjection: “falling fast, oh, fast”
 - resigned tone, when considering his response to the bleakness of the landscape, conveyed through repetition with variation: “that loneliness/Will be more lonely ere it will be less”
 - candid, confessional tone in relation to his own “desert” landscape, conveyed through use of personal pronouns in the final two lines: “I have it in me so much nearer home”; “scare myself”; “my own desert places”

“The Peninsula”

- **Situation:**
 - the speaker invites the reader to contemplate the landscape by travelling round the peninsula: “just drive....pass through”; striking aspects of the landscape can be recalled even when it becomes dark and there is the realisation that all landscapes can be understood by an appreciation of their own essential nature: “things founded clean on their own shapes”
- **Language:**
 - use of personification – “horizons drink down sea and hill”; “ploughed field swallows the whitewashed gable” – to present aspects of the landscape as powerful in the way they seem to consume other elements of the scene
 - use of listing – “The glazed foreshore....That rock....The leggy birds” – to show the various features of the landscape
- **Form and structure:**
 - movement from contemplation of the landscape in stanzas one and two, to remembrance of the landscape in stanza three, to a wider consideration of all landscapes in stanza four
 - use of enjambment between stanzas to create the sense of continuous movement as the reader moves through the landscape
- **Tone:**
 - unhurried tone – “so you will not arrive/But pass through” conveyed through the use of enjambment and giving the sense of easy contemplation of the landscape
 - assured, knowledgeable tone – “Now recall/The glazed foreshore and silhouetted log” – established through the repeated use of imperatives, and conveying the speaker’s familiarity with the landscape
 - authoritative tone – “you will uncode all landscapes/By this:” – created through the governing imperatives and the use of the colon to present a general principle about landscape extrapolated through consideration of this specific one

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

Reward contextual points which are significant and relevant

- Frost moved to Massachusetts when his father died
- in 1900, he moved with his wife and children to a farm in New Hampshire. He attempted to make a life on it for the next 12 years
- Heaney was born into a farming family in rural Northern Ireland
- he wrote about love, mythology, memory, particularly on his own rural upbringing, and human relationships
- *The Peninsula* written after Heaney's return from America

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- one poem presents the landscape as featureless whereas the other celebrates its diversity and particularities
- both move from the evocation of a specific landscape to explore other ideas: the emptiness Frost's speaker feels, and a wider consideration of all landscapes by Heaney's speaker
- one features a speaker who presents his personal response to a landscape: the other poem is written in the second person and invites the reader to consider the landscape

2 Hughes Plath

This question is about **painful emotional experiences**.

Read again “Daffodils” by Hughes and “Tulips” by Plath. By close analysis of the **poetic methods** used, and drawing on relevant external biographical information, compare and contrast how these poets write about painful emotional experiences.

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

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

| | |
|-------|-----------------|
| 0 | NOTHING |
| 1–8 | VERY LITTLE (A) |
| 9–16 | GENERAL (B) |
| 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 (“painful emotional experiences”)

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 (“painful emotional experiences”).

“Daffodils”

- **Situation:**
 - the daffodils act as an objective correlative for the contemplation of a painful emotional experience related to the death of a loved one
- **Language:**
 - use of apostrophe directly addressing Plath (“Remember how we picked the daffodils?”) suggests the speaker’s painful emotional experience as he contemplates a shared marital memory that, owing to his wife’s death, is now singularly his (“Nobody else remembers, but I remember.”)

- use of feminine imagery and sibilance (“soft shrieks/Of their jostled stems, the wet shocks shaken/Of their girlish dance-frocks”) suggests the daffodils’ fragility and ephemerality, and reflects the painful emotional experiences of the speaker who has realised that his relationship was similarly precarious
 - use of harsh imagery to describe the cut flowers (“blade-leaves”, “groping for air”, “raw butts”) evokes the speaker’s painful emotional experience as he contemplates the impermanence of their youthful experiences together (contrast with their youthful thoughts “We knew we’d live for ever”)
 - ironic use of images of death (“We thought they were a windfall./Never guessed they were a last blessing”) repeated throughout the poem demonstrates the speaker’s emotional pain at contemplating the transient happiness of their early union
 - use of striking image of the wedding-present scissors as “an anchor, a cross of rust” suggests that though the scissors serve to affix the speaker’s memory to a happy moment in time, a painful emotional experience results from the realisation that this memory is a rusting, eroding memorial
- **Form and Structure:**
 - use of conversational free verse suggests a personal, intimate style emphasising the painful emotional experience of the speaker’s reminiscences
 - **Tone:**
 - elegiac tone conveyed through repetitive use of plural pronoun “we” and use of past tense emphasises the speaker’s painful emotional experience as he remembers the happiness of the couple’s early relationship
 - unsentimental or stoical tone as the speaker recognises the cyclical nature of life and death conveyed through imagery of “every March since they have lifted again/Out of the same bulbs” suggests he has come to an acceptance that painful emotional experience is intrinsic to living

“Tulips”

- **Situation:**
 - the speaker’s feelings of contentment while recuperating in hospital are interrupted by the gift of a bunch of red tulips which serve to uncomfortably remind her of her responsibilities in life
- **Language:**
 - use of contrast between the hospital (sterility, whiteness, torpor) and the tulips (potency, colour, vivacity) expresses how the speaker’s feelings of annulment are disturbed by the tulips which revive the painful emotional experiences of life’s responsibilities
 - repeated use of startling similes to describe the tulips (“like an awful baby”; “like a loud noise”; “like dangerous animals”; “like the mouth of some great African cat”) suggests the speaker’s painful emotional experience as the flowers force her to contemplate her responsibilities outside the hospital
 - repeated use of personification of the flowers (they talk, they breathe, they smile, they watch, they eat) suggests the speaker’s painful emotional experience as her void state is disturbed by the life-force of the tulips which compel her towards an acknowledgement of her existence
 - use of the metaphorical phrase “Their smiles catch onto my skin, little smiling hooks” to describe her husband and child suggests the speaker’s feelings that the responsibilities of family life are painful emotional experiences
- **Form and Structure:**
 - use of conversational free verse conveys the confessional nature of the speaker’s disclosure that the violation of her torpid state by familial obligations is a painful emotional experience
 - quickening pace in the final two stanzas conveyed by the increased use of monosyllabic diction, repetition of phrases and internal rhyme, suggests that the tulips become a force

for life; accepting them is a painful emotional experience that forces the speaker out of her numb state into an awareness of life's responsibilities

- **Tone:**
 - muted tone of the opening stanzas, created through the use of sibilance, soft consonants and long vowel sounds, is interrupted by harsh phrases (“Stupid pupil, it has to take everything in”, “I am sick of baggage”; “Their smiles catch onto my skin”) thus underlining the appeal of oblivion in the face of the painful emotional experiences of life
 - tonal shift conveyed by the contrasting imagery of peaceful insensibility (“only wanted/To lie with my hands turned up and be utterly empty”) and the threat represented by the tulips (“A dozen red lead sinkers round my neck”) suggests the speaker's fear of the painful emotional experiences of living

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

Reward contextual points which are significant and relevant

- “Daffodils” is from the collection “Birthday Letters”, an intimate sequence of poems which Hughes wrote about his first wife, published some thirty-five years after Plath's death
- Hughes remembers how he and Plath used to earn some extra money in the early days of their marriage by cutting and bunching daffodils for the local grocery shop
- Hughes claimed that Plath wrote “Tulips” after being hospitalized for an appendectomy in March of 1961; while recuperating in hospital, “The New Yorker” magazine had requested first refusal on any of Plath's works and had sent \$100 to cement the first reading contract
- Plath initially entitled the poem “Sickroom Tulips in Hospital”

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- both poems use flowers to symbolise the painful emotional experiences caused by absent figures: in “Daffodils” Hughes chooses to represent Plath through their shared activity of harvesting the fragile spring flowers; in “Tulips”, the flowers are representative of the “hooks” of familial responsibilities which Plath would prefer not to consider
- each poem conveys memories: Hughes' memories of his family are warm and reminiscent; Plath, desiring oblivion, is unwillingly drawn back by her familial responsibilities
- the two poems provide contrasting perspectives concerning family life: “Daffodils” expresses a sense of regret and melancholy for the missed significance of moments together (“We had not learned/What a fleeting glance of the everlasting/Daffodils are”); “Tulips” expresses a sense of the speaker's reluctance to swap the sterility of having been “swabbed...clear of...loving associations” for a return to the responsibilities of meeting the “sheer love” of her family

3 Jennings Larkin

This question is about **love**.

Read again “Love Poem” by Jennings and “Love Songs in Age” 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 love.

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

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

| | |
|-------|-----------------|
| 0 | NOTHING |
| 1–8 | VERY LITTLE (A) |
| 9–16 | GENERAL (B) |
| 17–22 | SUGGESTION |
| 23–28 | EMERGENCE |
| 29–34 | SOME |
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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 (“love”)

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 (“love”).

“Love Poem”

- **Situation:**
 - speaker contemplates the experience of loving someone and concludes by asserting that loving someone should be a private experience, not public and ostentatious
- **Language:**
 - use of sensory imagery “first/Sweetness, also the later thirst” to suggest that love is bittersweet

- use of plives “pain must play some part” to enforce the idea that emotional pain is an unavoidable aspect of love
 - use of personification “Love which cries out” to present a criticism of those who boast about love, in contrast to the speaker’s view that love should be modest
 - use of inclusive pronoun “we” to convey love as a universal concept, and also as a connection between two people
 - use of Biblical reference 1 Corinthians 13:4-8, ‘Love is patient, love is kind. It does not envy, it does not boast, it is not proud...’ to reinforce the speaker’s view of love
- **Form and structure:**
 - use of three six-line stanzas with occasional rhyme and half-rhyme to develop ideas about the complex nature of love: the speaker’s reflection on the lived experience of love “those whom we most love”; her contemplation of the pain of love “pain must play some part”; in the closing stanza the speaker’s affirmation about the nature of genuine love “For love is quiet, and love is kind”
 - use of repeated refrain “O love is kind, O love is kind” to convey the poem’s central message about the compassionate nature of love
 - **Tone:**
 - contemplative tone when considering the universal nature of love conveyed by the frequent repetition of the word “love”
 - affirmative tone when reflecting on the nature of love created by the use of repeated refrain “O love is kind, O love is kind”
 - tonal shift from one of candid reflection on the bittersweet realities of love conveyed by the metaphor “Sweetness, also the later thirst – ” to a final tone of affirmation suggested by use of amended refrain in the closing line “For love is quiet, and love is kind”

“Love Songs in Age”

- **Situation:**
 - speaker (through an unidentified third person, possibly Larkin’s mother) uses the central image of sheet music to convey the message that love disappoints and changes with age
- **Language:**
 - use of third person pronoun “She” to convey the speaker’s distance from the unidentified woman and also to universalise the poem’s message regarding love
 - use of ironic understatement “they took so little space” to suggest that although the song books take “so little space” the memories associated with them now dominate her thoughts
 - use of personification “So they had waited” to convey the songs as living embodiments of love waiting to be rediscovered
 - use of simile “Spread out like a spring-woken tree” to suggest that these songs reawaken happy memories of first love
 - use of light imagery “The glare of that much-mentioned brilliance” to convey paradoxical or contradictory ideas about the power of first love, or the idea that first love is blinding
- **Form and structure:**
 - use of listing and repetition “One bleached.../One marked.../One mended...” to convey vignettes of the woman’s life and also to suggest that the memories of love associated with the songs are imperfect
- **Tone:**
 - nostalgic tone conveyed by the use of the past perfect tense “had ushered in” suggesting the power of the music in reminding the woman of a happier time, now past, when she fell in love
 - tonal shift to a tone of resignation conveyed by the conversational tag “So” suggesting the widow’s acknowledgement of how love, despite promising so much, fails to deliver

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

Reward contextual points which are significant and relevant

- Jennings never married, though there was an early engagement; she was a devout Catholic who held conservative beliefs and attitudes
- although Larkin remained a bachelor, he had a number of relationships with women; his parents were married for many years; his father died in 1948; his mother died twenty-nine years later

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- both poems convey a universal message regarding love with the use of pronouns “we”; “she” (unidentified – in Larkin)
- Jennings contemplates the affirmative power of genuine love, whereas Larkin presents love as a disappointment
- both poems close on a philosophical musing: “For love is quiet, and love is kind”; “It had not done so then, and could not now”

4 Boland Bleakney

This question is about **Irish history**.

Read again “How We Made a New Art on Old Ground” by Boland and “Out To Tender” by Bleakney.

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

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

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

| | |
|-------|-----------------|
| 0 | NOTHING |
| 1–8 | VERY LITTLE (A) |
| 9–16 | GENERAL (B) |
| 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 texts 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 (“Irish history”)

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 (“Irish history”).

“How We Made a New Art on Old Ground”

- **Situation:**
 - the speaker reflects upon the estuary landscape before her, site of a battle famous in Irish history, as twilight draws in; the “you” she addresses is perhaps a particular individual (“You never understood the nature poem./Till now”), but the pronoun may be used in a universalising sense

- **Language:**
 - use of details from modern life (“this rust on.../the cattle grid...on the steering wheel shaft”) to convey the continuity into the present of the significance of events in Ireland thought of as historical
 - use for emphasis of a double three-fold list of terms to describe nature poetry as an antidote to the “torment” of history, including “aftermath” (inviting consideration of its etymology), “overlay” (covering but not destroying what lies below) and “an art of peace” (a phrase suggestive of classical pastoral poetry)
 - use of the slightly exotic detail of the “ilex trees” which may, through an Horatian allusion, serve the same purpose
 - use of the thematic conceit of “writing” the poem, an activity allied to the natural world as suggested by the image of the flight of the fieldfare or thrush “written” on the air by which the “torment” of the historical event may be “unwritten”
 - use of a simple list of details to suggest the violence of this battle in Irish history “straw, metal/blood, oaths, armour”
- **Form and structure:**
 - use of pronouns for various purposes: to individuate speaker as poet, possibly to address an audience, to express inclusivity of speaker and her companion, and perhaps inclusivity of the poet and her readers at the end of the poem if she is taken to be generalizing about the “aftermath” of the historical event she has been considering
 - alternation between the historical event of the battle and the pastoral details of the “nature poem” (the genre whose significance is presented as only now in the course of the poem coming to be understood)
 - use of contrast between the violent details listed to evoke the historical battle and the delicacy of those used to present the natural world (“the silk of the willow”)
- **Tone:**
 - tone of surprised realisation as the significance of “the nature poem” dawns on the speaker, suggested by the isolation of the adverbial phrase which locates the realization in time (“Till now.”) and the positioning of the sequence “never understood.../Till now. Till this moment –” immediately after the first mention of the “famous battle”
 - terse tone used to refer to seminal event in Irish history conveyed by withholding of specific identifying details (“Two kings prepared to give no quarter./Then one king and one dead tradition.”)

“Out To Tender”

- **Situation:**
 - an observer considers the IRA ceasefire of 1994, and reflects that, as the title suggests, Northern Ireland is at a point where the price of undertakings made must be declared. The speaker is characterized by her areas of knowledge, and familiarity with local conditions and modes of speech
- **Language:**
 - use of imagery of construction and of planting conveys the dual nature (renovation of infrastructure and beautification) of the practicalities of the historical project
 - use of botanical and horticultural imagery to convey the intractable resistance to change (“irrevocably pleached”) during this moment of Irish history
 - use of bureaucratic lexis in which this important event in Northern Ireland’s history was conceived and presented “the glitzy newly-honed nouns/ – like peace and process and permanence”
 - use of play on words (“parameters...perimeters”) suggesting two elements in the historic peace process: bureaucratic and military

- **Form and structure:**
 - use of contrast (enhanced by alternation, medial pause and temporary change from quatrain to tercet) to present and accentuate the two sides of the historic event: the busy but perhaps shallow (“quick-fix”) modernity and the dark, persistent survival of traditional attitudes
- **Tone:**
 - tone of unease, conveyed by the immediate qualification (“But...and...and ... where...”) of optimistic description (“strengthening...seeding”) of the modernization project
 - final tone of humorous scepticism about this event in Northern Ireland’s history suggested by use of stereotypes (the “cowboy”, the “old Fermanagh woman”) and mild dismissive scatology

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

Reward contextual points which are significant and relevant

- Boland’s interest in classical literature and particularly her fondness for Horace
- Boland’s interest in the events of Irish history and their continuing impact on the present (see also “Witness”)
- Bleakney’s training and interests in botany and horticulture
- local and national political events at the time “*Out To Tender*” was written

AO4: Explore connections across literary texts

Reward comparative points which are significant and relevant

- both poems have a binary structure, contrasting the pain of past history with what the present and the future have to offer
- the event of Irish history referred to in Boland’s poem is fairly remote, but still experienced as a “torment”; the event in Bleakney’s poem, though historical, is experienced in the present by the speaker
- explicit dating and identification of historical event in Bleakney’s poem; refusal to give such detail by Boland – the Boyne is never mentioned

Section B: Drama 1900–Present

Advice to Examiners

1 Description v Analysis

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 responses").
- 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. If no methods are present cap at 34. If only limited methods are present cap at 40.
- 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. Candidates who provide no relevant contextual information cannot be rewarded beyond the top of Band 5, i.e. 40 marks.
- 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 critic's 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 AS Unit 1 Section B (Drama)

| Bands | AO1 Content and Communication | AO2 Methods | AO3 Context | AO5 Interpretations |
|--------------------------------|--|---|---|--|
| [0] | No attempt is made | | | |
| 1(a) [1]–[8] Very Little | • shows very little understanding of the text or ability to write about it | | | |
| 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 | | | |
| 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 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> |
| 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 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> |
| 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 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 |
| 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 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 |
| 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 contextual information in answering the question | <ul style="list-style-type: none"> takes good account of key terms offers good reasoning in support of her/his opinion reaches a good personal conclusion |
| 6(b) [47]–[50] Excellent | • Excellent in all respects | | | |

Section B The Study of Drama 1900 – Present

1 Friel: *Translations*

Answer either (a) or (b)

(a) Maire is the only character who understands what the future will bring for Ballybeg.

Through analysis of the dramatic methods used in the play, and drawing on 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 (A) |
| 9–16 | GENERAL (B) |
| 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/or 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 “Maire”, “only character who understands”, “what the future will bring for Ballybeg”
- 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 Hugh has at least a dim sense of what is happening to Ballybeg.

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

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

Some situations which may be found useful in considering this question are: Maire's conversations with the Ballybeg locals in Acts One and Three, which both align her with future events and trends (studying the map of America, her plan to emigrate, her awareness of O'Connell's politics, her wish to learn English, her disapproval of the prank played on the map-makers), and – in her scoffing at Ballybeg's worries about future events (famine, blight, rent rises and evictions) – suggest a limitation to her understanding; her love scene with Yolland may suggest she understands that her own future is elsewhere.

- **Staging:**
 - use of stage direction about actors' movements to conclude Act One as Owen introduces Maire to Yolland, watched passively by Manus – an important way in which she is exposed to the world outside Ballybeg, which she realises constitutes the future
 - use of stage direction for finale of play has Maire sitting with the Name-Book on her knee, a piece of positioning which demonstrates in tableau her sense of how the future will develop for Ballybeg
- **Language:**
 - use of Ballybeg as a symbol or microcosm of a way of life which is failing to anticipate the future and adapt to it
 - use of dramatic irony in love scene: Maire palpably does not understand the future implications of the imperfect communication between herself as a Ballybeg girl and the English outsider; the audience however may receive a more disturbing reminder of what the future will bring/has brought
 - use of linguistic and staging devices, e.g. repetition, gabbled speech, gesture in love scene to make the same point, i.e. that she fails to understand the implications of this interaction
- **Form and structure:**
 - character development: Act I – Maire immersed in but dissatisfied with Ballybeg life; Act Two – love scene with Yolland and her desire for a future beyond Ballybeg; Act Three – distraught at his disappearance but still seeing her future as emigration and learning English
 - use of contrast between Maire and the other locals (the former interested in the future and the outside world, the latter in the present and Ballybeg) – Bridget and Sarah as foils for Maire

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 information of what the future holds for Ballybeg

- emigration
- potato blight and famine
- the replacement of Irish with English
- the death of the rural, agricultural way of life
- establishment of a national and compulsory system of education
- increasing technology
- a more intense administrative scrutiny by government
- evictions and Land War
- civil strife

(b) Attitudes to language cause the conflict in *Translations*.

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

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| | |
|-------|-----------------|
| 0 | NOTHING |
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Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or 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 “**attitudes to language**”, “**cause**”, “**conflict**”
- 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 underlying cause of conflict is a more general clash of cultures.

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

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

Some situations which may be found useful in considering this question are: conversations depicting attitudes to one’s own language (exclusionary (Manus), dissatisfied (Maire), practical and realistic (Owen), longed for (Sarah)); conversations depicting attitudes to the language of the ‘other’ (condescending (Hugh), suspicious (Lancey), intrigued (Yolland), attracted (Maire), amused (Doalty)); and conversations depicting attitudes to the dead languages of the past (credulous (Jimmy Jack), rejecting (Maire), admiring (Hugh)).

- **Staging:**
 - central conceit or organising concept (that the audience is asked to believe that characters are conversing in Irish in a play that is written and performed in English) conveys, e.g. the attitude of frustration which arises in Maire and Yolland when translation is urgently desired, or the suspicion and unease of Lancey when the conversation around him is conducted in Irish: this conceit calls for the use of a battery of staging methods of gesture, voice and positioning; the potential for both internal and enacted conflict is obvious
- **Language:**
 - use of central image of the play is appropriate because it is not only cartographic but also linguistic: "...it can happen that a civilisation can be imprisoned in a linguistic contour which no longer matches the landscape of ... fact"; a complex attitude involving much inner conflict to his own language ("civilisation"? "imprisoned"?) is expressed here by Hugh
 - use of Latin and Ancient Greek, immediately translated into English (assumed to be Irish) allows for presentation of a number of attitudes to language: enjoyment (Owen), impatience (Maire), complacency (Hugh), aggressive disapproval (Lancey)
- **Form and Structure:**
 - use of contrast: polyglot (Hugh) v monoglot (Lancey), with very different attitudes to language
 - restriction of setting to one (or at most two) locations may be argued to intensify the treatment of this linguistic encounter and the underlying conflicts suggested

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.

- Gaelic Revival of late nineteenth century
- continuing identification of language with Irish politics in twentieth century and beyond
- *Translations* produced by Field Day which sought to re-assess Irish politics and history
- Friel described *Translations* as "a play about language and only about language"
- the *dinnseanchas* tradition in Gaelic poetry

2 Beckett: *Waiting for Godot*

Answer (a) or (b)

(a) There is nothing uplifting about this play.

Through analysis of the dramatic methods used in the play, and drawing on 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 (A) |
| 9–16 | GENERAL (B) |
| 17–22 | SUGGESTION |
| 23–28 | EMERGENCE |
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Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or 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 “**nothing uplifting**”, “**about this play**”
- 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 uplifting in its presentation of such themes as stoicism, courage, friendship and loyalty.

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

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

Some situations which may be found useful in considering this question are: the dialogue between Estragon and Vladimir; the master-slave relationship between Pozzo and Lucky; the dialogue between the boy and the tramps.

- **Staging:**
 - use of setting: “*A country road. A tree. Evening*” which could be argued to be far from uplifting due to the inhospitable landscape presented
 - use of slap-stick, e.g. struggling with hats and boots, trousers falling down, falling over, which could be argued to be uplifting as it creates humour
 - use of the traditional music hall double-take (“*They embrace... You stink of garlic!*”) which could be argued to be uplifting as it creates humour
 - use of props, e.g. Vladimir’s game with his hat evokes the tragicomic character of the Shakespearean fool who knows the tragic condition of life – could this be viewed as uplifting?
- **Language:**
 - use of questions, e.g. “What did we do yesterday?” which could be argued to be far from uplifting as it suggests a weakness in our grasp of reality
 - use of stream of consciousness in Lucky’s speech, which could be argued to be far from uplifting as it suggests that intellect, reason, science and language are all powerless and meaningless
 - use of fractured didactic maxim, e.g. “Hope deferred maketh the something sick” which could be argued to be the reverse of uplifting as it suggests that our attempts to impose meaning on life are inadequate
 - use of metaphor (“Astride of a grave and a difficult birth. Down in the hole, lingeringly, the grave-digger puts on forceps”) which could be argued to be far from uplifting as it conveys the tragic nature of the human condition
- **Form and structure:**
 - use of contrast between first spoken line (“Nothing to be done”) and last spoken line (“Yes, let’s go”) which could be argued to be uplifting as it suggests that 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
 - use of contrast in the character pairings (Vladimir and Estragon as static; Pozzo and Lucky as wanderers) which could be argued to be far from uplifting as it emphasises the heightened nature of the tramps’ misery and helplessness
 - use of circular structure (“Yes, let’s go. *They do not move*”) could be argued to be far from uplifting as it suggests the tragic irony of the human condition
 - use of repeated refrain (“we’re waiting for Godot”) which could be argued to be far from uplifting as it conveys the ordeal and helplessness of the human condition

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: Tragicomedy:

- a literary genre that blends aspects of both tragic and comic forms
- “deeper and grimmer than tragedy” (George Bernard Shaw)
- 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 used synonymously with 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 experiences of humanity

Other potentially useful contextual points:

- 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)
- ‘Nothing happens, nobody comes, nobody goes, it is terrible’ (Jean Anouilh, 1953)
- in a poll conducted by the British Royal National Theatre in 1990, it was voted the “most significant English language play of the 20th century”

- (b) The lives of the characters in this play are pointless.

Through analysis of the dramatic methods used in the play, and drawing on 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 (A) |
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Answers should contain:

- knowledge and understanding of the text in appropriate reference and/or 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 “**lives of the characters**”, “**this play**”, “**pointless**”
- 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 for the characters the expression of fidelity to each other, even if compelled, is embraced, and this establishes that those lives are not pointless.

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

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

Some situations which may be found useful in considering this question are: the dialogue between Estragon and Vladimir; the master-slave relationship between Pozzo and Lucky; the dialogue between the boy and the tramps.

- **Staging:**
 - use of setting: “*A country road. A tree. Evening*” – despite the use of the traditional allegorical road, the characters are not on a journey, they have nowhere to go or nothing to do, which could be argued to present the lives of the characters as pointless
 - use of dancing and singing which could be argued to present the lives of the characters as pointless as it conveys a futile attempt to pass the time
 - use of slap-stick humour, e.g. struggling with hats and boots, trousers falling down, falling over, which could be argued to present the lives of the characters as pointless as it conveys the inane nature of their actions
 - use of the rebirth of the tree (“yesterday it was all black and bare. And now it’s covered in leaves”) which could be argued to present the lives of the characters as far from pointless as it suggests that Estragon and Vladimir’s friendship emerges out of nothingness and despair into a shared growth and mutual dependency
- **Language:**
 - use of questions, e.g. “What did we do yesterday?” which could be argued to present the lives of the characters as pointless because of the feebleness of their understanding of experience
 - use of cross-talk/word-games/concrete nouns undermined by qualifiers (“A kind of prayer... A vague supplication”) which could be argued to present the lives of the characters as pointless as it suggests that all precision in communication has been eroded
 - use of dialogue (“Hurts! He wants to know if it hurts!”) which could be argued to present the lives of the characters as pointless because of the presentation of the tramps’ despair and anguish
 - use of negatives (“Nothing happens, nobody comes, nobody goes”) which could be argued to present the lives of the characters as pointless because of the presentation of the tramps’ meaningless existence
- **Form and structure:**
 - use of contrast between first spoken line (“Nothing to be done) and last spoken line (“Yes, let’s go”) which could be argued to present the lives of the characters as far from pointless as it suggests that 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
 - use of character contrast, e.g. Estragon as the more withdrawn and surly, compared with the more emotional, sensitive Vladimir which could be argued to present the lives of the characters as far from pointless as, despite Estragon’s suggestions about separating from Vladimir, he clings to his friend whose presence he needs
 - use of cyclical (non)action (“Yes, let’s go. *They do not move*”) which could be argued to present the lives of the characters as pointless as it emphasises the monotonous and repetitive nature of the tramps’ existence
 - use of refrain (“we’re waiting for Godot”) which could be argued to present the lives of the characters as far from pointless as it conveys how the characters continue to survive and hope

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: Theatre of the Absurd:

- the term ‘Theatre of the Absurd’ was applied to plays that show “a hostile, meaningless universe looming large over individuals who are either unsure of or unconcerned about what to make of themselves, their situation, and the other people and things they encounter” (Gale)
- “a radical devaluation of language, toward a poetry that is to emerge from the concrete and objectified images of the stage itself” (Esslin)

- often circular in structure
- influenced by slap-stick and early twentieth-century comedians (Chaplin, Keaton)
- events drained of significance
- use of banality, cliché and repetition in dialogue
- presents the hopelessness of the human condition
- presents the break-down of communication

3 Williams: *A Streetcar Named Desire*

Answer (a) or (b)

(a) Stella is the character in the play most deserving of pity.

Through analysis of the dramatic methods used in the play, and drawing on 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 (A) |
| 9–16 | GENERAL (B) |
| 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/or 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 “**Stella**”, “**character**”, “**most deserving**”, “**pity**”
- 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 Stella does not deserve pity or that there are other characters who have equal or greater claims to pity.

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

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

Some situations which may be found useful in considering this question are: the dialogue between Blanche and Stella in SCENE FOUR which suggests that Stella is a character to be

pitied (BLANCHE: “How could you come back in this place last night? STELLA: I’m awful sorry it had to happen, but it wasn’t anything as serious as you seem to take it”); the dialogue and action between Blanche and Stanley in SCENE TEN, which presents Blanche as a character to be pitied (“Tiger – tiger! Drop the bottle-top! Drop it! We’ve had this date with each other from the beginning!”); and the dialogue between Stella and Eunice in SCENE ELEVEN which creates pity since it shows Stella’s distress at Blanche’s plight but could also cause the audience to judge Stella since the interaction suggests that she made a pragmatic choice to believe Stanley’s version of events: “EUNICE: Don’t ever believe it. Life has got to go on. No matter what happens, you’ve got to keep on going.”

- **Staging:**

- stage directions to convey Stanley’s rough/violent treatment of Stella – “*Stanley gives a loud whack of his hand on her thigh*”; “*There is the sound of a blow. Stella cries out*” – thus creating pity for her
- stage directions to present their physical relationship – “*low animal moans*”; “*her eyes go blind with tenderness*” – suggesting that Stella is in a physically satisfying relationship and does not need to be pitied
- use of expressionistic staging techniques such as the Varsouviana and the gunshot to give external expression to Blanche’s recurrent inner experience of trauma and guilt, thus creating pity for her

- **Language:**

- use of animal imagery by Stella to describe her husband – “Drunk – drunk – animal thing you!”; “Too busy making a pig of himself” – causes the audience to pity her
- use of questions and appeals – “Oh my God Eunice help me! What have I done to my sister?” – to present Stella as a character to be pitied, or perhaps as a character who has let her sister down and who may therefore not deserve pity

- **Form and structure:**

- use of climax at the end of scenes to present characters in situations which elicit pity: BLANCHE: “I’m afraid I’m – going to be sick!” *Her head falls on her arms.*
- use of the sequencing of events to create pity for Mitch: he is made to enact the role of the Rosenkavalier straight after Blanche’s encounter with the young man

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 information

- patriarchal society where women were reliant on men
- limited range of options for women
- sexual double standards for men and women
- New Orleans as a vibrant, multi-cultural metropolitan area
- decline of the ‘Old South’

(b) Stanley and Mitch are stereotypes of the American male.

Through analysis of the dramatic methods used in the play, and drawing on 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 Drama Mark Band Grid and the following table:

| | |
|-------|-----------------|
| 0 | NOTHING |
| 1–8 | VERY LITTLE (A) |
| 9–16 | GENERAL (B) |
| 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/or 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 “**Stanley**”, “**Mitch**”, “**stereotypes**”, “**American male**”
- 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 Stanley and/or Mitch are complex individuals who cannot be reduced to stereotypes.

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

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

Some situations which may be found useful in considering this question are: the dialogue between Blanche and Mitch in SCENE SIX when she considers him an example of a ‘natural gentleman’: “You’re a natural gentleman, one of the very few that are left in the world”; the scene involving Stanley and the other men at the Poker Night in SCENE THREE presents banter, crude humour and machismo: “Ante up! Openers? Openers? Get off the table, Mitch. Nothing belongs on a poker table but cards, chips and whisky.”

- **Staging:**
 - stage direction describing Stanley’s initial action of throwing the meat at Stella presents a stereotypical idea of him as the provider
 - stage direction detailing Stanley’s physical contact with Stella – “*gives a loud whack of his hand on her thigh*” – presents him as a stereotypical, sexist male of the time
 - stage directions relating to the poker night – “*they are men at the peak of their physical manhood, as coarse and direct and powerful as the primary colours*” – presents stereotypical men engaged in a stereotypically male activity
 - stage directions relating to the presentation of Mitch’s emotionality when he speaks of his mother may be argued to confirm or deny ideas of stereotypicality
- **Language:**
 - animalistic language applied to Stanley: “bestial”; “*animal joy in his being*”; “ape-like” – stereotype of the alpha male?
 - shelter imagery traditionally associated with men: “I’ve run for protection, Stella, from under one leaky roof to another leaky roof”; “you seemed to be gentle – a cleft in the rock of the world that I could hide in!”
- **Form and structure:**
 - use of tableaux at the end of scenes to present the male characters in ways that could be regarded as stereotypical/non-stereotypical: Mitch as protector (“*Then with a soft cry [Blanche] huddles in his embrace*”); Stanley as predator (*He picks up her inert figure and carries her to the bed*); the young man as a victim (*Without waiting for him to accept, she crosses quickly to him and presses her lips to his*)

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 information

- the alpha male: the man who takes charge, is the leader and imposes his will on others.
- the jock: a man who is interested mainly in sport and sports culture and who has little interest in intellectual pursuits
- the mummy’s boy: the man who is excessively attached to his mother
- the Southern gentleman
- the patriot
- relevant contextual information about Tennessee Williams and masculine identity

4 Miller: *The Crucible*

Answer (a) or (b)

(a) *The Crucible* is a play about the victory of good over evil.

Through analysis of the dramatic methods used in the play, and drawing on 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 (A) |
| 9–16 | GENERAL (B) |
| 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/or 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 “**victory**”, “**good over evil**”
- 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 injustice of the deaths and the inflexibility of the legal system allow an interpretation of the defeat of goodness; or they may feel that the evil-doers escape punishment.**

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

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

Some situations which may be found useful in considering this question are: the first naming of names (Act 1); the court scene (Act 3); and the final moments of Rebecca Nurse and John Proctor (Act 4).

- **Staging:**
 - use of contrast between ‘private’ and ‘public’ locations in order to show both good and evil in individual characters and in Salem society as a whole
 - use of the setting of ‘the vestry room’ to suggest how evil has permeated into even the church, the heart of Salem community
 - the use of sound effect: the drums at the end of Act 4 to pronounce the tragic climax of the play and possibly a victory of good over evil – or evil over good?
- **Language:**
 - use of language resonant of the devotional attitudes of another age, demonstrating Miller’s intention to present the Salemites as a God-fearing community, resolved to build a good, not evil, society, e.g. Hale: ‘You would be a good Christian woman, would you not, Tituba?’; Proctor: ‘I do think I see some shred of goodness in John Proctor’.
 - use of diabolical imagery: ‘familiar spirits’, ‘Satan’, ‘the Devil’, ‘witches’ - used to suggest the Salemites’ belief in the proximity of the battle between good and evil
 - use of apocalyptic imagery: e.g. ‘And the wind, God’s icy wind, will blow!’ (Act 2); ‘We burn a hot fire here; it melts down all concealment’ (Act 3) – to evoke the mindset of a religiously zealous society and its ever-present belief in the ongoing battle between the forces of good and evil
- **Form and structure:**
 - use of contrast in the degree of development and nuance accorded to characters representing a flawed goodness as against those representing a disruptive evil
 - a dramatic climax is reached in the court scene at the moment Abigail ‘sees’ the bird: through this clever trick, Abigail is presented as having the ultimate power in the court, with John Proctor not able to prove her deceit – a victory of evil over good?

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**
 - in the spring of 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
 - constantly threatened by the surrounding wilderness, and challenged by the difficulties in getting the land to yield a crop, Salemites worked hard to survive
 - factions existed and there were bitter disputes between neighbours, often about land;
 - the early settlers had come to America to avoid persecution; ironically the new society had become intolerant, constantly judging others’ behaviour
 - Puritan religious beliefs and religious censure; their way of life was strict and sombre, with dancing and frivolity frowned upon
 - the aspirations and hopes of the community for the New World: ‘We must always consider that we shall be as a city upon a hill — the eyes of all people are upon us’ – Governor Winthrop, ‘A Model of Christian Charity’
 - Miller’s paralleling of the problems found within his own contemporary society (McCarthyism) with the weaknesses of seventeenth-century Salem. (This is detailed in the introduction he wrote to ‘Arthur Miller’s Collected Plays’, 1957).

(b) Abigail is a powerless victim of her society.

Through analysis of the dramatic methods used in the play, and drawing on 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 (A) |
| 9–16 | GENERAL (B) |
| 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/or 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 “**Abigail**”, “**powerless**”, “**victim**”, “**her 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 Abigail is a powerful and malign force in her society.

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

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

Some situations which may be found useful in considering this question are: the dialogue which takes place between Abigail and the girls when they are alone (Act One); the dialogue which takes place between Abigail and John Proctor when they are alone (Act One); and the courtroom scene (Act Three). (*Furthermore, it should be noted that in some editions of this play, an additional scene between Proctor and Abigail is included as an appendix, which candidates may or may not have read.*)

- **Staging:**
 - in the opening scene, the contrast created between the ‘private’ and ‘public’ personas of Abigail is quickly demonstrated through the juxtaposition of her interaction with her uncle and then with the other girls – showing a questionable amount of power/powerlessness and victimhood
 - the presentation of Abigail’s hysteria (cries, chants, spasmodic movement) at the end of Act 1 is the catalyst for the subsequent hysteria of the community as a whole – showing a questionable amount of power/powerlessness and victimhood
- **Language:**
 - use of patronising forms of address and imperatives to indicate Abigail’s lack of status in her uncle’s house and in Salem society as a whole: ‘Child. Sit you down’ – suggesting a degree of powerlessness
 - use of imagery in Abigail’s frank description of her affair with John Proctor: ‘I know how you clutched my back behind your house and sweated like a stallion whenever I come near!’ ‘You are no wintry man’ – suggesting the sexual power which she can wield over Proctor
 - use of rhetorical techniques such as anaphora, rule of three, rhetorical question: ‘I have been hurt, Mr Danforth; I have seen my blood runnin’ out! I have been near to murdered every day because I done my duty pointing out the Devil’s people – and this is my reward? To be mistrusted, denied, questioned like a – ’ in order to show Abigail’s power over the court – a powerless victim?
- **Form and structure:**
 - use of interpolated descriptive material by means of which Miller presents a two-sided Abigail – both victim and manipulator

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
 - the restricted position of women in seventeenth-century Salem and the conventional behaviour expected of them
 - the strict religious tenets adhered to by the Salem community and its strong views on adultery and witchcraft
 - the sexual repression of women
 - the frequent attacks on the Salem community from American natives
 - the simmering tensions within the Salem community, often regarding land ownership
 - the continual judging of others in Salem society: ‘We must always consider that we shall be as a city upon a hill – the eyes of all people are upon us’ - Governor Winthrop, ‘A Model of Christian Charity’
- Historiographical
 - in the foreword to the play, ‘A Note On The Historical Accuracy Of This Play’, Miller himself stressed: ‘This play is not history in the sense in which the word is used by the academic historian’. Notably, he has raised Abigail’s actual age in order to facilitate an affair between Abigail and John Proctor. This is fictitious, yet arguably necessary to the play.

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

(a) In *Men Should Weep*, Maggie fails her children.

Through analysis of the dramatic methods used in the play, and drawing on 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 (A) |
| 9–16 | GENERAL (B) |
| 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/or 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 “**Maggie**”, “**fails**”, “**her children**”
- 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 does not fail her children because she is a loving and supportive mother.

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

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

Some situations which may be found useful in considering this question are: Maggie’s physical treatment of her younger children, which may be viewed as threatening (implications of corporal punishment for their disobedience) or uncaring at times; conversations between Maggie and Lily reveal Maggie’s delay in bringing Bertie to the hospital, which may be viewed as

irresponsible/neglectful in light of Bertie's eventual diagnosis; episodes of tense/terse dialogue between Maggie and Jenny indicate a fraught relationship, which may be blamed on Maggie and her poor parenting skills.

- **Staging:**
 - use of stage action (e.g. '*Seizes [Edie] and examines her head without mercy... and thrusts her away*') to foreground Maggie's lack of tenderness and present her overriding concern that she may be perceived within the tenement community to have failed as a mother
 - use of costume (e.g. Edie's costume of '*a miscellaneous collection of cast-off clothing*') suggests Maggie's failure to provide appropriately for her children
- **Language:**
 - use of vigorous metaphor in Edie's warning to Ernest (e.g. "You've tae come in at once. Ma's gonna wallop the daylights oot o ye...") suggests that Maggie uses physical force to discipline her younger children, which may be seen as a failing
 - repeated use of exclamatory sentences in Maggie's speech (e.g. "I'm sure it's no ma fault! I've din ma best!") may be argued to indicate her failure to accept parental responsibility for her children's behaviour and choices
- **Form and structure:**
 - use of contrast between the opening scene, which may be interpreted as showing Maggie's inattentiveness towards her younger children, and later scenes which confirm her devotion to Alec's and Bertie's well-being
 - use of denouement to show that it is one of the Morrison children, not the rather passive Maggie, who provides hope of a better future for the family – success for the family may be argued to derive from daughter rather than mother

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:
 - disciplining of children in the 1930s (at home and at school) was primarily punitive, and slapping, caning, strapping, etc. were common practice; the more modern concepts of rewarding good behaviour or modelling good behaviour had not replaced the *Book of Proverbs* advice: "He that spareth his rod hateth his son: but he that loveth him chasteneth him betimes"
 - unemployment in Glasgow doubled from 1928 to 1939 as the demand for a workforce in the traditional textile, ship-building, steelmaking and coal-mining industries dramatically contracted due to the Depression; limited household finances meant that children were frequently malnourished or suffered from conditions such as rickets, as parents could not afford to provide a balanced diet

(b) In this play, nothing of value comes out of the experience of poverty.

through analysis of the dramatic methods used in the play, and drawing on 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 |
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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/or 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 “**nothing of value**”, “**comes out of**”, “**the experience of poverty**”
- 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 poverty increases values such as the sense of community and a recognition of the importance of kindness and mutual support.

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

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

Some situations which may be found useful in considering this question are: conversations which imply Alec has a criminal past, and that he and Isa rely on gambling and committing crimes to make money; dialogue between Jenny and her parents in Act One which highlight how she begrudges sharing her wages and blames her parents for the family’s impoverished lifestyle.

- **Staging:**
 - use of stage furniture in the set: the make-shift bed in Act One scene two ('a mattress on the floor with pillows, blankets, old coats') illustrates how the Morrisons can barely accommodate Alec and Isa after their tenement building is destroyed, emphasising that their poverty restricts their ability to provide appropriate assistance to their son (and daughter-in-law) in times of crisis
 - use of props, e.g. Granny's pension book to symbolise how family relationships can become strained because of poverty
- **Language:**
 - frequent tone of self-recrimination conveyed e.g. through John's self-admonishment ("I'm blamin masel. A man's got nae right tae bring weans intae the world if he canna provide for them") to highlight his miserable recognition that he has provided inadequately for his family
 - frequent use of hyperbole as John explains the lack of employment prospects (e.g. "Hundreds o us, Maggie, beggin for the chance tae earn enough for food and a roof ower our heids") to suggest that poverty is a humiliating experience
- **Form and structure:**
 - use of temporal shifts between the scenes of Act Two to chart Maggie's growing sense of hopelessness in their impoverished lifestyle
 - use of denouement to highlight the differing attitudes to the possibility of escaping poverty and the strain it places on the Morrison marriage

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
 - although unemployment benefit had been paid since its introduction in 1911, the Depression of the 1930s resulted in an already meagre allocation of funds being reduced further by 10%
 - in 1931, the usual rate of unemployment benefit was the equivalent of 75p per week for a married man with an extra 25p per week provided for each child
 - related to the mass unemployment, the rate for violent crimes in Glasgow (particularly the Gorbals) increased dramatically in the 1930s

6 Bolt: A Man for all Seasons

Answer (a) or (b)

(a) *A Man for All Seasons* is a play which shows that winners must be selfish.

Through analysis of the dramatic methods used in the play, and drawing on 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 (A) |
| 9–16 | GENERAL (B) |
| 17–22 | SUGGESTION |
| 23–28 | EMERGENCE |
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| 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/or 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 “**winners**”, “**must be**”, “**selfish**”
- 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 (a character who might well be regarded as unselfish) could be considered a “winner”, in that he achieves his objective of remaining true to his conscience. Candidates could also argue that the success achieved by selfish characters is very short-lived; the Common Man intervenes to tell the audience that both Wolsey and Cromwell later fell out of favour with the King and were charged with high treason.**

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

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

Some situations which may be found useful in considering this question are: the encounters between Cromwell and Rich (in which the latter agrees to provide information about More in return for career advancement), which suggest that winning depends on selfishness; the interaction between Chapuys and Cromwell at the end of the play in which the closing stage direction indicates that these winners are utterly selfish and unprincipled men; the conflict between More and Henry in which the King asserts his authority (“I’ll brook no opposition”), which establishes a connection between power and selfishness.

- **Staging:**

- use of costume/props in relation to Rich (e.g. “*Enter Rich. He is now splendidly official, in dress and bearing*”; he also wears an impressive chain of office) to suggest the idea that his selfishness has allowed him to “win” the wealth and status he craved
- use of stage machinery (when Rich is placed beside the rack while simultaneously petitioning Cromwell for the position of Attorney-General for Wales) to indicate that More’s plight is of no interest to him compared to his own selfish concern to win advancement in his career
- use of the Brechtian device of the Common Man in his various guises to suggest the idea that the prize of self-preservation may involve leaving principles to one side (e.g. in his speech as executioner in the alternative ending - “It isn’t difficult to keep alive friends...just don’t make trouble...”), and therefore that “winning” must involve selfishness

- **Language:**

- use of verse for Cromwell’s lines preceding the trial to suggest his arrogance and complete control over events at this point in the play; this selfish character is clearly achieving his objectives, and thus could be considered a winner
- use of the Common Man’s aphorisms and proverbs (e.g. “better a live rat than a dead lion”) to suggest that self-preservation is the only effective (i.e. winning) approach to life
- use of a pun on the “*rigging of the law*” (in lines spoken by Cromwell at the trial) to suggest that principled characters cannot prevail and that only the selfish will win
- the use of formal, legalistic language for Cromwell’s speeches at the trial to suggest a selfish detachment from More’s plight
- use of More’s simile applied to Cromwell (“you threaten like a dockside bully”) to indicate his heroic defiance of authority; the unselfish More could be considered a “winner” in that he remains true to his conscience
- use of Biblical allusion in More’s response to Norfolk’s offer of a last drink of wine (“My master had easel and gall, not wine, given him to drink”) to suggest a Christ-like aura of selflessness about More; here, the unselfish More could be seen as a “winner” in that he achieves his goal of following the example of Christ

- **Form and structure:**

- use of a two-act structure (with Act Two presenting a contrast between the success of amoral characters such as Cromwell, Chapuys and Rich and the demise of the principled More) to indicate that winners must indeed be selfish; alternatively, this same structure could be seen as foregrounding the heroic status of the unselfish More (and therefore the idea that he could be regarded as a “winner”)
- use of a succession of scenes which reproduce a contrast between More’s principled stance and the amorality of powerful others (e.g. Wolsey, Cromwell and later Rich) to suggest the idea that winners are fundamentally selfish; alternatively, this same pattern of scenes could be seen as emphasising More’s admirable and principled stance (and so the idea that he could be seen as a “winner”)

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 information
 - Machiavellian thought; the idea that winners must indeed disregard morality and act in a purely pragmatic, selfish manner
 - the view of the actual historical personage of Cromwell as a Machiavellian schemer
 - the historical or actual Sir Thomas More
- Biographical information
 - Bolt's own view that he abandoned his principles and acted selfishly in accepting terms for his release from prison after a *Ban the Bomb* march
- Literary context
 - the idea that historical drama should go beyond its historical moment and deal in universal themes, such as selfishness, and the pursuit of power, status and wealth
- Context of the twenty-first century audience
 - a possible interest in issues of political corruption, and perhaps a growing tendency to believe that success does indeed go hand-in-hand with selfish behaviour

- (b) The character of the Common Man adds little to the play.

Through analysis of the dramatic methods used in the play, and drawing on 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 (A) |
| 9–16 | GENERAL (B) |
| 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/or 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 “**the character of the Common Man**”, “**adds little to the play**”
- 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 Common Man adds considerably to the play, functioning as a conduit between the audience and the events/characters of the plot.

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

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

Some situations which may be found useful in considering this question are: the scenes in which the Common Man breaks the fourth wall to comment on aspects of the plot; the scenes in which the Common Man adopts the guises of a range of characters.

- **Staging:**
 - use of the Brechtian device of the Common Man to punctuate the action by breaking the fourth wall to provide commentary on the events of the plot: audiences may find this an irritating distraction from the illusion of the journey back into the past; if so, the Common Man could be said to add little to play
 - use of the variety of guises adopted by the Common Man foregrounds the key themes of inconstancy, adaptability and self-preservation, and thus adds to the play
- **Language:**
 - use of the aphorism/proverb, by the Common Man (“better a live rat than a dead lion”) could be seen as crystallising the central debate of the play
 - use of colloquial, straightforward language for the Common Man establishes him as an everyman character who may seem out of place in a play about the “great men” of history; in this interpretation the Common Man is a distraction from the presentation of conflict between towering figures such as Henry, Cromwell, Wolsey and More, and thus adds little to the play
 - this use of colloquial, straightforward language could, alternatively, establish the Common Man as an everyman character to whom the audience may well relate, thus engaging the audience and so adding to the play
 - use of such devices as innuendo and direct address in the speech of the Common Man may be seen as humanising and familiarising the high concerns of history and politics and so adding to the play, or alternatively as debarring the presentation of high thematic concerns
- **Form and structure:**
 - use of the Common Man’s “prologue”, in which he draws attention to his own lowly status (in contrast with “kings and cardinals”) may be argued to provide the opportunity for an alternative point of view of the themes of the play
 - use of the alternative ending in which the Common Man emphasises the theme of pragmatism (“It isn’t difficult to keep alive friends...just don’t make trouble”) can be seen as offering a counterbalance to themes of heroism and martyrdom

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 context:**
 - Brechtian theatre: the concept of alienation, and the idea that drama should engage the audience at a rational (and not purely emotional) level.
- **Biographical information:**
 - Bolt’s decision to accept terms for his release from prison could, ironically, be considered a Common Man-like act of pragmatic self-preservation
- **Context of the twenty-first century audience:**
 - it might be argued that a twenty-first-century audience is more likely to adopt a sceptical view of the idea that history is a narrative driven by the acts of “great men”. The Common Man’s contributions may have particular resonance for audience members who regard social conditions as a more powerful historical force than the actions of prominent individuals.