



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2022**

English Literature

Assessment Unit AS 1

assessing

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

[SEL12]

THURSDAY 19 MAY, MORNING

**MARK
SCHEME**

General Marking Instructions

Introduction

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

Assessment Objectives

Below are the assessment objectives for GCE English Literature

Candidates should be able to:

- AO1:** Articulate informed, personal and creative responses to literary texts, using associated 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.

COVID-19 Context

Given the unprecedented circumstances presented by the COVID-19 public health crisis, senior examiners, under the instruction of CCEA awarding organisation, are required to train assistant examiners to apply the mark scheme in case of disrupted learning and lost teaching time. The interpretation and intended application of the mark scheme for this examination series will be communicated through the standardising meeting by the Chief or Principal Examiner and will be monitored through the supervision period. This paragraph will apply to examination series in 2021–2022 only.

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. Indicate creditworthy points, and also 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 in the summative comment under AO1.
- 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 3a 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 and structure their answers accordingly if they are to be relevant and properly focused.

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 is the driving objective 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 4, 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 4, i.e. 40 marks. Candidates who provide no comparison/contrast cannot be rewarded beyond the top of Band 3, i.e. 30 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 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 responses may begin badly, they may improve 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)

Mark	AO	General characteristics	How to arrive at the mark
Band 5 41–50 Assured, excellent, perceptive ‘ Assured ’: confident, controlled, judiciously selective, highly developed sense of audience and purpose ‘ Excellent ’: highly developed literary skills ‘ Perceptive ’: creative	AO1	<ul style="list-style-type: none"> • excellent knowledge and understanding • excellent sense of order • excellent level of expression 	At the top of the band, responses will be cogent and sophisticated. At the bottom of the band, responses will be confidently organised and fluent, showing a detailed and thorough understanding of the text.
	AO2	assured analytical exploration of methods linked convincingly to the key terms	
	AO3	assured and perceptive comments on external context	
	AO4	makes connections in an assured way	
Band 4 31–40 Coherent, secure and consistent ‘ Coherent and secure ’: a response to the key terms which demonstrates clarity and integration in the handling of literary material ‘ Consistent ’: maintains focus on all aspects of the task	AO1	<ul style="list-style-type: none"> • secure knowledge and understanding • secure sense of order • coherent level of expression 	At the top of the band, responses will connect with the key terms in a consistently relevant way, showing articulacy and a well-developed understanding of the text. At the bottom of the band, responses will connect with the key terms in a mostly relevant way, showing secure understanding of the text and clarity of expression.
	AO2	coherent and secure analysis of methods linked clearly to the key terms	
	AO3	coherent and secure comments on external context	
	AO4	makes secure connections	
Band 3b 26–30 Increasingly purposeful/ Competent ‘ Increasingly purposeful/ Competent ’: a fairly developed and controlled response to the key terms and other aspects of the task	AO1	<ul style="list-style-type: none"> • competent knowledge and understanding • competent sense of order • competent level of expression 	At the top of the band, responses will make some purposeful and relevant attempts to connect with the key terms (these attempts may not be sustained or consistent).
	AO2	increasingly purposeful comments on methods with explanations linked competently to the key terms	
	AO3	increasingly purposeful comments on external context	
	AO4	makes competent connections	

Mark	AO	General characteristics	How to arrive at the mark
Band 3a 21–25 Limited ‘Limited’: a more deliberate engagement with the key terms and other aspects of the task	AO1	<ul style="list-style-type: none"> developing knowledge and understanding limited sense of order limited level of expression 	At the bottom of the band, responses will engage more deliberately with the key terms but with limited development and understanding
	AO2	limited attempt to relate comments on methods to key terms	
	AO3	limited comments on external context	
	AO4	makes limited connections	
Band 2 11–20 Basic/A little awareness ‘Basic’: assertive, undeveloped, superficial, partially understood, generalised ‘A little awareness’: a vague/simplistic sense of the key terms	AO1	<ul style="list-style-type: none"> basic knowledge and understanding of the text(s) basic sense of order basic level of expression 	At the top of the band, responses will make basic attempts to connect with the key terms; the response will be expressed with basic clarity and intermittent relevance.
	AO2	<ul style="list-style-type: none"> basic identification of methods straightforward/undeveloped attempt to relate these to the key terms 	
	AO3	a little awareness of external context	At the bottom of the band, responses will make reference to the key terms with a little understanding. The writing will be occasionally relevant.
	AO4	may make basic connections	
Band 1 1–10 Mostly irrelevant/Mostly misunderstood/ Mostly inaccurate ‘Mostly irrelevant’: general comments about the text but without conscious identification of the task ‘Mostly misunderstood’ and ‘Mostly inaccurate’: knowledge of the text is insecure/incorrect	AO1	<ul style="list-style-type: none"> mostly irrelevant lack of knowledge incoherence writes with very little clarity or accuracy 	At the top of the band, responses will make some unconnected points in relation to the text; the response will lack clarity. At the bottom of the band, responses will have no connection with the text; the writing will be hard to follow and irrelevant.
	AO2	very little understanding of methods	
	AO3	very little understanding of external context	
	AO4	very little ability to make connections	
Band 0 0		No attempt to respond	

Section A

1 Frost Heaney

This question is about **departures**.

Read again “Into My Own” by Frost and “The Conway Stewart” 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 departures.

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	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

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 associated concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the texts
- 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
- skilful and meaningful insertion of quotation
- a sense of personal understanding focused on the key term (“departures”).

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

This **driving objective** requires candidates to **analyse** aspects of language, form and structure, and tone in considering the poems in relation to the question’s key term (“departures”).

“Into My Own”

- **Situation:**
The speaker reflects on a metaphorical departure he longs to make that involves entering the vastness of dark trees, and which represents him making his own particular way in an unknown future.
- **Language:**
 - use of sustained metaphor (“dark trees...stretched away unto the edge of doom.... Into their vastness I should steal away”) to express the desire for departure into an unknown, mysterious future, yet one which also possesses a strange attraction

- use of repetition of conditional tense (“I should...I should”) to suggest the speaker’s anticipation of his departure
 - use of metaphor (“Fearless of ever finding open land,/Or highway where the slow wheel pours the sand”) to convey the speaker’s acceptance of whatever experiences his departure may bring him
- **Form and structure:**
 - sustained use of inverted foot in the second stanza, building up to “Fearless” – to emphasise that his departure into the unknown vastness of the forest is not something that frightens the speaker
 - use of stanzaic progression to present departure: description of place he wants to depart to (stanza 1); leaving (stanza 2); others’ responses to his departure (stanza 3)
- **Tone:**
 - tone of yearning, conveyed through hyperbole (“stretched away unto the edge of doom”) to suggest the strange attraction of the forest, and how he is keen to make the departure into it
 - tone of conditionality, suggested by repetition (“I should not ”...”I should”) to convey that everything is contingent and that the speaker’s desired departure is an attempt at wish fulfilment
 - tone of braggadocio, conveyed by the isolation of the final rhyming couplet to convey that the departure has further confirmed his sense of self (“They would not find me changed from him they knew – / Only more sure of all I thought was true”)

“The Conway Stewart”

- **Situation:**
The speaker gives an account of the purchase, when he was a boy, of a Conway Stewart fountain pen, a gift that is bought for him prior to his departure that evening and which would be used to write a letter home to his family the next day.
- **Language:**
 - use of symbol of the pen (“The Conway Stewart”) as an emblematic purchase for the departing speaker, a totemic, facilitating parting gift which marks the beginning of a writing career
 - use of detailing (“‘Medium’, 14-carat nib,/Three gold bands”) to itemise the particular qualities of this gift, which symbolises departure and which is imbued with a certain glamour
 - use of shift of pronoun, from “Giving us time...our parting” to “To them, next day”, showing that his departure signifies a distancing from family
- **Form and structure:**
 - use of one word line (“‘Dear’”) to foreground a word that suggests not only closeness (dearness) but also the distance brought about by his departure and his use of formal epistolary convention
 - use of a single sentence, building towards the final two words of the poem, “next day”, and the point when the departure has been effected
- **Tone:**
 - attentive tone conveyed by the detailing of the pen (“Pump-action lever/The shopkeeper/Demonstrated”) as the object becomes emblematic of the speaker’s departure
 - sad tone conveyed by the metaphor “To look together and away/From our parting” to suggest that his departure is not something they want to contemplate and that the attention given to the pen is a way of navigating this moment
 - composed and loving tone, conveyed through the isolated line “‘Dear’”, suggesting that the departure has resulted in distance and, simultaneously, continued closeness

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

- “Into My Own” is one of Frost’s earliest poems, first published in the New England Magazine in 1909 and then in his first collection ‘*A Boy’s Will*’, 1913
- in the collection there was the following sentence: “The youth is persuaded that he will be rather more than less himself for having forsworn the world”
- Frost valued solitude, contemplation and the natural world
- Seamus Heaney received a Conway Stewart pen when he left home to go to St Columb’s as a boarder
- ““Treating it to its first deep snorkel””: and immediately we are in the liquid, mysterious, many-layered, freely metaphorical world of Heaney’s imagination. Such a transformation entails a cost: the pen’s first official task in Heaney’s hands is to write a letter home, so that in effect he signs the warrant for his own exile’: Sean O’Brien, *The Independent*
- not the only poem where Heaney draws an analogy between a pen and a gun: ‘The squat pen rests; snug as a gun’ (“Digging”)

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- both poems deal with departures but one is about a prospective departure that has not yet happened (“Into My Own”), whereas the other is an account of a departure that occurred in the speaker’s youth (“The Conway Stewart”)
- in one poem the departure is presented as a positive experience that the speaker considers with great anticipation (‘Into My Own’), whereas in “The Conway Stewart” it is tinged with sadness
- both speakers show awareness of those who don’t depart and who are left behind
- both poems are focused on the departure of particular individuals, and they use particular places and objects (the forest, the pen) to deal with the idea of departure

2 Hughes Plath

This question is about **hopelessness**.

Read again “Crow Sickened” by Hughes and “Contusion” 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 hopelessness.

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	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

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 associated concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the texts
- 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
- skilful and meaningful insertion of quotation
- a sense of personal understanding focused on the key term (“hopelessness”).

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

This **driving objective** requires candidates to **analyse** aspects of language, form and structure, and tone in considering the poems in relation to the question’s key term (“hopelessness”).

“Crow Sickened”

- **Situation:**
The speaker describes how the eponymous Crow decides to ambush and kill death but discovers that every movement he directs at finding his “illness” directs him back to himself; ultimately, he attacks his enemy only to discover he has ambushed himself.
- **Language:**
 - use of pun in the title refers both to the “illness” that couldn’t “vomit” Crow up and serves as a colloquial reference to Crow’s feelings of hopelessness at his quest’s conclusion
 - use of metaphor of evacuation in “His illness was something could not vomit him up” to suggest Crow’s “illness” is intrinsic to his nature, and thus underline the hopelessness of his quest for self-discovery

- use of a combined simile and metaphor (“Unwinding the world like a ball of wool/ Found the last end tied round his own finger”) suggests the hopelessness of Crow’s efforts to unravel the mysteries of his existence
 - use of ambiguous metaphor of sight reinforced by sibilance in “His eyes sealed up with shock, refusing to see” underlines Crow’s hopeless situation and his powerlessness in verifying the identity of his enemy
- **Form and structure:**
 - use of a single incidence of questioning through a first-person speaker (“Where is this somebody who has me under?”) to suggest a combination of confusion and defiance, and to underline the futile nature of Crow’s search
 - use of listing of verbs (“He dived, he journeyed, challenging, climbed...”) to suggest the epic journey Crow embarks upon in his hopeless attempt to discover the reality of himself
 - use of a sequence of five statements culminating in the climactic realisation in “Horried, he fell” to suggest Crow’s downfall and to underline the hopeless quest he undertakes
- **Tone:**
 - tone of defiance conveyed by alliteration (and the brutal colloquialism of “get”) in “Decided to get death” suggests that Crow begins his quest, hopeless though it is, with a sense of audacious bravado
 - confrontational tone conveyed through the monosyllabic “With all his strength he struck” suggests that, having realised the hopelessness of his quest, Crow’s reaction is one of primal rage directed against himself

“Contusion”

- **Situation:**
The speaker considers a physical bruise which leads to a contemplation of internal void and a sense of doom preceding death.
- **Language:**
 - repeated use of contrast through scaling in stanzas 1–3 (e.g. the bruise and the body; the rock hollow and the sea; the fly and the wall) to suggest the insignificance and hopelessness of the individual when faced with the external forces that assail her
 - use of extended metaphor of “the body... all washed out,/The colour of pearl” suggests pallor and the absence of life and represents the speaker’s hopelessness
 - use of anthropomorphism reinforced by sibilance in “The sea sucks obsessively” suggests the overpowering forces that draw the speaker’s life away, leaving her weak and hopeless
 - use of metaphor with occultist overtones (“The doom mark/ Crawls down the wall”) suggests the hopeless situation of the individual when pitted against the magnitude of the influences that beset her
 - use of a series of metaphors in the final stanza to convey a sense of finality (“The heart shuts,/The sea slides back,/The mirrors are sheeted”) and suggest that death is the speaker’s only escape from her hopelessness
- **Form and structure:**
 - use of a third-person, detached narrator to make statements in a cold and detached manner, implying the absence of hope
 - use of objective correlative (the bruise) to externalise the speaker’s sense of nihilism, conveyed by the symbols of the sea and the fly, to underline the hopeless progression of her doom
- **Tone:**
 - tone of terse detachment conveyed in the final stanza by the use of three simple sentences each containing a metaphor of termination (“The heart shuts,/The sea slides back,/The mirrors are sheeted”) underlines the hopeless position of the speaker as she slides into death

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

- Hughes recognised the manifold mythic and folkloric accretions which crows have gathered in various indigenous groups' folklore; *The crow is the most intelligent of birds. The crow is the indestructible bird who suffers everything, suffers nothing...*
- Plath completed "Contusion" shortly before her suicide in February 1963 – its subject matter and tone are often interpreted as suggesting that she was drawing progressively closer to ending her own life
- Plath's interest in occultism drew Hughes' interest. Hughes, impressed with Plath's spiritist abilities, claimed that "her gifts ... were strong enough to make her frequently wish to be rid of them."

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- both speakers are aware of the hopelessness of their situations but Crow rebels against the forces that limit him ("...refusing to see./ With all his strength he struck.") while the speaker in "Contusion" is overwhelmed and succumbs ("The heart shuts,/...The mirrors are sheeted")
- both poems make use of third-person narrators to create a disengaged, bleak and unsettling narrative where any suggestion of hope is expunged
- both poems express the experience of being subject to powers greater than oneself

3 Jennings Larkin

This question is about **loss**.

Read again “Absence” by Jennings and “The Explosion” 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 loss.

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	NONE
1–10	LITTLE UNDERSTANDING
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Answers should contain:

- knowledge and understanding of the texts
- 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
- skilful and meaningful insertion of quotation
- a sense of personal understanding focused on the key term (“loss”).

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

This **driving objective** requires candidates to **analyse** aspects of language, form and structure, and tone in considering the poems in relation to the question’s key term (“loss”).

“Absence”

- **Situation:**
The speaker reflects on her experience of visiting the place where she and a loved one last met. The speaker observes that nothing seems to have changed there despite her personal feelings of loss.
- **Language:**
 - use of contrast between the speaker’s distressed state of mind (“That made your absence seem a savage force”) and the apparent tameness and harmoniousness of the external world (“gardens were well-tended,/The fountains sprayed their usual steady jet”), which seems strange and unnatural to the speaker whose life has been so altered by loss
 - use of anthropomorphism (“The thoughtless birds... / Played cunning in my thoughts”) to convey how nature is oblivious to the speaker’s sense of loss, which operates to undermine the speaker’s apparent composure

- use of metaphor (“there came / An earthquake tremor”) to reinforce the speaker’s extreme emotions as a result of the loss she has suffered
- use of direct address (“my thinking of your name”) to convey how the feeling of loss is intensified by the mere thought of the name of the person who is absent from the speaker’s life
- **Form and structure:**
 - use of contrast between the personal pronouns “I” and “we” in the opening line (“I visited the place where we last met”) to emphasise the distance between the speaker and the person who is absent from her life, thus reinforcing the sense of loss
 - use of juxtaposition (“Pleasures... pain”) to suggest the speaker’s awareness of the discordance between her feelings of loss and the surroundings
- **Tone:**
 - sardonic tone (or, arguably puzzled) conveyed through use of repeated negatives (“Nothing... no... nothing”) to suggest the speaker’s resentment towards the place she is revisiting, resulting from the loss she has experienced
 - tone of assumed disbelief conveyed by the rhetorical device of asserting and then undermining what seems to be a self-evident fact (“Surely in these / Pleasures there could not be a pain”) in relation to the speaker’s feeling of loss
 - tone of shock conveyed through use of metaphor (“fountain, birds and grass / Were shaken”) to suggest the full extent of the speaker’s sense of loss

“The Explosion”

- **Situation:**
A detached observer describes a scene of ordinary men setting out to do a day’s work down a mine in which there will be an explosion. The speaker considers the aftermath of the explosion and offers comfort and hope to the widows who have lost their husbands.
- **Language:**
 - use of personification (“Shadows pointed towards the pithead: / In the sun the slagheap slept”) to create an atmosphere of menace which hints at the dangerous work conditions which will result in loss of life
 - use of detailing (“pit-boots”, “pipe-smoke”, “beards and moleskins”) to convey the ordinariness of the men whose lives are to be lost and to emphasise the poignant nature of the situation: how the ordinary suddenly shifts to something extraordinarily tragic
 - use of symbolism (“Came back with a nest of lark’s eggs”) to signify daybreak and, ironically, new life and to also suggest the fragility of the eggs in relation to the gentleness and care shown by the miner, which is then set in such stark contrast to the brutality of the explosion which leads to loss of life
 - use of understatement (“there came a tremor”) to describe the moment of the explosion which resulted in catastrophic loss of life
 - use of Biblical allusion to the death of Christ: Luke 23:45 (“And the sun was darkened...”) to heighten the impact of the loss by extending it to all of created nature
 - use of italics (“*The dead go on before us...*”) to echo the minister’s words of comfort at the funeral service of the men who lost their lives
- **Form and structure:**
 - use of apparent parallel which turns out to be a contrast: (“cows / Stopped chewing for a second”, “for a second / Wives saw men of the explosion”) to offer a dual perspective on the nature of this loss (indifference/catastrophic impact)
 - use of a single isolated line at the end of the poem (“One showing the eggs unbroken”) to present the eggs as a symbol representative of resurrection in the midst of loss
 - use of contrast between the orthodox religious view of the dead, and that of the bereaved wives (“*sitting*”/“*walking*”; permanent/momentary; remote/“Larger than in life”)

- **Tone:**
 - ominous tone suggested by use of personification (“the tall gates standing open”) to foreshadow the loss of the miners, as if they are being invited to their death
 - tone of optimism suggested by use of simile (“Gold as on a coin”) and metaphor (“walking/ Somehow from the sun towards them”) to offer a fleeting sense of hope and comfort to the widows of the miners who lost their lives

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
- Jennings often writes about personal subjects, although she has claimed she is not an autobiographical poet
- Larkin was inspired to write this poem after watching a television programme, in late 1969, about the British mining industry and the dangers the miners faced
- Larkin was notoriously fearful of death and had a highly ambivalent view towards the teachings of the Church

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- the speaker in Jennings’ poem has experienced loss personally whereas the speaker in Larkin’s poem is a detached observer of the loss
- both poets use the word “tremor” to convey the significance of the loss
- in Jennings’ poem, nature is oblivious to the speaker’s loss (“thoughtless birds”) whereas in Larkin’s poem, nature is apparently affected by the loss of the men (“sun... dimmed”)
- both poems convey a message about the continuity of life in the midst of loss: in Jennings’ poem, symbolised by the gardens and the fountains; in Larkin’s poem, symbolised by the sun and stated in the burial service

4 Boland Bleakney

This question is about **women's talents**.

Read again "Is it Still the Same" by Boland and "Breaking the Surface" 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 women's talents.

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	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

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 associated concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the texts
- 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
- skilful and meaningful insertion of quotation
- a sense of personal understanding focused on the key term ("women's talents").

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

This **driving objective** requires candidates to **analyse** aspects of language, form and structure, and tone in considering the poems in relation to the question's key term ("women's talents").

"Is it Still the Same"

- **Situation:**
The speaker is addressing an unidentified auditor (or perhaps a generalised "you"). From out of doors they observe a young woman writing inside a house, and the speaker claims similarity with the young woman.

- **Language:**
 - use of detailing (“the stairs”, “the back of a house”, the “unlighted corridor”) to indicate the lack of comfort in the environment where the young woman refines her talent
 - use of significant detail (“a child’s door”) to suggest the responsibilities which may impede the development of a woman’s talent
 - prominent use of repetition of “The same” to suggest a continuity or affinity in this difficult situation for the exercise of a woman’s talent
 - use of sudden address to an auditor, “You”, positioned seemingly outside the house, from where he or she has only an imperfect view of the young woman refining her talent – now revealed as writing
 - sudden use of three brief declarative sentences constituting a conclusion in which the speaker identifies herself as a writer and asserts both similarity and dissimilarity with the young woman described: “I wrote like that once./But this is different./This time, when she looks up, I will be there.”
 - use of symbol, as the young woman and the speaker become representative of all women with talent
- **Form and structure:**
 - use of four questions asking “Is it still the same” in regard to the woman’s talent, eventually drawing the answer: “different”
 - use of setting (point of view of the speaker is apparently from outside the house and there is a shift in focus to the exterior conveyed by a move in the detailing from “unlighted corridor” to “wheelbarrows and rain-tanks”) produces a distancing effect: from this exterior setting a comment about the new circumstances in which a woman can exercise her talent can be made
 - use of contrast between the situation involving the young woman writing in the present and the speaker who wrote in the past, effected by co-ordinating conjunction “But” and change of verb tense: this contrast consists in the fact that the young woman who is seeking to develop her talent will have the speaker as a model to emulate
- **Tone:**
 - decisive tone, conveyed by the cessation of questions and end of uncertainty, replaced by the three-part declaration that the conditions for developing women’s talent are now “different”.

“Breaking the Surface”

- **Situation:**

The speaker describes and reflects on her progress in developing her talent for skimming flat stones on the water. The title may be interpreted metaphorically – for example as an exploration of the relish the speaker finds in the action and its concomitants.
- **Language:**
 - use of onomatopoeia (“plumping”, “whispering skiff”) to recreate the various sounds associated with the demonstration of the speaker’s talent
 - use of metaphors of coins and buttons (“filling my pockets with...loose change/– each cool button of basalt/tentatively flipped”) to indicate the care required in selecting the stones to be used if this woman’s talent is to be exhibited to best effect
 - possible use of dual onomatopoeia (“whiplash”) in presenting a sonic representation of the stone in flight and the sound which follows – the action in which this woman’s talent is manifest
 - use of italics to present direct speech on a particular occasion to an interlocutor in which the speaker’s talent is discussed in terms of the physical sciences
 - use of “gilding” metaphor to suggest that the execution (“pure panache”) and motivation (“primitive desire”) of the speaker’s talent cannot be disguised with a superficial coating of the jargon of applied physics

- **Form and structure:**
 - development from reflective mode to direct speech delivered on a particular occasion, then to an intimate auditor, then referring to that auditor’s reaction – providing various ways of dealing with the theme of a woman’s talent
 - use of contrasting types of lexis (the colloquial “skite” set against the terms from mathematics and physics – “tangents”, “laws of gravity” – and the French “panache”) contributing to the speaker’s serio-comic account of the exercise of her talent
- **Tone:**
 - deflating tone suggested by the incongruities in the lexis used to present this ‘talent’ and the contrast between the pathos of the final line and the profundity seemingly offered in the poem’s metaphorical title.

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 involvement with the Irish Women’s Liberation Movement, and with a number of subsequent feminist initiatives
- “Mostly I prefer to hint rather than to point out” (Bleakney)
- Bleakney studied biochemistry and worked in medical research

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- both poems feature a woman/women with talent, but these talents are very different: with Boland writing; with Bleakney (ostensibly) ducks and drakes
- in Boland’s poem the talent is revealed only to a very shadowy audience; in Bleakney’s the revelation becomes a comic performance, and an audience’s amused reaction is briefly but effectively indicated cf. “How Can You Say That?”
- with Boland, the theme of a woman’s talent is treated with serious, inspirational intent; whereas with Bleakney the treatment is light and self-mocking

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 3a 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.

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 character interaction, staging, language, and form and structure in responding to the given stimulus statement. Candidates who demonstrate strengths in AO1 and AO5, but who provide no consideration of methods cannot be rewarded beyond the top of Band 3, i.e. 30 marks. Candidates who provide only a limited consideration of methods cannot be rewarded beyond the top of Band 4, i.e. 40 marks.

AO3 No specific sources are prescribed or recommended, nor is the type of context stipulated. The candidate may choose contextual information of differing kinds, provided it is shown to be relevant to the question. Candidates who offer no relevant contextual information cannot be rewarded beyond the top of Band 4, 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 critics’ opinions. Where they do so refer, however, they should integrate these opinions into their own arguments and acknowledge their sources. Little credit should be given for critical comments dropped arbitrarily into the answer.

4 Implicit/Explicit

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

5 Unsubstantiated Assertions

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

6 Use of Quotation

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

7 Derived Material

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

8 Length of Answers

Length does not always mean quality. Some lengthy answers are thorough and interesting, others repetitive and 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 responses may begin badly, they may improve 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)

Mark	AO	General characteristics	How to arrive at the mark
Band 5 41–50 Assured, excellent, perceptive ‘ Assured ’: confident, controlled, judiciously selective, highly developed sense of audience and purpose ‘ Excellent ’: highly developed literary skills ‘ Perceptive ’: creative	AO1	<ul style="list-style-type: none"> • excellent knowledge and understanding • excellent sense of order • excellent level of expression 	At the top of the band, responses will be cogent and sophisticated. At the bottom of the band, responses will be confidently organised and fluent, showing a detailed and thorough understanding of the text.
	AO2	assured and perceptive comments on methods linked convincingly to the key terms	
	AO3	assured and perceptive comments on context	
	AO5	assured and sophisticated reasoning/interpretation in relation to the key terms	
Band 4 31–40 Coherent, secure and consistent ‘ Coherent and secure ’: a response to the key terms which demonstrates clarity and integration in the handling of literary material ‘ Consistent ’: maintains focus on all aspects of the task	AO1	<ul style="list-style-type: none"> • secure knowledge and understanding • secure sense of order • coherent level of expression 	At the top of the band, responses will connect with the key terms in a consistently relevant way, showing articulacy and a well-developed understanding of the text. At the bottom of the band, responses will connect with the key terms in a mostly relevant way, showing secure understanding of the text and clarity of expression.
	AO2	coherent and secure comments on methods linked clearly to the key terms	
	AO3	coherent and secure comments on context	
	AO5	coherent and consistent attempts at reasoning/interpretation with clear sense of relevance to the key terms	
Band 3b 26–30 Increasingly purposeful/ Competent ‘ Increasingly purposeful/ Competent ’: a fairly developed and controlled response to the key terms and other aspects of the task	AO1	<ul style="list-style-type: none"> • competent knowledge and understanding • competent sense of order • competent level of expression 	At the top of the band, responses will make some purposeful and relevant attempts to connect with the key terms (these attempts may not be sustained or consistent).
	AO2	increasingly purposeful comments on methods with explanations linked competently to the key terms	
	AO3	increasingly purposeful comments on context	
	AO5	competent attempts at reasoning/interpretation with competent sense of relevance to the key terms	

Mark	AO	General characteristics	How to arrive at the mark
Band 3a 21–25 Limited ‘Limited’: a more deliberate engagement with the key terms and other aspects of the task	AO1	<ul style="list-style-type: none"> developing knowledge and understanding limited sense of order limited level of expression 	At the bottom of the band, responses will engage more deliberately with the key terms but with limited development and understanding.
	AO2	limited attempt to relate comments on methods to key terms	
	AO3	limited comments on context	
	AO5	limited attempts at reasoning/ interpretation with limited sense of relevance to the key terms	
Band 2 11–20 Basic/A little awareness ‘Basic’: assertive, undeveloped, superficial, partially understood, generalised ‘A little awareness’: a vague/ simplistic sense of the key terms	AO1	<ul style="list-style-type: none"> basic knowledge and understanding of the text basic sense of order basic level of expression 	At the top of the band, responses will make basic attempts to connect with the key terms; the response will be expressed with basic clarity and intermittent relevance.
	AO2	a little awareness of methods	At the bottom of the band, responses will make reference to the key terms with a little understanding. The writing will be occasionally relevant.
	AO3	a little awareness of context	
	AO5	basic attempt at reasoning with basic sense of relevance to the key terms	
Band 1 1–10 Mostly irrelevant/Mostly misunderstood/ Mostly inaccurate ‘Mostly irrelevant’: general comments about the text but without conscious identification of the task ‘Mostly misunderstood’ and ‘Mostly inaccurate’: knowledge of the text is insecure/incorrect	AO1	<ul style="list-style-type: none"> mostly irrelevant lack of knowledge incoherence writes with very little clarity or accuracy 	At the top of the band, responses will make some unconnected points in relation to the text; the response will lack clarity.
	AO2	very little understanding of methods	At the bottom of the band, responses will have no connection with the text; the writing will be hard to follow and irrelevant.
	AO3	very little understanding of context	
	AO5	very little ability to engage with the key terms	
Band 0 0		No attempt to respond	

Section B: The Study of Drama 1900–Present

1 Friel: *Translations*

Answer either (a) or (b)

(a) Manus is incapable of decisive action.

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	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

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 associated concepts and terminology, and coherent, accurate written expression.

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

This **driving objective** 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 “**Manus**”, “**incapable**”, “**decisive action**”
- 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 **Manus took the decision that his primary responsibility in life was to his father**, and/or that **he took the decision to leave Ballybeg and acted on it**

Some situations which may be found useful in considering this question are:

the interaction between Manus and Maire where he tells her that he has not kept his promise to her to apply for the job at the new National School; Owen’s telling Yolland of the family history and how Manus came to be lamed; Manus’s detailed account of his confrontation with Yolland after the dance; Manus’s departure from 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.

- **Staging:**
 - use of stage movement: Manus's lameness as an indicator of his ineffective and indecisive nature
 - use of timing whereby the first appearance of Yolland coincides with Maire's rejection of Manus ("now [the hedge-school] is finished and now you've nothing"), and Manus is silenced until the general gathering at the end of Act One: his eclipse may produce an argument about his capacity for decisive action
 - use of stage action and vocal direction to the actor as Manus struggles to pack (*...the contents spilling out on the floor. His voice breaks in exasperation: he is about to cry*) may be seen as continuing the presentation of Manus as unable to take decisive action
- **Language:**
 - use of peremptory commands ("a bowl of tea, strong tea, black") from Hugh to Manus to establish Manus's deference and obedience towards his father – could suggest an argument against his capacity for decisive action
 - use of Manus's frustrated expletives as he struggles to complete his packing may suggest his own self-assessment of his capacity to carry out decisive action
 - use of an accumulation of details in Manus's account to Owen of his attempt to engage with Yolland after the dance (the failure to approach, the unthrown stone, "the wrong gesture in the wrong language") offers a clear indication of Manus's scathing judgement on his own indecisiveness and ineffectiveness
- **Form and structure:**
 - use of parallel but contrasting scenes where Manus tries to teach Sarah to speak: the second, showing the failure of the exercise, may prompt an argument about the lack of effectiveness of Manus's actions
 - use of strong contrast conveyed between the passive, obedient Manus of earlier scenes and the Manus of his last talk with his brother where a new decisiveness is conveyed through stage movement (he controls the interaction, cutting his brother off and turning to Sarah) and dialogue (detailed instructions given to Owen)

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.

- hedge schools and their replacement by a national and compulsory system of education
- emigration, and a general awareness that opportunity for advancement resided elsewhere
- potato blight and famine
- a more intense administrative scrutiny by government

Literary context

- other plays by Friel which share a setting (Ballybeg) with *Translations*, and which also deal with themes of poverty and lack of opportunity, emigration, and difficult choices (*Dancing at Lughnasa; Philadelphia, Here I Come!*)

(b) There is nothing to admire about life in 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	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

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 associated concepts and terminology, and coherent, accurate written expression.

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

This **driving objective** 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**”, “**to admire**”, “**life in 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 **learning is prized in Ballybeg, which may be seen as admirable** or that **there is something to admire in the sociability and sense of community in Ballybeg**

Some situations which may be found useful in considering this question are:

the opening ensemble scene, where the good-humour and sociability of Ballybeg are displayed; the discussion between Yolland and Owen, where the favourable impressions expressed by the Englishman are heard with some scepticism; the interaction between Hugh and Jimmy Jack where the latter announces his intention to marry and bewails the desolating loneliness of life in Ballybeg: here and elsewhere, various aspects of Ballybeg are presented and should be considered in the light of the statement that there is nothing to admire about life in 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.

- **Staging:**
 - use of stage set, props and costume at the opening of the play and throughout (broken and forgotten implements etc.) reflects the impoverishment and make-do nature of life in Ballybeg – qualities which may be argued to be less than admirable
 - use of a staging conceit (that the audience is asked to believe that characters are conversing in Irish in a play that is written and performed in English) allows for the intimacies of Ballybeg life to be revealed to the audience, but misinterpreted by Yolland’s romanticising and Lancey’s fierce suspiciousness: differing perspectives on how far life in Ballybeg is admirable are enabled
- **Language:**
 - use of Ballybeg as a symbol or microcosm of a way of life widens the question of whether there is anything to be considered as admirable in it
 - use in Hugh’s description of life in Ballybeg of the metaphor for such life as something enclosed, “imprisoned in a linguistic contour”, suggests an argument unlikely to lead to admiration
 - use of the “Eden” image to describe life in Ballybeg by Yolland expresses through Biblical allusion to an idealized place his enthusiasm and admiration
- **Form and structure:**
 - use of a single location for the action might be argued to focus audience responses, as Friel carries out a critical examination of community life in its less admirable aspects: poverty, slovenliness, irresponsibility, insularity
 - use of a cast of Ballybeg characters in which Friel insists on defects and deficiencies (drunkard, crippled, mute, crazed, daft) is likely to provoke an argument engaging with the key terms “nothing to admire”
 - use of contrast between Yolland and Owen in their attitudes to life in Ballybeg: Yolland admires Ballybeg because it is neither “striving nor agitated, but at its ease and with its own conviction and assurance”; Owen’s exasperation with Hugh is transferable to Ballybeg: “Is it astute not to be able to adjust for survival?”

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

- nineteenth-century Irish society still haunted by memories of the 1798 Rebellion
- nineteenth-century rural Irish poverty: economic vulnerability because of over-dependence on the cultivation of the potato
- large-scale emigration and depopulation throughout the century
- increasingly close attention of metropolitan government to the administration of Ireland
- community resistance: boycotts, rent strikes, political clubs and secret societies, land agitation, discontent about taxation, the formation of violent secret societies
- increasing industrialisation and centralisation; improvements in communications, transport and production, education
- attitudes to the Irish language

2 Beckett: *Waiting for Godot*

Answer (a) or (b)

(a) Godot is central to the lives of Estragon and Vladimir.

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	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

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 associated 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 **driving objective** 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 “**Godot**”, “**central**”, “**lives of Estragon and Vladimir**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement; candidates may for example argue that **while Godot dominates the lives of Estragon and Vladimir to the point of stifling decisive action without ever actually appearing, the strength of the bond between these two characters is of greater significance in helping them cope with their existential crisis**

Some situations which may be found useful in considering this question are:

the interactions between Estragon and Vladimir where an argument about the centrality of Godot to their lives may be extracted; the dialogue between the boy and the tramps where Godot’s remoteness may suggest a counterargument.

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.

- **Staging:**
 - use of the off-stage character of Godot e.g. “Is that him?”, “Personally I wouldn’t even know him if I saw him”, unknown to Estragon and Vladimir but with whom they are preoccupied
 - use of recurrence (the stage entrance of the boy) to maintain the interest of Vladimir and Estragon in Godot as the focus of their lives.
- **Language:**
 - repeated use of questions regarding the tramps’ appointment with Godot (“But what Saturday? And is it Saturday? Is it not rather Sunday? Or Monday? Or Friday?”) which may be used to form an argument about the centrality of Godot to the lives of Estragon and Vladimir, who exist in a permanent state of uncertainty
 - use of refrain (“We’re waiting for Godot”) which, while it may dissolve into a mantra, provides evidence of the tramps’ preoccupation with Godot
- **Form and structure:**
 - use of circular structure (“Nothing to be done” [opening line of Act 1], *They do not move* [closing stage direction of Act 2]) to convey a lack of purposeful action, which may be seen as the effect of the centrality of Godot in the lives of Vladimir and Estragon

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.

- the original French manuscript reveals that Beckett was unsure as to whether or not to make Godot a real presence in the action, by suggesting, for example, that Estragon and Vladimir have a written assignation with him, or that Pozzo himself is Godot failing to recognise those he has come to meet
- the prolonged ‘death of God’ in the philosophies of the twentieth century
- the search for reassurance in an age of critical insecurity

(b) There are lessons to be learned from 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	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

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 associated 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 **driving objective** 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 “**lessons**”, “**to be learned**”, “**from 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 **the meaninglessness of existence conveyed by the play includes the learning of lessons**

Some situations which may be found useful in considering this question are:

the interactions between Estragon and Vladimir (e.g. about the thief); the dialogue between the boy and the tramps; the interactions between the tramps and Pozzo and Lucky where an argument about inhumanity may be derived.

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.

- **Staging:**
 - use of the stage property of the rope, e.g. Pozzo drives Lucky by means of a rope passed round his neck to show how Pozzo reduces Lucky to a mere instrument of his will, which may be used to form an argument about the play delivering a lesson about man's cruelty
 - use of slap-stick humour, e.g. struggling with hats and boots, trousers falling down, falling over, which may be used to produce an argument about the insignificance of human activity
 - utilisation of music-hall/vaudeville elements through dancing and singing which may be seen as conveying a lesson about how we fill time
- **Language:**
 - use of cross-talk/word-games/nouns undermined by qualifiers ("A kind of prayer... a vague supplication") – how can a lesson be conveyed when there is a break-down of communication?
 - use of set-piece: Lucky's monologue ("quaquaquaqua... Acacacademy... Anthropopometry") – how can a lesson be conveyed when there is a failure of communication?
- **Form and structure:**
 - refusal to use the familiar and conventional features of a dramatic entertainment (exposition, character development, complication, reversal, climax, resolution) – in such circumstances, is it possible for a lesson to be learned?

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.

- emergence post-war of a world in which the grand narratives of history were dissolving or discredited
- landmark productions which insisted on the relevance of the play to their audiences
- continuing influence of the play in modern culture

3 Williams: *A Streetcar Named Desire*

Answer (a) or (b)

(a) The marriage between Stanley and Stella is a failure.

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	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

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 associated 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 **driving objective** 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 marriage**”, “**between Stanley and Stella**”, “**failure**”
- 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 **at the end of the play the couple are still together; their marriage has been able to withstand the events of the play and could not therefore be considered to have failed**

Some situations which may be found useful in considering this question are:

the interactions between Blanche and Stella in SCENE 1 where Stella says that when Stanley returns from being away she cries “on his lap like a baby”; interactions between Stanley and Stella in SCENE 3 where he assaults his wife but later has a reconciliation with her; interactions between Stella and Blanche in SCENE 4 where Blanche considers their marriage as something Stella must escape from; the concluding scene where Stanley and Stella and their baby are together on the porch.

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.

- **Staging:**
 - use of a range of stage actions – *Stanley gives a loud whack of his hand on her thigh, He hurls a plate to the floor, With a shouted oath he tosses the instrument out of the window* – to show that Stanley treats Stella with little respect, perhaps suggesting that their marriage is to some extent a failure
 - use of off-stage sound – *There is the sound of a blow. Stella cries out* – to present Stanley’s brutality towards his wife, suggesting that their marriage could be considered a failure
 - use of a variety of vocalisations – *bellowing; yelling; booming* – to suggest Stanley’s aggression in the marital home, suggesting that perhaps their marriage is abusive
 - use of stage sound and movement – *Then they come together with low, animal moans* – to present the idea that despite his recent physical assault, Stella is quick to forgive him, perhaps suggesting that their marriage is not entirely a failure

- **Language:**
 - use of similes likening Stanley to an animal – “Eats like one, moves like one, talks like one....something ape-like about him” – to suggest that Stanley is so repulsive that their marriage can’t be anything other than a failure
 - use of metaphor – “get the coloured lights going with nobody’s sister behind the curtains...”, “how you loved it, having them coloured lights going!” – to suggest the enjoyable physical aspect of their marriage, thus suggesting that it’s not entirely a failure

- **Form and structure:**
 - use of character parallels – Steve and Eunice as a suggested older version of Stanley and Stella – to suggest that their marriage will continue to involve argument, infidelity and violence, and therefore could be considered to some degree a failure
 - use of climax at the end of scenes to draw attention to moments when their marriage could be considered a failure (SCENE 10 when Stanley assaults Blanche, SCENE 11 where Stanley offers his wife comfort in the form of finding the opening of her blouse) and moments when they are presented as united (SCENE FOUR when Stella embraces Stanley in full view of Blanche)

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

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

- patriarchal society where women were reliant on men
- limited range of options for women
- sexual double standards for men and women
- ‘It was just a wrong marriage,’ Tennessee Williams said of his own parents

(b) New Orleans is a hostile place for women.

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	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

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 associated 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 **driving objective** 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 “**New Orleans**”, “**hostile place**”, “**women**”
- 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 **New Orleans is a lively place of cultural diversity and that it has proved to be a welcoming, rather than a hostile place for Stella since leaving Belle Reve**

Some situations which may be found useful in considering this question are:

the interactions between Blanche and Eunice at the beginning of the play – “What’s the matter honey? Are you lost?” – which suggest that on arrival at Elysian Fields Blanche receives a fairly friendly welcome rather than hostility; interaction between Stanley and Blanche in SCENE TWO presents Blanche being treated with aggression and suspicion on arrival in New Orleans; interactions between Blanche and Stella where they present differing attitudes to New Orleans, suggesting that for one it is appealing and welcoming, and for the other not: “Aren’t you being a little intense about it? It’s not that bad at all! New Orleans isn’t like other cities”

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.

- **Staging:**
 - use of stage detailing – *Two women, one white and one coloured, are taking the air...New Orleans is a cosmopolitan city where there is a relatively warm and easy intermingling of races* – can be used to present New Orleans as a pluralistic environment, and therefore not hostile, but it can also be used to suggest that aspects of New Orleans are deeply unappealing to Blanche as a woman from the old South: *Her expression is one of shocked disbelief*
 - use of stage sound and lighting (jungle noises, shadows) to present the damaging effect of New Orleans on Blanche’s psyche
- **Language:**
 - use of antithesis – “You came to New Orleans and looked out for yourself! I stayed at Belle Reve and tried to hold it together!” – to present New Orleans as welcoming to women since it is free from restrictions and offers opportunities for the individual, therefore suggesting that it is not a hostile environment
 - use of significant repetition (“Poker should not be played in a house with women”) to show that New Orleans is possibly a hostile place since women’s presence is not wanted, or alternatively it could be argued that this repetition shows a courtesy towards women, in that they should not have to endure men’s rough behaviour
- **Form and structure:**
 - use of central opposition between the new world of New Orleans and the old world of Belle Reve presents New Orleans as an escape from the death and decay of a degenerate society (and hence welcoming to those who want to escape) or alternatively a less refined, rougher and more brutal world (and hence hostile to those women who end up there)

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.

- New Orleans as a vibrant, multi-cultural metropolitan area
- cultural diversity of the French quarter of New Orleans
- bustling jazz and blues scene
- brothels, gambling houses, strip clubs and bars were run by criminal organisations

4 Miller: *The Crucible*

Answer (a) or (b)

(a) Danforth is not interested in justice.

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	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

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 associated 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 **driving objective** 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 “**Danforth**”, “**not interested**”, “**justice**”.
- 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 **Danforth tries in his own way to achieve justice**; or that **justice operates on different levels within the play, e.g. social justice, individual justice, and in different forms, e.g. legal and moral**

Some situations which may be found useful in considering this question are:

Elizabeth’s description of the court and its judges to Proctor, along with Mary Warren’s account of what is happening there (Act 2); Danforth and Hathorne’s interactions with the people of Salem in court (Act 3), in particular Giles Corey’s evidence, Mary Warren’s repudiation and John Proctor’s confession; and the visit paid by Danforth and Hathorne to Salem’s jail before Proctor’s death (Act 4).

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.

- **Staging:**
 - use of the sound of off-stage interrogation (Hathorne, Martha Corey) in Act 3 to establish the leading questions and presumption of guilt that are being used against defendants, suggesting that Danforth is not interested in justice
 - use of the prop of the signed confession in Act 4 and the stage action showing Danforth “pointing at the confession in Proctor’s hand”, implying that Danforth has a lack of personal integrity and a willingness to act expediently rather than achieve a truly just outcome for Proctor
- **Language:**
 - use of the name motif as Danforth proclaims the power of his ‘signature’ to imprison and to sentence to death large numbers of people – intended to assert his position of maintaining the law yet implying that justice is subsidiary in nature to the law
 - use of metaphor of the play’s title in Act 3: “We burn a hot fire here; it melts down all concealment” – conveying that Danforth is interested in justice but without a human element
 - use of repetition as Danforth maintains that he has found the children’s evidence convincing: “I have seen ...” – subsequently creating irony as he is blinded/deluded and incapable of seeing or seeking just ends
 - use of polarising, Manichean metaphors as Danforth explains the position of the court in the New World: “...a person is either with this court or he must be counted against it, there be no road between. This is a sharp time, now, a precise time – we live no longer in the dusky afternoon when evil mixed itself with good and befuddled the world”, demonstrating a primitive and legalistic form of justice
 - use of repetition of “There will be no postponement”, as Danforth refuses to call off the hangings at the end of the play: indicating strengthening intolerance and less interest in justice
- **Form and structure:**
 - use of a temporal shift between Acts 3 and 4 in order to allow for a discussion in Act 4’s opening dialogue of the riot in Andover: Danforth appears more interested in a pursuit of social stability and personal reputation via unjust means than justice
 - development of Danforth’s character from someone prepared initially at times to be flexible in his judgement (he places the court in recess so that he can listen to the deposition brought by Giles Corey, Francis Nurse and John Proctor) to someone who is implacable in his pursuit of the law, rather than true justice
 - use of contrast between Proctor and Danforth: it might be considered that by sacrificing his life, Proctor is shown to be more interested in justice than Danforth: the self-sacrifice of the former throws Danforth’s lack of interest in justice into greater relief

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.

- the theocracy which existed in Salem at this time
- the concern about reputation – a ‘city on a hill’ – Miller demonstrating to us that exceptionalism always leads to hypocrisy and/or complacency
- the parallels between the Salem Witch Trials and McCarthyism
- the genre of tragedy: Miller was interested in the idea of, and wrote an essay entitled, “Tragedy and the Common Man” (1949)

(b) There is no freedom in Salem.

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	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

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 associated 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 **driving objective** 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 “no freedom”, “Salem”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement; candidates may for example argue that **there are different forms and expressions of freedom, e.g. freedom of conscience, freedom of movement, and that some characters find freedom even within these oppressive times in Salem**

Some situations which may be found useful in considering this question are:

the interactions between Parris and Abigail in Act 1 (the restrictions upon children); the mistreatment of Tituba in Act 1 (suppression of ‘Other’ culture and ethnicity); the arrest of Elizabeth Proctor in Act 2 (lack of freedom of the individual versus the court); the various interactions in the court in Act 3 (the unwonted freedom suddenly experienced by the girls); Proctor’s imprisonment, tearing up of his confession and subsequent death in Act 4 (the freedom to choose to give up his life).

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.

- **Staging:**
 - the four settings of the play (the bedroom belonging to Parris; the “common room” of Proctor’s home; the “vestry room of the Salem meeting house, now serving as the anteroom of the General Court” and the cell in Salem’s jail) all allow for an exploration of the idea of freedom, or lack of it, as the Salem authorities shine a light on the events described in the play
 - sparse stage set, props, lighting and costume used to reflect the subfusc nature of Salem and the stern challenges of New World life, suggesting the severe mindset of this Puritan community and consequent lack of freedom
 - off-stage enactment of Elizabeth Proctor’s arrest in Act 2 and sound effect of chains: *The clank of chains is heard* as Proctor’s pleas to leave his wife unchained are countermanded by Herrick – indicating a lack of freedom
- **Language:**
 - the use of polarising imagery to show the importance that characters place upon their reputations in others’ eyes – “She is blackening my name in the village!” – “Your name in the village, it is entirely white, is it not?” – showing that there is little freedom from the continual scrutiny and judgement of others
 - the use of ritualised chanting as first Tituba and then the girls find a temporary form of freedom and release from the inhibitions imposed on them by society
 - use of historical allusions to acceptable punishments and public humiliations, “You’ll be clapped in the stocks before you’re twenty” – implying customary limitation of personal freedom in this inherently punitive society
 - use of simile: “The Devil is precise: the marks of his presence are as definite as stone” and use of metaphor: “I should hang ten thousand that dared to rise against the law, and an ocean of salt tears could not melt the resolution of the statutes” to show the double constraint of religion and law and the consequences for individual and societal freedom
- **Form and structure:**
 - the use of interlude (interpolated descriptive material) to convey the Salemites’ fear of the “wilderness ...close by... It stood, dark and threatening, over their shoulders night and day ... out of it Indian tribes marauded from time to time ...”, implying a lack of freedom to pass beyond the boundaries of the village
 - use of parallels in the lives and deaths of Giles Corey, Rebecca Nurse and John Proctor, who exercise freedom of conscience

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.

- Miller intended his version of the Salem Witchhunts – a parable about the dangers of oppressing individual and social freedoms – to be interpreted as his comment upon the McCarthyism of his era
- Miller expressed his admiration for the “moral size” of the twenty people in Salem who died believing in the rightness of their own consciences: “They knew who they were”
- the strict theocratic tenets underpinning Salem’s community and the citizens’ strong views on the responsibilities of their society, curtailing their freedom
- the repression of women and children in Salem society in the seventeenth century
- the challenges of New World life, including the difficulties of getting the land to yield and the constantly simmering tensions – often over land
- Miller’s ideas about tragedy, as expressed in his essay “Tragedy And The Common Man”

5 Stewart: *Men Should Weep*

Answer (a) or (b)

(a) Maggie is an irresponsible mother.

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	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

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 associated 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 **driving objective** 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**”, “**irresponsible**” and “**mother**”
- 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 is not an irresponsible mother because she does her best to support her children in very difficult circumstances**

Some situations which may be useful in considering this question are:

Maggie’s defence of her children in the face of Lily’s criticism; her rough treatment of the younger children; Maggie’s delay in bringing Bertie to hospital, which may be viewed as highly irresponsible; episodes of tense dialogue between Maggie and her grown-up daughter Jenny which indicate a fraught relationship, which may be blamed on Maggie and her poor parenting skills.

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.

- **Staging:**
 - use of detailing of the stage-set and action at the opening of the play stresses the effortfulness of Maggie’s everyday life as a mother – not a sufficient argument that she is a responsible mother, but interpretable as an indication of how seriously she takes her responsibilities (*Nappies hang on a string across the fireplace... all that can be seen of Maggie is her posterior as she hangs out the window*)
 - use of detailing of stage action (dummy in the sugar-bowl, “clouting” of children) suggests a rough-and-ready parenting style for short-term purposes – affectionate mothering, but in the long-term irresponsible
 - repeated use of stage action of slapping and shouting may be offered as evidence of the process, or with the grown-up children the consequences of irresponsible parenting, in which Maggie as a mother plays her part
 - use of stage entrance of Maggie from the hospital (*leans against the door-jamb and sobbing helplessly*) is likely to provide an argument that the affectionate component of mothering is present in abundance, whatever deficiencies there may be in responsible judiciousness

- **Language:**
 - repeated use of variants of the phrase “I dae the best I can” may be seen as showing that Maggie understands and tries to live up to her maternal responsibilities
 - use of fragmented dialogue in Act 2 Scene 1 when Maggie finally realises the seriousness of Bertie’s condition (“Fancy them keepin him in... I never thought...”) – an irresponsible mother, in that she failed to take him to the hospital at an earlier stage? or one overwhelmed by a responsibility too great for her?
 - use of repetition in Act 3 (“I’ve been punished for whit I did, Lily. Punished”) to emphasise Maggie’s acceptance of the fact that she spoiled Alec – evidence that she is aware of her responsibility

- **Form and structure:**
 - use of climax at the end of Act 1 (arguing, tears, physical violence) offers opportunity for discussion of the consequences of irresponsible parenting, in which Maggie as mother will be considered
 - use of an ongoing contrast between Maggie’s resolute purposefulness and John’s ineffectual complaints to imply that the former’s is the more responsible approach to parenthood
 - 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) to imply that she becomes a more responsible mother
 - use of the denouement to show that it is one of the Morrison children who provides hope of a better future for the family – success for the family may be argued to derive from the daughter rather than the irresponsible 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 information

- disciplining of children in the 1930s (at home and at school) was primarily punitive, and slapping, caning, strapping, etc. were common practice
- between 1928 and 1939, unemployment in Glasgow's key industries (ship-building, steelmaking, coal-mining) doubled; low incomes frequently resulted in poor diets for children and contributed heavily to malnourishment and conditions such as rickets
- housing conditions in Glasgow for the poorer classes were notoriously bad, and contributed to the difficulties of family life

(b) The Morrisons lead miserable lives.

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	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

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 associated 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 **driving objective** 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 Morrisons**”, “**miserable lives**”
- 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 upturn in the family’s fortunes in Act 3 demonstrates that their lives are not entirely miserable**

Some situations which may be found useful in considering this question are:

the interactions between John and Lily which indicate their strong and loving marriage; dialogue between Jenny and her parents in Act 1 which highlight how she begrudges sharing her wages and blames her parents for the family’s impoverished lifestyle; conversations which convey the parents’ distress about Alec’s way of life; the Christmas Eve scenes which indicate an improvement in the family’s fortunes.

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.

- **Staging:**
 - use of costume in Act 1 Scene 1 to indicate poverty (“*Edie...wears a miscellaneous collection of cast-off clothing*”), which could be seen as evidence of the family’s miserable lives
 - use of contrasting detailing in relation to the set at the beginning of Act 3 (*The kitchen is clean, tidy and festive: decorations, vase of paper flowers etc.*) to indicate the improvement in the family’s living conditions, suggesting that they do not lead entirely miserable lives
 - use of the dramatic stage entrances of Mrs Harris and Mrs Wilson to report the collapse of Alec’s tenement building, presenting the miserable conditions of Alec’s life
 - use of Maggie’s hair-combing motif, usually expressive of her distracted misery, but at the end of the play introducing her decisive intervention in which she shapes in her imagination a family life which is far from miserable (“There’ll be flowers in the spring”)
- **Language:**
 - use of metaphors and figurative language in John’s speech at the end of Act 2 Scene 1 in which he compares himself to a “wild animal” and “a human question mark” to indicate his despair at the miserable conditions of his life
 - repeated use of accusatory questions and exclamations (“Dae you think you’re happy?...In this midden?”) to indicate Lily’s view of the miserable condition in which the Morrisons live
 - use of short, defiant statements from Maggie (“Aye! I’m happy”, “Aye. I still love John. And whit’s more, he loves me”) to indicate that there is happiness and love in the family and thus that they do not lead lives of unrelieved misery
- **Form and structure:**
 - use of violent and noisy climaxes at the end of Act 1, and Act 2 Scene 1 point up the misery of the lives of the Morrison family
 - use of the denouement to highlight the possibility of escaping poverty and leading lives that are not miserable

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

- social and economic conditions in Glasgow during the 1930s
- poverty, slum housing, widespread unemployment
- opportunities for families from deprived areas to move out of poverty were severely limited

literary context

- the tradition of urban realism in twentieth-century drama (e.g. O’Casey)

6 Bolt: A Man for all Seasons

Answer (a) or (b)

(a) In this play, Richard Rich and the Common Man are very similar characters.

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	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

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 associated 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 **driving objective** 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 **“Richard Rich”**, **“Common Man”**, **“very similar”**
- 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’s function as a conduit between the audience and the action means that he is a character who is categorically different from Rich**

Some situations which may be found useful in considering this question are:

the scenes in which both Rich and the Common Man complain about their circumstances (e.g. early in Act 1 Rich laments his lack of “decent clothes”, and when More is on his way to meet Wolsey, the Common Man [as the Boatman] complains about the expense of running a boat); Rich’s unavailing attempts to remain “steadfast”; the common man’s determination to survive (alternative ending)

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.

- **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 marks this character out as categorically different from Rich
 - use of lighting in the opening scene – a spotlight is placed on the Common Man, drawing audience attention to his speech in which he asserts his difference from “intellectuals with embroidered mouths” (such as Rich)
 - use of props such as the goblet and Cromwell’s coin to demonstrate that Rich, like the Common Man, is a character susceptible to corruption and venality
- **Language:**
 - use of the aphorism/proverb, “better a live rat than a dead lion”, to suggest the idea that the Common Man, like Rich who sold himself “for Wales”, is a fundamentally selfish character
 - use of straightforward, deferential register for the Common Man (e.g. in the guise of Matthew at the start of Act 1 – “Evening, sir” and “Bless you, sir!”) in contrast to Rich’s pretensions to intellectual sophistication (e.g. his proclamations about Aristotle and Machiavelli) which suggests entirely different approaches to the presentation of the self
 - repeated use of questions to the audience in the alternative ending (“Are you breathing too? It’s nice, isn’t it?”) which suggests that the Common Man’s focus is simply self-preservation – unlike the malcontent Rich who aims for actual advancement
- **Form and structure:**
 - repeated use of soliloquies in which the Common Man provides a historical overview that ranges well beyond the events enacted in the play, unlike Rich who is entirely engrossed in the immediacy of his own affairs
 - use of a two-act structure to depict the arc of Rich’s social elevation, in contrast to the Common Man (in all his guises) who merely survives

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.

- Brechtian theatre: the use of the Common Man as a Brechtian device with which to address the audience in a manner intended to provoke thought about the play’s important themes
- Bolt uses both Rich and the Common Man to explore topics that continue to be prominent in the contemporary political context (e.g. the corruption of democracy, debates about the role of the state, the rights of the individual etc.)
- Richard Rich was an actual historical figure (in contrast to the Common Man, who is a dramatic construct)

(b) More is the most powerful character in 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	NONE
1–10	LITTLE UNDERSTANDING
11–20	BASIC
21–25	LIMITED
26–30	INCREASINGLY PURPOSEFUL
31–40	COHERENT
41–50	ASSURED

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 associated 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 **driving objective** will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**More**”, “**most powerful**”, “**character**”, “**in 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 **More’s imprisonment and execution show that he is at the mercy of others**

Some situations which may be found useful in considering this question are:

the conflict between More and Henry in which the King asserts his authority (“I’ll brook no opposition”), which foregrounds the idea that Henry is clearly more powerful than More; the scene in the prison in which More’s moral power is evident in his refusal to abandon his principles; the trial scene in which More’s eloquent defence is futile in the face of state power

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.

- **Staging:**
 - use of the Brechtian device of the Common Man (as the steward) in Act 2 to provide commentary on More's straitened circumstances, and to indicate that More lacks the power even to retain his servants
 - use of costume in the interaction between Henry (*in a cloth of gold*) and More (*wearing a cassock*) to suggest contrasting types of power
 - use of costume in Act 2 in relation to Rich (e.g. *Enter Rich. He is now splendidly official, in dress and bearing*) to suggest that he is now more powerful than More (who is at this stage a prisoner on trial)
 - use of stage furniture (the rack, the royal coat of arms) and music (the fanfare at the trial scene) in Act 2 to suggest that Cromwell, with the apparatus of the state at his disposal, is a more powerful character than More
- **Language:**
 - use of a series of exclamatory emphatic statements in Henry's speech at More's house ("No opposition I say! No opposition! Your conscience is your own affair; but you are my Chancellor!"), which demonstrates that Henry is more powerful than More
 - use of rhyming couplets and puns ("What Englishman can behold without Awe / The Canvas and the Rigging of the Law!") at the beginning of the trial scene to demonstrate Cromwell's power to manipulate the legal system to suit his objectives, and conversely More's powerlessness
 - use the simile of Cromwell as "a dockside bully" in the trial scene to indicate More's heroic defiance of authority, and thus a level of power
 - use of biblical allusion in More's response to Norfolk's offer of a last drink of wine in the execution scene ("My master had easel and gall, not wine, given him to drink") to suggest that More associates his own death with sacrifice and martyrdom
- **Form and structure:**
 - use of contrast between the increasing political power of Cromwell and Rich and the declining power of More in Act 2
 - repeated use of contrast between More's principled stance and the amorality of powerful others (e.g. the appointment with Wolsey early in Act 1, the interactions with Cromwell in the prison scenes and in the court, and later with Rich in the court scene)

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.

- the idea that historical drama should go beyond its historical moment and deal in universal themes, such as the pursuit of and the nature of power
- Machiavellian thought; the idea that the maintenance of power may be incompatible with the retention of moral principles
- audience awareness of historical events, which may differ from them as presented by Bolt.