



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2023**

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## **English Literature**

**Assessment Unit AS 1**

*assessing*

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

**[SEL12]**

**THURSDAY 18 MAY, MORNING**

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**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.

## 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 comment relevantly on 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 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
<b>Band 5</b> <b>41–50</b> <b>Assured, excellent, perceptive</b>  ‘ <b>Assured</b> ’: confident, controlled, judiciously selective, highly developed sense of audience and purpose  ‘ <b>Excellent</b> ’: highly developed literary skills  ‘ <b>Perceptive</b> ’: creative	AO1	<ul style="list-style-type: none"> <li>• excellent knowledge and understanding</li> <li>• excellent sense of order</li> <li>• excellent level of expression</li> </ul>	At the <b>top</b> of the band, responses will be cogent and sophisticated.  At the <b>bottom</b> of the band, responses will be confidently organised and fluent, showing a detailed and thorough understanding of the text.
	AO2	<b>assured analytical exploration of methods linked convincingly to the key terms</b>	
	AO3	assured and perceptive comments on external context	
	AO4	makes connections in an assured way	
<b>Band 4</b> <b>31–40</b> <b>Coherent, secure and consistent</b>  ‘ <b>Coherent and secure</b> ’: a response to the key terms which demonstrates clarity and integration in the handling of literary material  ‘ <b>Consistent</b> ’: maintains focus on all aspects of the task	AO1	<ul style="list-style-type: none"> <li>• secure knowledge and understanding</li> <li>• secure sense of order</li> <li>• coherent level of expression</li> </ul>	At the <b>top</b> 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 <b>bottom</b> 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	<b>coherent and secure analysis of methods linked clearly to the key terms</b>	
	AO3	coherent and secure comments on external context	
	AO4	makes secure connections	
<b>Band 3b</b> <b>26–30</b> <b>Increasingly purposeful/ Competent</b>  ‘ <b>Increasingly purposeful/ Competent</b> ’: a fairly developed and controlled response to the key terms and other aspects of the task	AO1	<ul style="list-style-type: none"> <li>• competent knowledge and understanding</li> <li>• competent sense of order</li> <li>• competent level of expression</li> </ul>	At the <b>top</b> 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	<b>increasingly purposeful comments on methods with explanations linked competently to the key terms</b>	
	AO3	increasingly purposeful comments on external context	
	AO4	makes competent connections	

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

## Section A

### 1 Frost Heaney

This question is about **human relationships**.

Read again “Mending Wall” by Frost and “The Wife’s Tale” 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 human relationships.

**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 (“human relationships”).

**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 (“human relationships”).

“Mending Wall”

Situation:

The speaker and a neighbour meet to repair the wall that marks the boundary between their lands.

- **Language:**
  - use of ambiguity in the title: the absence of an article allows the word “Mending” to carry both verbal and adjectival implications and thus to reflect one of the central ironies of the poem — that the wall is not only a structure of separation but is also a point of restoration in the human relationship between the speaker and his neighbour
  - use of symbolism: the wall becomes an ambiguous symbol during the course of the poem: on the one hand it represents a dividing line in human relationships; on the other, it represents a point of contact between the speaker and his neighbour, and can thus be seen as something restorative in human relationships
  - use of half rhyme in the lines — “And on a day we meet to walk the line/And set the wall between us once again” – perhaps generates a sense of tentative connection in the relationship between the two neighbours
  - use of simile (“I see him there.../...like an old-stone savage armed”) to suggest that the neighbour’s view, “Good fences make good neighbors”, is somehow primitive and outdated, and inappropriate in the conduct of human relationships
  - use of repeated aphorisms (“Something there is that doesn’t love a wall”, “Good fences make good neighbors”) representing two perspectives may be seen as lifting the poem beyond a simple consideration of a particular human relationship towards a broader political/philosophical meditation on the nature of human relationships
  
- **Form and structure:**
  - use of contrast between the formal (e.g. the use of blank verse) and the informal, (e.g. the casual interjections/disclaimers “I could say “Elves” to him,/But it’s not elves exactly”) generates a creative tension which serves to reinforce the double perspective with which this human relationship is presented
  - occasional use of caesural pauses and enjambment undercuts the formality of the blank verse form to create a sense of the neighbourly human relationship that exists between the speaker and his neighbour
  - use of inverted (trochaic) foot in the opening words of the poem (“Something there is that doesn’t love a wall”) encourages the reader to give initial attention to one of the lines of thought in the poem – that there is *something* about walls which is not helpful to the conduct of human relationships
  
- **Tone:**
  - a relaxed, reflective tone is created through the use of e.g. caesural pauses and enjambment (“*Why* do they make good neighbours? Isn’t it/Where there are cows?”) to give the reader a sense of the speaker thinking through his attitude to the human relationship that exists between himself and his neighbour
  - a ruminative tone conveyed through the repeated use of the conditional tense (“If I could put a notion in his head”, “I could say “Elves” to him”) to show the speaker taking account of the feelings of his interlocutor

#### “The Wife’s Tale”

##### Situation:

A farmer’s wife brings food to the field where her husband and farm hands are bringing in the harvest.

- **Language:**
  - use of symbolism (“white cloth”) may suggest a highly ritualised encounter and may be seen as elevating or ennobling the human relationship between the husband and wife
  - use of extended simile (“hard as shot.../forks ... in the ground/As javelins ... lost battlefields”) perhaps sets the relationship of the wife and her husband against the backdrop of history to suggest that the human relationship may take its place in a

continuity with the past, or may be read as gentle mockery by the wife of male neediness and self-importance

- use of the interrogative (“There’s good yield,/Isn’t there?”) and the imperative (“Away over there and look”) to suggest the husband’s desire for his wife’s approval
- use of contrast in the last four lines between the conjunction and first-person singular pronoun (“So I”) and the conjunction and third-person plural pronoun (“But they”) emphasises the separateness of the spheres of influence (domestic and agricultural) occupied by the two partners in the human relationship presented in the poem

• **Form and structure:**

- use of contrast between direct speech which emphasises the difference between the spheres of the husband and the wife, and the sequence of non-verbal gestures (e.g. “plucking grass”, “winked”, “nodded”) to convey the affectionate intimacy and harmony in the relationship between wife and husband
- use of internal monologue to provide privileged access to certain aspects of the wife’s point of view as regards her relationship with her husband (e.g. puzzlement, patience, affection, willing acquiescence)
- use of a concluding fully-rhymed couplet in an otherwise unrhymed poem (“But they still kept their ease,/Spread out, unbuttoned, grateful, under the trees”) which is conventionally used to bring a resolution but in this case the resolution is undermined by the previous detailing which places the wife outside the ring of the male workers — separate but not alienated

• **Tone:**

- an amiable tone conveyed by the use of idioms (e.g. “Away over there and look”) to suggest that the wife is comfortable and content in her relationship with her husband
- relaxed, conversational tone conveyed by the use of caesural pauses (“He winked, then watched me as I poured a cup”) and enjambment (“I declare a woman could lay out a field/Though boys like us have little call for cloths”) to suggest the informality of this human relationship
- use of a tone of finality as the wife concludes her tale of her encounter with her husband’s world conveyed by the ‘book-ending’ of a ritualised series of actions (“And that was it./ ...I gathered cups and folded up the cloth/And went.”)

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

Reward contextual points which are significant and relevant

- Frost was a highly educated intellectual (who attended Harvard) but at times adopted the poetic persona of the untutored rural sage in which he recounts and endeavours to make sense of a real or fictional adult experience
- Heaney grew up in rural Northern Ireland and left farm life to enter academia (Queen’s University, Belfast and Harvard University) before becoming a full-time ‘man of letters’; ‘The Wife’s Tale’ is therefore a looking back to childhood
- Heaney has written that the cornfield scene portrayed in ‘The Wife’s Tale’ came out of first-hand experience (*Stepping Stones*, Dennis O’Driscoll)
- Heaney said: “‘The Wife’s Tale’, picturesque as it may be gets something right about man/woman companionship and contesting.” (*Stepping Stones*, Dennis O’Driscoll)

#### **AO4: Explore connections across literary texts.**

Reward comparative points which are significant and relevant

- both poems deal with seasonal, rural activities/tasks and how these activities expose the nature of particular human relationships
- while “Mending Wall” explores human relationships through the relationship of two neighbouring landowners, “The Wife’s Tale” does so through the relationship between a husband and wife
- Heaney has written: ““The Wife’s Tale” is practically a Frost pastiche ... the cadence ... is Frostian and I’m conscious of it.” (*Stepping Stones*, Dennis O’Driscoll)
- in “Mending Wall”, a male poet gives voice to a male speaker; in “The Wife’s Tale”, a male poet gives voice to a female speaker

## 2 Hughes Plath

This question is about **power**.

Read again “Pike” by Hughes and “Ariel” 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 power.

**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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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 (“power”).

**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 (“power”).

“Pike”

Situation:

The speaker describes the pike in precise detail in its natural environment before moving on to illustrate their cannibalistic tendencies; he then depicts fishing for pike at night to dramatise the presence of dark, irrational forces at the edge of man’s awareness.

- **Language:**
  - use of detailing accentuated by plosive alliteration (“Pike, three inches long, perfect/Pike in all parts, green tigering the gold./Killers from the egg”) to emphasise the speaker’s objective precision in presenting the pike’s instinctual power to kill
  - use of grim anthropomorphism in “the malevolent aged grin./They dance on the surface among the flies”, emphasised by the image of death in the association with “flies”, underlines the diabolical power of the pike, the lord of the flies
  - use of hyperbolic scaling (“three inches long.../A hundred feet long in their world”) to underline the power of the pike in its natural environment
  - use of sibilance and juxtaposition of the graceful and the awful in “silhouette/Of submarine delicacy and horror” conveys the pike’s menacing power as a silent killer, both admired and feared
  - use of metaphor in “The jaws’ hooked clamp and fangs.../A life subdued to its instrument” to suggest a creature dominated by an all-powerful instinct to kill
  - use of an accretion of darkening images in the final stanzas (“Stilled legendary depth/... as deep as England.../...past nightfall I dared not cast/...still splashes in the dark pond/... dream/Darkness beneath night’s darkness.../...rose slowly towards me, watching”) to suggest that the thought of an ancient, “immense” pike has stirred up powerful atavistic depths in the speaker
  - use of paradox and metaphor reinforced by enjambment in “past nightfall I dared not cast/ But silently cast and fished/With the hair frozen on my head/For what might move, for what eye might move...” to suggest the power of nature to eclipse the speaker’s rational thought
  - use of metaphor in “the dream/Darkness beneath night’s darkness had freed” to suggest the power of the pike to unlock feelings of horror in the depths of the speaker’s unconscious mind
  - use of caesura in “...rose slowly towards me, watching” to suggest the threat of the powerful primitivism evoked that evening in the speaker
- **Form and structure:**
  - use of three sections demonstrating three changing perspectives: objective third-person description, first-person plural anecdotes, terrified first-person singular narrative; each situation brings the speaker into more intimate contact with the primal power of the pike
  - use of staccato rhythms (“perfect/Pike in all parts”) and monosyllabic phrasing (“For what might move, for what eye might move”) underline the sense of the pike’s universe as one of brute power
- **Tone:**
  - tone of admiration conveyed through the metaphor “green tigering the gold” to convey the speaker’s appreciation of the sheer power of the pike in its underwater kingdom
  - use of pragmatic tone conveyed by the change to a first-person speaker and precise numerical descriptions (“Three we kept behind glass,/...three inches, four,/And four and a half.../Suddenly there were two. Finally one”) suggests, even when juvenile, the power of the pike’s primal instinct to feed and survive
  - sinister tone conveyed by the motif of the speaker being pursued by a silent assailant “For what might move, for what eye might move.../...rose slowly towards me, watching” suggests that the speaker’s primordial fears have overpowered his rational consciousness

“Ariel”

Situation:

The speaker describes an exhilarating dawn horse ride; as she rides, she melds with her horse, eliminating unwanted facets of her old life, before finally achieving a sense of spiritual transcendence.

- **Language:**
  - use of sibilance and internal rhyme in the opening stanza (“Stasis in darkness./Then the substanceless blue/Pour of tor and distances”) helps establish a sharp counterpoint between stillness and the vigorous movements and powerful feelings of exhilaration of subsequent stanzas;
  - use of feminised biblical allusion to the Old Testament’s Ariel as “God’s lioness” to suggest the speaker is endowing her horse with immense female power
  - use of inversion (“How one we grow”) to suggest the power presented in the amalgamation of horse and rider
  - use of sinister symbolism and plosives (“Nigger-eye/Berries cast dark/Hooks —/Black sweet blood mouthfuls”) to suggest both the danger and the temptation from those aspects of her life that are potentially powerful enough to prevent the speaker escaping into her new life
  - use of deliberately vague metaphor in “Something else/Hauls me through air —” reinforced by metonymy in “Thighs, hair;/Flakes from my heels” suggests that the speaker’s physical body is being obliterated as her spirit is taken by an indefinable but powerful force
  - use of literary allusion and metaphor of female empowerment in “White/Godiva, I unpeel —/Dead hands, dead stringencies” suggests that in stripping away previously powerful constrictions of her old life, the speaker achieves freedom
  - use of subversion of a traditionally phallic symbol in “I/Am the arrow” to suggest that the speaker now exercises power over her own flight, direction and destiny
  - possible use of pun (morning/mourning) in “the cauldron of morning” to suggest that, in death, the speaker experiences a powerful rebirth as she becomes one with the cosmos
- **Form and structure:**
  - repeated use of short lines and enjambment create a sense of powerful and exhilarating momentum as the speaker and her horse gallop into the morning
  - use of two-part structure hinging on “Something else/Hauls me through air —” to suggest that the physical freedom the speaker experiences in the hurtling horse ride is transformed into a powerful spiritual transubstantiation
- **Tone:**
  - a tone of exhilaration conveyed through assonance and exclamation in “Pivot of heels and knees!” suggests the speaker’s excitement as she is borne along by the unfettered power of her horse
  - a tone of triumph conveyed through metaphor in “at one with the drive/Into the red/Eye” suggests that the speaker is excited by the powerful forces which bring about her rebirth

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

Reward contextual points which are significant and relevant

- in an introduction to the poem “Pike” for the BBC, Hughes said: “I captured not just a pike, I captured the whole pond including the monsters I never even hooked”
- in an interview Hughes explained that “(pike) have a totally different mystique. You become hooked on pike at some very deep level...I began to dream regularly about pike.... Pike had become fixed at some very active, deep level in my imaginative life...when I was feeling good, I’d have dreams full of giant pike.... They’d become symbols of deep, vital life. That’s how I see it. My obsession with pike maybe was my obsession with those energies. It was a psychological thing”
- Plath wrote “Ariel” on her 30th birthday, 27 October 1962; as well as being the spirit released by Prospero in *The Tempest*, Ariel was the name of a horse that Plath used to ride in Devon and a symbolic name for Jerusalem in the Old Testament

- “Ariel was the name of the horse on which she went riding weekly. Long before, while she was a student at Cambridge, she went riding with an American friend out towards Grantchester. Her horse bolted, the stirrups fell off, and she came all the way home to the stables, about two miles, hanging around the horse’s neck” (Ted Hughes)
- “Thrashing, hyperactive, perpetually accelerated, the poems of Sylvia Plath catch the feeling of a profligate, hurt imagination, throwing off images and phrases with the energy of a runaway horse...” (Robert Pinsky)

**AO4: Explore connections across literary texts.**

Reward comparative points which are significant and relevant

- both speakers are affected by the transcendental power of nature: for Hughes, it releases dark primal emotions long buried, while for Plath it promises freedom and escape through an enraptured transubstantiation
- Hughes finds that his encounters with the power of the pike in the monastery pond unlock primal feelings concerning the ineffectuality of socialised humanity, while Plath can be seen to be empowered by the potential of a union with the cosmos
- Hughes’ speaker attempts unavailingly to apply empiricism, precision and rationality to his observations, whereas Plath’s speaker is swept along on a horse ride that is frenetic, impulsive and euphoric

### 3 Jennings Larkin

This question is about **nature**.

Read again “Song At The Beginning of Autumn” by Jennings and “Solar” 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 nature.

**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 (“nature”).

**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 (“nature”).

“Song At The Beginning of Autumn”

Situation:

The speaker reflects on nature and the changing of the seasons. The poem begins as a traditional ode to the season of Autumn then shifts dramatically into a much more personal, philosophical reflection on what the seasons, particularly Autumn, evoke in the mind of the speaker.

- **Language:**
  - use of anthropomorphism (“the air/On green and white serenely thrives”) to convey nature as tranquil and to suggest the colours of summer are still in abundance, despite the oncoming decay of approaching Autumn

- use of alliteration of fricatives (“full/The fields. Flowers flourish everywhere”) to emphasise the rich textures of late summer and the abundance of the natural world, despite the coming of Autumn
  - use of allusion to Proust’s novel, *In Search of Lost Time* (“Proust who collected time within/A child’s cake”) to convey the speaker’s own sense of access to lost time and to foreground the speaker’s own moment of childhood recollection, inspired by the smell of the air in the natural world
  - use of personification (“autumn gropes for us”) to suggest something unsavoury and disturbing about the progression of time associated with this season, as if we humans would prefer to resist the natural decay that the season of Autumn may generate
  - use of metaphor (“But I am carried back against/My will into a childhood...”) to show how Autumn provokes an involuntary childhood memory, similar to Proust’s ‘madeleine moment’, and to emphasise human resistance to that which disturbs our delicately balanced equilibrium
  - use of listing (“Autumn is bonfires, marbles, smoke”) to evoke with a rhetorical flourish the speaker’s memories of childhood as a time of sensory experience inextricably linked to the changing seasons in nature
  - use of ambiguity (“When I said autumn, autumn broke”) allows for several interpretations, e.g. that for the speaker Autumn begins through the act of naming or that the imposition of a name is a destructive act
- **Form and structure:**
    - use of parenthesis (“We give names –/Autumn and summer, winter, spring –/As though to unfasten from the mind/Our moods and give them outward forms./We want the certain, solid thing”) to isolate the naming exercise which enables us to relate, for our own comfort, our thoughts and feelings to the natural world
    - repeated use of qualifications introduced by “But” to indicate the speaker’s changing attitudes (seeking and finding comfort, unease) to the seasons: “But every season is a kind/Of rich nostalgia”
- **Tone:**
    - use of a tone which claims attention conveyed through use of directive (“Now watch this autumn that arrives/In smells”) to show the speaker’s perception of the change in nature
    - use of a menacing tone conveyed through use of anthropomorphism (“thin/Column of smoke stirs from the land/Proving that autumn gropes for us”) to signify the manifestation of the new season of Autumn and to also hint at something ominous in the changing landscape
    - use of a reflective tone conveyed through use of metaphor of protection (“I lean against my window fenced/From evocations in the air”) to suggest the speaker’s current detachment from nature

“Solar”

Situation:

The speaker reflects on the power and importance of the sun, enforcing the idea of it as the engine room of the natural universe, the life-giving force for all things.

- **Language:**
  - use of zoomorphism (“Suspended lion face”) to suggest the power of nature, with the lion associated with astronomy and astrology
  - use of metaphor (“at the centre/Of an unfurnished sky”) to convey the magisterial qualities of the sun as the pivotal force in nature
  - use of extended metaphor (“Single stalkless flower.../Your petalled head of flames”) to emphasise the sun’s exclusivity within the natural world (a part of but apart from): the driving force but separate and unique

- use of metaphor (“The eye sees you/Simplified by distance/Into an origin”) to convey the sun as a life-force and to suggest a perhaps misguided worship of the sun as a deity
  - use of Biblical allusion to Jacob’s ladder (“Our needs hourly/Climb and return like angels”) to suggest the centrality of the sun in the consciousness of mankind
  - use of simile (“Unclosing like a hand”) to suggest that nature gives humans all that they need, perhaps echoing a Biblical reference to the hand of God
  - use of anthropomorphism (“You give for ever”) to convey the largesse of the sun as the centre of our natural universe and to suggest the eternal qualities with which man has imbued it
- **Form and structure:**
    - repeated use of direct address (“You pour... You exist... You give...”) to show how, unthinkingly, humans project onto the sun, as the centre of the natural universe, characteristics of kindness and affection; it also humanises the subject of the poem, intimating a relationship based on gratitude and warmth
- **Tone:**
    - a tone of awe conveyed through use of anthropomorphism (“How still you stand”) to show the speaker’s reverence for nature
    - a tone of gratitude suggested through use of simile (“Unclosing like a hand,/You give for ever”) to suggest the speaker’s appreciation of nature

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

Reward contextual points which are significant and relevant

- Jennings was often interested in tracking moments of intense personal perception for their own sake; she was an archivist of early childhood memories throughout her career
- Jennings’ rural childhood in Boston, Lincolnshire fine-tuned her senses to the natural world
- while Larkin often wrote poems about nature this poem, like “The Explosion”, is uncharacteristic in its avoidance of cynicism in dealing with religious ideas
- although agnostic Larkin was repeatedly drawn to religious ideas

**AO4: Explore connections across literary texts.**

Reward comparative points which are significant and relevant

- the speaker in Jennings’ poem initially presents nature as calm (“serenely thrives”) whereas the speaker in Larkin’s poem presents nature as energetic (“Continuously exploding”)
- in Jennings’ poem, nature is perceived through the smells associated with Autumn (“autumn that arrives/In smells”) whereas in Larkin’s poem, nature is presented in visual terms (“The eye sees you”)
- both poets use colour symbolism to describe nature: as lush “green and white” (Jennings), and precious “Gold” (Larkin)
- both poets describe nature as energetic and flamboyant: “Summer still raging” (Jennings), “Your petalled head of flames” (Larkin)

#### 4 Boland Bleakney

This question is about **important places**.

Read again “The Singers” by Boland and “Apology” (from *Donegal Sightings*) 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 important places.

**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 (“important places”).

**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 (“important places”).

“The Singers”

Situation:

The speaker (who may be identified with the poet herself) reflects upon the women singers of the West of Ireland. She speculates about whether they experienced self-discovery in an inhospitable environment and, it may be said, aligns their imagined experience with her own as a poet. The importance of the place, for Boland in this poem, lies in this alignment.

- **Language:**
  - use of long-established metaphor by which “singers” can be interpreted literally as meaning the traditional female musicians of the West of Ireland and as meaning poets
  - use of the metaphor of the “unforgiving coast” initiates a movement from hostility of external circumstances to fulfilment, which suggests the importance of this place to the speaker: the inimical conditions under which these singers must labour in pursuit of their art, and the delayed sense of fulfilment of becoming a singer/poet (“when rain and ocean and their own/sense of home were revealed to them/ as one and the same” and “their mouths filled”)
  - use of metaphor (“storms...clouded-over stars... exhausted birds”) to convey the perils which must be experienced and accepted both by the “singers in the West” and by those aspiring to find a voice and a place as a poet
  - use of a transition from the first-person singular pronoun with which the enquiring speaker refers to herself, to the impersonal or universalising second person “you” by which she reveals and exalts the significance she finds in the singers in this remote, hostile place
  - sparing use of sound features – alliteration in “finding a voice where they found a vision” to link the ideas of revelation and poetic utterance, and for a similar purpose unobtrusive rhyme connecting “rejoicing in”, “voice” and “vision”: the revelation is contingent upon the inimical conditions where it occurs, being won from hardship endured
- **Form and structure:**
  - use of line-break (resuming with “After which...”) to indicate an imagined moment of revelation experienced by the women singers of the West of Ireland
  - use of a second line-break (resuming with “And only when...”) to establish the condition, both for the singers and for the aspiring female poet, of the conjunction of “danger” and “rejoicing” in “finding a voice” – the importance of the hostile conditions of the place becomes clearer
  - use of textual gap to isolate and accentuate the phrase “finding a voice”: this “finding” defines the importance of the place and becomes the metaphor for establishing a poetic identity, which is equated with the imagined existential revelation experienced by the women singers of the West of Ireland
- **Tone:**
  - tone of urgent enquiry suggested by the sole first-person intrusion into the poem by the speaker: “I want to ask...” – may be seen as conveying the metaphorical importance of this place (the West) to the speaker
  - tone of resolution at the end of the poem conveyed by the patterning of sound in the line “finding a voice where they found a vision”

“Apology”

Situation:

An error-prone speaker gives a humorously self-deprecatory account of her interactions with some ringed plovers in Donegal over the course of a summer and autumn. The beach at Rosbeg becomes the setting of an epiphany emerging improbably from her own admitted artistic failings.

- **Language:**
  - possible use of symbol by which the plovers on Rosbeg beach become emblematic of a charged landscape — a place which is presented as of great importance to the sensibility of the speaker
  - use of repetition of prefix in the characterisation of the speaker (“mistakenly”, “misinterpreted”, “misheard” – and with change of prefix “outpaced”) who appears to be having little success in absorbing her experience – any importance this place may have for the speaker is for the moment deliberately withheld

- use of metaphor (“my footsteps triggering your reprimand” in which the responsiveness of the Rosbeg plovers to a danger signal is compared to the delicacy of a trigger mechanism), by suggesting a sensitivity between subject and surroundings, hints at the importance of place to speaker
  - use of simile comparing the interaction between speaker and birds in Rosbeg to a game (“I read it as a game of hide-and-seek”) – a mis-reading, another example of human error, and another false step in the speaker’s hesitating and uncertain realisation of how this place is important to her
  - use of hyperbolic metaphor to convey the plenitude of the experience on the Rosbeg beach (“What floods my stare/is all the songbirds I have ever known”) and the importance of the place to the speaker
- **Form and structure:**
    - use of italicised dedication to the plovers of Rosbeg, incorporated in unorthodox fashion into the body of the poem, and expressing an apology for her inadequacies initiates the speaker’s account of her failure to understand how this place will be important to her
    - use of quasi-sonnet form includes traditional separation, with pronounced volta, into octave (the mistakes of summer) and sestet (the change to autumn): this structural separation reflects a change in the Rosbeg plovers’ sensibility, which in turn brings a kind of epiphany to the speaker, rendering the location important to her
    - development in the use of rhyme: firstly, identical rhyme (“sanderlings”/“Sanderlings”), then loose consonantal rhyme, similar in sound but remote in placing (“sanderlings”/“saunterings”) before strengthening to firmer masculine rhyme to reinforce the insistent idea of floundering misinterpretation preceding awareness in this account of the stumbling nature of the realisation of the importance of a particular place in the life of the speaker
  - **Tone:**
    - initial tone of playfulness suggested e.g. by the fast and loose manipulation of the sonnet form, the onomatopoeic “*too-i, queep, queec!*” and the slightly comic alliteration applied to the “songbirds/...who’ve sensed my saunterings” on Rosbeg beach
    - tone of comic self-deprecation conveyed in the apologia, which also however is part of a serious recognition that these creatures in this particular place are the source of the poet’s epiphany

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

Reward contextual points which are significant and relevant

- Boland describes herself as a feminist, and her poems take up many feminist concerns
- *The Singers* dedication is to Mary Robinson and the poem was read at her inauguration as President in 1990
- the difficulties for a woman poet in “finding a voice” are represented elsewhere in Boland’s work
- Bleakney has been holidaying in West Donegal for many years
- “Mostly I prefer to hint rather than to point” – Jean Bleakney
- Bleakney’s fondness for a light self-mockery in her poetry

**AO4: Explore connections across literary texts.**

Reward comparative points which are significant and relevant

- the West coast a significant location for Irish artists for many years; it came to represent, e.g. authenticity, self-discovery, regeneration

- both poems describe an encounter, real or imaginary, with elements of life in the West of Ireland: with Boland the encounter is treated seriously; with Bleakney the treatment is much lighter, though still deeply felt
- both poems employ speakers who are sparingly individuated and who are participants in what they describe
- both speakers communicate a sense of discovery

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## 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 only provide limited discussion of methods cannot be rewarded beyond a mark of 40. Candidates who provide no discussion of methods cannot be rewarded beyond a mark of 30.
- 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 provide no relevant contextual information cannot be rewarded beyond a mark of 40.
- 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
<b>Band 5</b> <b>41–50</b> <b>Assured, excellent, perceptive</b>  ‘ <b>Assured</b> ’: confident, controlled, judiciously selective, highly developed sense of audience and purpose  ‘ <b>Excellent</b> ’: highly developed literary skills  ‘ <b>Perceptive</b> ’: creative	AO1	<ul style="list-style-type: none"> <li>• excellent knowledge and understanding</li> <li>• excellent sense of order</li> <li>• excellent level of expression</li> </ul>	At the <b>top</b> of the band, responses will be cogent and sophisticated.  At the <b>bottom</b> 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	
	<b>AO5</b>	<b>assured and sophisticated reasoning/interpretation in relation to the key terms</b>	
<b>Band 4</b> <b>31–40</b> <b>Coherent, secure and consistent</b>  ‘ <b>Coherent and secure</b> ’: a response to the key terms which demonstrates clarity and integration in the handling of literary material  ‘ <b>Consistent</b> ’: maintains focus on all aspects of the task	AO1	<ul style="list-style-type: none"> <li>• secure knowledge and understanding</li> <li>• secure sense of order</li> <li>• coherent level of expression</li> </ul>	At the <b>top</b> 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 <b>bottom</b> 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	
	<b>AO5</b>	<b>coherent and consistent attempts at reasoning/interpretation with clear sense of relevance to the key terms</b>	
<b>Band 3b</b> <b>26–30</b> <b>Increasingly purposeful/ Competent</b>  ‘ <b>Increasingly purposeful/ Competent</b> ’: a fairly developed and controlled response to the key terms and other aspects of the task	AO1	<ul style="list-style-type: none"> <li>• competent knowledge and understanding</li> <li>• competent sense of order</li> <li>• competent level of expression</li> </ul>	At the <b>top</b> 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	
	<b>AO5</b>	<b>competent attempts at reasoning/interpretation with competent sense of relevance to the key terms</b>	

Mark	AO	General characteristics	How to arrive at the mark
<b>Band 3a</b> <b>21–25</b> <b>Limited</b>  <b>‘Limited’:</b> a more deliberate engagement with the key terms and other aspects of the task	AO1	<ul style="list-style-type: none"> <li>developing knowledge and understanding</li> <li>limited sense of order</li> <li>limited level of expression</li> </ul>	At the <b>bottom</b> 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	
	<b>AO5</b>	<b>limited attempts at reasoning/ interpretation with limited sense of relevance to the key terms</b>	
<b>Band 2</b> <b>11–20</b> <b>Basic/A little awareness</b>  <b>‘Basic’:</b> assertive, undeveloped, superficial, partially understood, generalised  <b>‘A little awareness’:</b> a vague/ simplistic sense of the key terms	AO1	<ul style="list-style-type: none"> <li>basic knowledge and understanding of the text</li> <li>basic sense of order</li> <li>basic level of expression</li> </ul>	At the <b>top</b> 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 <b>bottom</b> 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	
	<b>AO5</b>	<b>basic attempt at reasoning with basic sense of relevance to the key terms</b>	
<b>Band 1</b> <b>1–10</b> <b>Mostly irrelevant/Mostly misunderstood/ Mostly inaccurate</b>  <b>‘Mostly irrelevant’:</b> general comments about the text but without conscious identification of the task  <b>‘Mostly misunderstood’ and ‘Mostly inaccurate’:</b> knowledge of the text is insecure/incorrect	AO1	<ul style="list-style-type: none"> <li>mostly irrelevant</li> <li>lack of knowledge</li> <li>incoherence</li> <li>writes with very little clarity or accuracy</li> </ul>	At the <b>top</b> 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 <b>bottom</b> 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	
	<b>AO5</b>	<b>very little ability to engage with the key terms</b>	
<b>Band 0</b> <b>0</b>		No attempt to respond	

## Section B: The Study of Drama 1900–Present

### 1 Friel: *Translations*

Answer either (a) or (b)

(a) The hedge-school fails to benefit the community of 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/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 hedge-school**”, “**fails**”, “**to benefit**”, “**community of 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 **the hedge-school is shown in various ways to provide services which contribute to the cohesiveness of the community.**

## Situations

Some elements which may be incorporated into an argument are:

- interactions involving Manus's patient encouragement of Sarah
- the exchange of news among the inhabitants of Ballybeg
- the continuing discussion about the new National School
- the glimpses of the kind of learning provided by the hedge-school

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

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

- **Staging:**
  - use of a stage set for the hedge-school which emphasises shabby poverty – its make-shift comfortlessness is drawn to audience attention intermittently – makes it seemingly improbable that the school should provide benefit to the community
- **Form and structure:**
  - use of contrast (re. attendance, cost, curriculum) between hedge-school and the projected National School may form the basis for an argument about what benefit, if any, the hedge-school provides to the community
  - use of symbolic action (the cancelled class, the muteness of Sarah, the absence of Manus, the unconsciousness of Jimmie Jack) suggests towards the end of the play that whatever benefit the hedge-school might have brought in the past, it has ended in failure – “this is finished”
- **Language:**
  - use of reportage to convey an opinion of the hedge-school, its staff, and its failure to benefit the community: “The aul drunken schoolmaster and that lame son of his are still footering about in the hedge-school, wasting people’s good time and money”
  - use of Ancient Greek phrase (“filling what our friend Euripides calls the *aplestos pithos*”) to express Hugh’s view that the hedge-school contributes beneficially to the community by disseminating knowledge – this view may or may not be found convincing
  - use of repetition of Hugh’s ‘ABC’ pedagogic method may be argued to imply a comment on the level of competence of the teaching – and hence on the benefit of the contribution made by the hedge-school to the community

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

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

Social-historical information

- the extension of metropolitan surveillance over Ireland
- hedge-schools, in use until about the 1840s, were a response to the Penal Laws, which were designed to exclude Catholics from power; one of these laws denied Catholics access to education
- the establishment of a national system of education in Ireland
- nineteenth-century stereotypes of the Irish: impractical, treacherous, drunken, violent, indolent, improvident, dirty, employable only in unpleasant, menial jobs (the Irish navy); but also imaginative, charming, harmlessly ‘artistic’, child-like, entertainingly feckless
- idealisation by the Romantic movement in England of the peripheral cultures of the nation in what it saw as the materialistic and soulless nineteenth century
- *Translations* produced by Field Day which sought to re-assess Irish politics and history

(b) It is Yolland's foolishness which leads to his disappearance.

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 “**Yolland’s foolishness**”, “**leads to**”, “**disappearance**”
- 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 **in conversation with Owen Yolland reveals himself to be no fool, but alert to history and philosophy, and a keen observer of Ballybeg** or that **Yolland became a target because he was perceived as a foreigner.**

Situations

Some elements which may be incorporated into an argument are:

- Yolland’s awkwardness in the conclusion to Act One
- his long conversation with Owen first about the cartographical work, then about his own background and his impressions of Ballybeg
- the love scene (Act One scene two) and its termination
- Owen’s enquiries about him in Act Three

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

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

- **Staging:**
  - use of stage action and movement (e.g. warm hand-shake with Manus when congratulating him on the job in Inis Meadhon, disengagement and re-engagement with Maire in the love scene) may suggest an argument that Yolland's wish to become acculturated in Ballybeg was not entirely foolish
  - use of stage action and timing: the simultaneity of the kiss between Yolland and Maire and the entrance of Sarah suggests both the success and failure of Yolland's actions, and may prompt a discussion of the foolishness or otherwise of these actions
  - use of reportage as Doalty and Bridget describe the beginning of the military activity that will end in the destruction of Ballybeg – a direct consequence of Yolland's foolishness which has led to his disappearance?
- **Form and structure:**
  - use of indeterminate ending, where Yolland's disappearance is not completely explained, leaves the question of whether it was Yolland's foolishness or his Englishness which was the main cause unresolved
  - use of an absent character in Act Three: Yolland is spoken of – by Owen, Manus, Doalty, Bridget, Lancey – and both his foolishness ("a bloody romantic") and his Englishness are foregrounded; similar absence of the Donnelly twins may draw comment
- **Language:**
  - use of a metaphor with great historical resonance to express Yolland's perception (by no means foolish) of the process of cultural appropriation of which he is an agent, and his moral scruples about it: Owen: "What is happening?" Yolland: "I'm not sure. But I'm concerned about my part in it. It's an eviction of sorts"
  - use of metaphor of "learning the password" to convey Yolland's feeling of exclusion from an Edenic Ballybeg may be seen as romantic foolishness which leads him into the trouble which will end in his disappearance
  - use of play on names (Roland/ Owen) as a main signifier of the foolish element in Yolland's intrusion into Ballybeg which will lead to his disappearance – the lack of awareness in the outsider of what and whom he is encountering
  - use of repeated characterizing phrase ("Sorry - Sorry?") by Yolland may lead to his being seen as foolish

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

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

Social-historical information

- the differing phases of English interest in Ireland
- altered attitudes to Ireland in the late eighteenth and early nineteenth centuries as the ideas and attitudes associated with the Romantic movement gained acceptance, along with the fears and insecurities generated by the French Revolution
- growing interest in Ireland by antiquarians, folklorists and philologists in the nineteenth century

Literary context

- *Translations* shares a setting with other plays by Friel; *Philadelphia Here I Come!*, like *Translations*, withholds definite information about the fate of a central character

## 2 Beckett: *Waiting for Godot*

### Answer (a) or (b)

(a) The lives of Vladimir and Estragon are pointless.

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

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

0	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 “**lives of Vladimir and Estragon**”, “**pointless**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement; candidates may, for example, argue that **Vladimir and Estragon have elevated their resistance to the absurdity of the human condition into a kind of purpose.**

Situations

Some elements which may be incorporated into an argument are:

- discussions between Vladimir and Estragon about the arrival of Godot
- discussions between Estragon and Vladimir about suicide
- the games Vladimir and Estragon play to fill the time

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

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

- **Staging:**

- use of the off-stage character of Godot (e.g. “He should be here”, “He didn’t say for sure he’d come”) to show that waiting for the promised appearance of Godot, a ‘persistently absent presence’, may provide evidence of faith in and fidelity to an idea, no matter how misplaced it may seem, which may raise the lives of Vladimir and Estragon above a sense of pointlessness
- use of the prop of the carrot (e.g. *He looks at the carrot appreciatively...* “I’ll never forget this carrot.” *He sucks the end of it meditatively*) which conveys how Vladimir and Estragon appreciate the simple pleasure of satisfying their needs which may be argued to mitigate the perceived pointlessness of their lives
- use of slap-stick humour (e.g. *Estragon puts on Vladimir’s hat in place of his own which he hands to Vladimir. Vladimir takes Estragon’s hat. Estragon adjusts Vladimir’s hat on his head*) which may be argued to demonstrate the pointlessness of Vladimir and Estragon’s lives – foolish and devoid of meaning
- use of song (e.g. *Vladimir... begins to sing loudly*. “A dog came in...”) which may convey the pointlessness of Vladimir and Estragon’s lives due to the circularity and inconclusiveness of the song’s narrative
- ironic use of stage furnishings: the tree (“... yesterday it was all black and bare. And now it’s covered in leaves”) which may be used to produce an argument about the pointlessness of Vladimir and Estragon’s lives as it reinforces how heavily they rely on wishful thinking

- **Form and structure:**

- the deliberate and repeated use of silence which underlies all communication between Vladimir and Estragon may encourage arguments that these lives are indeed pointless
- use of refrain (“we’re waiting for Godot”) which may present Vladimir and Estragon’s lives as pointless because they continue to wait, in vain, for Godot to arrive or, the act of waiting may be viewed positively as a condition of the indomitable spirit of the two characters
- use of closing stage directions in each act, *They do not move* to convey a lack of dramatic action which may be used to support an argument that the lives of Estragon and Vladimir are pointless or, it might be interpreted as an act of resistance in that the characters are (literally) taking a stand against the apparent futility of their situation
- use of the same setting for each act, *Same Time. Same Place* emphasises the static nature of the lives of Vladimir and Estragon and may be used to produce an argument about pointlessness

- **Language:**

- repeated use of questions, e.g. “What’ll we do?”, “What do we do now?” which may be argued to reveal the fear of Estragon and Vladimir that their lives are indeed pointless
- repeated use of negatives, e.g. “Nothing happens, nobody comes, nobody goes” to convey the stasis and pointlessness of Vladimir and Estragon’s lives
- use of cross-talk (e.g. Estragon: “What am I to say?” Vladimir: “Say, I am happy”) to convey the idea of non-communication which may be argued to enforce the pointlessness of the lives of Estragon and Vladimir

**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.

- “Nothing happens, nobody comes, nobody goes, it is terrible”: Jean Anouilh’s judgement on the first production of *Waiting for Godot* at the Babylone in 1953, with its emphasis on existential dread, went on to conclude that the play would, in time, represent the most important premiere to be staged in Paris for forty years
- Beckett’s own experiences, e.g. fleeing from the Gestapo in 1941, hiding in abandoned prisons; *Waiting for Godot* has been described as a “metaphor for the long walk into Roussillon, when Beckett and Suzanne slept in haystacks [...] during the day and walked by night [...] of the relationship of Beckett to Joyce” (D Bair)
- social conditions at the time of the appearance of Absurdist Drama (e.g., the despair of the Atomic Age)
- the success with which the play has been staged in confined or static environments (prisons, asylums)

(b) *Waiting for Godot* has little relevance for a modern audience.

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 “**little relevance**”, “**modern audience**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement; candidates may, for example, argue that ***Waiting for Godot* is a play which has timeless relevance because of its humour and its probing of existential themes.**

Situations

Some elements which may be incorporated into an argument are:

- the humorous vaudeville routines
- conversational routines that end in blank distress
- the master/slave relationship presented in the Pozzo/Lucky episode
- conversations that allude to the rootlessness of the characters

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

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

- **Staging:**
  - symbolic use of setting, *A country road. A tree. Evening* [Act I], *Next Day. Same Time. Same Place* [Act II] to convey no particular time or place – the universal and timeless nature of such a setting may make this play relevant to any era
  - ironic use of 'prop' in the 'rebirth' of the tree ("I was saying that things have changed here since yesterday... Look at that tree") to suggest the cruel delusion of a rebirth of hope
- **Form and structure:**
  - use of repetition (e.g. Estragon: "Nothing to be done" and Vladimir: "I resumed the struggle") to convey the unproductive struggle of the human condition which could be used to form an argument about the play's relevance for a modern audience
  - use of contrast conveyed through the master-slave relationship (Pozzo and Lucky): the exercise of power, a theme relevant to all ages and audiences
  - use of parallelism in the tableaux represented in the opening and closing scenes ("Nothing to be done" ... "Yes, let's go" *They do not move*) calls into question the very possibility of human progress which must be of relevance to every audience
- **Language:**
  - use of stream-of-consciousness in Lucky's speech ("Given the existence... unfinished...") to convey a moment of terrifying incoherence throwing into question the possibility of human communication – a frightening thought relevant for any audience in any period
  - use of deformed didactic maxim, e.g. "Hope deferred maketh the something sick" to convey the inadequacy of our attempts to impose meaning on life – a universal, timeless theme which can be argued to have relevance for a modern audience
  - repeated use of questions and temporal markers, e.g. "What did we do yesterday?" to reflect the decay of memory and the weakness of our grasp of reality which may be considered as disturbingly relevant to a modern audience

## 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.

- *Waiting for Godot* caused shock waves when it was first performed in Britain in the 1950s, inducing bafflement and confusion among its first audience – what Robert Hughes refers to as "the shock of the new"
- famous production in San Quentin Prison, California in 1957: "*Waiting for Godot* resonates with the incarcerated because it depicts a vacant landscape and characters imprisoned within themselves, but with great humour" (Rick Cluchey, Theatre in Prisons)
- landmark productions in troubled societies worldwide, e.g. South Africa, 1976; Sarajevo, 1993; New Orleans, 2007
- in a poll conducted by the British Royal National Theatre in 1990, it was voted the "most significant English language play of the 20th century" and resonates perhaps even more strongly with twenty-first-century audiences; our current political, social, cultural and economic climate, one could argue may be the perfect context for finding relevance in a play such as *Waiting for Godot*, e.g. in the midst of a potential climate change catastrophe which threatens the very future of the planet, the big existential questions addressed in the play are particularly pertinent

### 3 Williams: *A Streetcar Named Desire*

#### Answer (a) or (b)

(a) Blanche is a powerless victim.

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 “**Blanche**”, “**powerless**”, “**victim**”
- 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 **some of Blanche’s interactions with characters like Stanley and Mitch indicate a level of power.**

Situations

Some elements which may be incorporated into an argument are:

- Blanche’s reflection on the loss of Belle Reve in Scene 1 which presents her as the powerless victim of circumstances beyond her control
- the interactions between Blanche and the young man at the end of Scene 5 which present her as more of a predator than a victim

- the violent interactions between Blanche and Stanley at the end of Scene 10 which present her as a powerless victim

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

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

- **Staging:**

- use of the polka music at various points throughout the play may suggest a deterioration in Blanche’s psychological state (e.g. in Scene 6 as Blanche tells Mitch about the death of her husband), presenting her as a powerless victim whose life continues to be blighted by the events of her past
- symbolic use of costume in Scene 1 – *“Her appearance is incongruous to the setting. She is daintily dressed in a white suit with a fluffy bodice...looking as if she were arriving at a summer tea or cocktail party in the garden district”* – to suggest the fragile vulnerability of a powerless victim
- use of stage movement as Blanche attempts to seduce the young man in Scene 5 – *“Without waiting for him to accept, she crosses quickly to him and presses her lips to his”* – to suggest that she can act in a manner not consistent with the passivity of a powerless victim
- symbolic use of the prop of the paper lantern in Scene 11 – Stanley *“seizes the paper lantern, tearing it off the light bulb, and extends it towards her. She cries out as if the lantern was herself”* – to present her as a powerless victim of Stanley’s harsh treatment
- symbolic use of set, sound and lighting in Scene 10 – *“The night is filled with inhuman voices like cries in a jungle. The shadows and lurid reflections move sinuously as flames along the wall spaces”* – presents the turmoil of Blanche’s psychological state and may suggest that she is utterly and powerlessly trapped

- **Form and structure:**

- use of parallel patterns of action at the end of Scenes 9 and 10 which both end with Blanche being attacked; she displays some level of power against Mitch, but she is largely powerless against Stanley

- **Language:**

- symbolic use of names in Scene 1 (the streetcars Desire and Cemeteries, leading to Elysian Fields) which suggest that Blanche’s destruction is inevitable and that she is thus powerless to avoid this fate
- use of the metaphor in which Blanche is compared to a moth in Scene 1 which suggests the fragility of a powerless victim
- use of French in Scene 6 as Blanche flirts patronisingly with Mitch – *“Voulez-vous coucher avec moi ce soir? Vous ne comprenez pas? Ah, quel dommage!”* – suggesting that she has a level of power over him
- use of the metaphor of the tarantula in Scene 9 as Blanche explains to Mitch that she brought her “victims” to “a hotel called the Tarantula Arms”, which presents her as a predator, able to devour them.

### **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 play as a modern tragedy which follows the stages leading to an apparently inevitable catastrophe

- concept of the 'southern belle' with its suggestions of an idealised but vulnerable femininity
- patriarchal society of the Old South with clearly demarcated gender roles, in which femininity may often have been associated with vulnerability
- Tennessee Williams's awareness of the psychological problems experienced by both his mother and sister
- a possible reading of Blanche's demise as a symbol of the rapidly disappearing old-world values of the South
- Williams was interested in the exploitation of non-realistic styles of dramatic presentation (for which he coined the phrase 'plastic theatre'); these typically involved the integrated use of lighting, costume, props, sound

- (b) There is nothing to admire about the male characters in 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 “**nothing to admire**”, “**male characters**”
- 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 **we can admire aspects of Mitch’s behaviour (e.g. his care for his sick mother and his occasional sensitivity for other female characters)**.

Situations

Some elements which may be incorporated into an argument are:

- the rough and rude behaviour of most of the male characters in Scene 3 (the poker night) to which the more caring and sensitive behaviour of Mitch stands in contrast
- Stanley’s interaction with Blanche and Stella
- Mitch’s courtship of Blanche

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

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

- **Staging:**
  - use of props in Scene 2 — the love letters which Stanley “*snatches*” – to highlight his insensitive behaviour which may be argued to be far from admirable
  - use of costume in Scene 3 (the poker night) – the men all “*wear coloured shirts, solid blue, a purple, a red-and-white check, a light green, and they are men at the peak of their physical manhood, as coarse and direct and powerful as the primary colours*” – to present a link between masculinity and coarseness which might be considered repulsive rather than admirable
  - use of stage movement and sound in Scene 3 (the poker night) – “*she backs out of sight. He advances and disappears. There is the sound of a blow. Stella cries out*” – which presents male violence against women, which is not admirable
  - use of a prop in Scene 3 (the cigarette case with the poetic inscription) to suggest that Mitch is a caring and sensitive man – these may be argued to be admirable qualities
  - use of stage movement in Scene 6 – “*Mitch stands beside her...drawing her slowly into his arms*” – to suggest that Mitch is a caring and sensitive man – these may be argued to be admirable qualities
  - use of stage movement in Scene 9 – “*fumbling to embrace her...dropping his hands from her waist*” – to depict Mitch’s attack on Blanche, an action which is repulsive rather than admirable
  - use of stage action and stage movement in Scene 10 – “*She sinks to her knees. He picks up her inert figure and carries her to the bed*” – to convey the idea that Stanley rapes Blanche, an action which is repulsive rather than admirable
- **Form and structure:**
  - use of structural contrast between men and women to highlight the rudeness and indifference of the former – these qualities are unlikely to be regarded as admirable
  - use of contrast between Mitch and the other men (e.g. his sensitivity towards Blanche at the poker night) which presents him as having some admirable qualities
  - use of parallel endings to Scenes 9 and 10 in which Blanche suffers successive attacks from men, actions which could not be deemed admirable
- **Language:**
  - use of a succession of metaphors in which Stanley is compared to animals (e.g. in Scene 4 he is described as having “*something – ape-like about him*”; in Scene 2 he “*stalks*”; in Scene 4 he “*hesitates, licking his lips*”), all of which suggest a feral quality and may be argued to be far from admirable
  - repeated use of crude jokes in Scene 3 (e.g. Steve’s joke about the hungry rooster, Stanley’s insults directed at Mitch) to establish a sense of a chauvinistic macho culture which may be argued not to be admirable
  - repeated use of Mitch’s assertion that “poker should not be played in a house with women” which suggests that he is a considerate character – this may be argued to be an admirable quality

## 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.

- Tennessee Williams’ relationship with his father Cornelius was a negative one; his father was prone to aggressive outbursts, drinking and gambling

- patriarchal society: the expectation that the male should be the breadwinner and head of the household
- Williams' own sexual orientation was not in line with the ideas of masculinity associated with the society in which he grew up

#### 4 Miller: *The Crucible*

##### Answer (a) or (b)

(a) The marriage of Elizabeth and John Proctor 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 “**marriage**”, “**Elizabeth**”, “**John Proctor**”, “**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 **Elizabeth and John have a deep love for each other which endures to the end.**

Situations

Some elements which may be incorporated into an argument are:

- Proctor’s interaction with Abigail in Betty’s room during Act 1
- Proctor and Elizabeth’s interactions at their home throughout Act 2 culminating in Elizabeth’s arrest

- Proctor’s interactions with the court in Act 3 when he publicly confesses to his affair in order to try to save Elizabeth
- Proctor and Elizabeth’s final interaction in the prison in Act 4

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

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

- **Staging:**

- use of stage movement and action “(*setting her firmly out of his path ... gently pressing her from him, with great sympathy but firmly ... shaking her ... He turns abruptly to go out*)” – Proctor’s attempts to repel Abigail in Act 1 may provide evidence of his attempt to salvage a failing marriage
- use of Proctor’s stage movement and action with the stew/salt at the beginning of Act 2 which might be interpreted as either Proctor’s dissatisfaction with Elizabeth or his affection for/sensitivity towards her, offering alternative views of whether their marriage is a failure
- use of stage proxemics to signify emotional distance between Proctor and Elizabeth: “*Her back is turned to him. He turns to her and watches her. A sense of their separation rises*” (Act 2) to suggest that the marriage is failing
- use of the diegetic sound effect of the clanking of chains (Act 2) and (if staged) the stage action of physically chaining Elizabeth to accentuate Proctor’s anguish at Elizabeth’s arrest and mistreatment – his concern for her and desperate attempts to protect her perhaps suggestive that the marriage is not a failure

- **Form and structure:**

- use of contrast in Act 2 to convey the troubled relationship between Proctor and Elizabeth which has been subject to the malign influence of Abigail – Elizabeth’s and John’s physical closeness but emotional separation at the beginning of the act – their emotional closeness but physical separation at the end of the act – these features may be used to form an argument for or against the idea of a failing marriage
- use of contrasting settings (domestic v prison) to display the marriage in its different phases — apparently struggling in their home but cemented strongly in the prison scene

- **Language:**

- use of a series of metaphors (“I have seen you looking up, burning in your loneliness ... You are no wintry man ... She is a cold, snivelling woman”) to convey Abigail’s assessment of Proctor’s temperament and the incompatibility she perceives in his marriage to Elizabeth, which she argues to indicate a failing marriage
- use of metaphor: “It’s winter in here yet” (Act 2) to indicate Proctor’s awareness of the difficulties in their marriage
- use of archaic 17th century constructions/biblical cadences (e.g. “There be no love for Satan in this house, Mister”), to reinforce that Salem is a devoutly Christian society and by these standards the marriage might be perceived as a failure due to Proctor’s infidelity
- use of contrast between Elizabeth’s confident responses to Hale’s probing questions (e.g. “If you think that I am [a witch], then I say there are none”) and her equivocal, hesitating responses as Danforth publicly interrogates her (“She – dissatisfied me. *Pause.* And my husband”), suggesting perhaps that her wish to protect her husband’s reputation shows that the marriage is not a failure

**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.

- Puritan views on adultery and marriage, which were that adultery was sinful and marriage sacrosanct
- the repression of women and children in Puritan society: they were expected to yield to the menfolk or face punishment
- the marital problems experienced by Miller in his own life – although he did not leave his first wife until 1956, three years after the first performance of 'The Crucible', at the time of writing the play Miller, a father of two and married to Mary Slattery, was considering an affair with Marilyn Monroe. He resisted the temptation at first but by 1955 their affair was underway, leading to his divorce from Slattery
- the similar and dissimilar expectations of marriage during the 1690s and 1950s – husband as provider and protector, wife as homemaker

(b) Salem is a corrupt society.

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

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

0	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 “**Salem**”, “**corrupt**”, “**society**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement; candidates may, for example, argue that **at Salem’s very core is the desire to escape corruption – to be ‘a city on a hill’ – and that several characters exemplify its aspirational qualities.**

Situations

Some elements which may be incorporated into an argument are:

- the introductions of various Salemites, including Parris and Thomas Putnam, in Act 1 – Miller’s lengthy ‘interludes’ about Parris and Putnam
- the treatment of Tituba in Act 1
- the strains in the Proctor household shown in Act 2, as Elizabeth and John seek to recover from the damage inflicted by Proctor’s affair

- the various interactions in the court in Act 3, when many characters are accused of corruption
- the interactions between Danforth, Proctor and others in Act 4 when Proctor is asked to sign a confession he knows to be false in order to save his life

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

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

- **Staging:**
  - use of a variety of settings (Betty’s bedroom, the Proctors’ home, the vestry/court ante-room and the prison) to demonstrate the extent of corruption throughout the whole of Salem society (both public and private)
  - use of sparse stage set, props, lighting and costume reinforces the simplicity and austerity of Salem life, possibly suggesting that many of its citizens do adhere to the principles expected of them, and are not corrupt
  - use of stage action in Act 3 where “(*Giles Corey makes a rush for Putnam. Proctor lunges and holds him*)” expresses Corey’s frustration that Putnam is gaining land corruptly by encouraging his daughter to cry out against key landowners
  - use of the stage property, the signed paper documenting Proctor’s ‘confession’ which is gained corruptly (“I lie and sign myself to lies”)
- **Form and structure:**
  - use of interlude (interpolated descriptive material) to provide detailed supplementary commentary which allows us insight into the degree of corruption in Salem
  - use of tragic climax whereby Proctor and other innocents lose their lives may suggest that, ultimately, Salem is a corrupt society; alternatively, their noble sacrifices may be viewed as evidence that some in Salem are not inherently corrupt
  - use of character development of John Proctor as someone who ultimately atones for his disloyalty to his wife and dies nobly having fought the corruption of the witch trials
- **Language:**
  - use of metaphor “I will bring a pointy reckoning that will shudder you ... I have seen some reddish work done at night” through which Abigail is able to coerce the girls into obedience: this coercion may be viewed as evidence of corruption
  - use of simile: “sweated like a stallion whenever I come near” to reveal Abigail and Proctor’s affair, which in the context of a strict Puritan society may be argued to be inherently corrupt
  - use of thematic metaphor in Act 3: “We burn a hot fire here; it melts down all concealment” – to convey that Danforth is intent on exterminating corruption in Salem
  - use of simile: “I came into this village like a bridegroom to his beloved, bearing gifts of high religion” suggesting that Hale arrived in Salem with high moral and religious aspirations, but through serious errors of judgement on his part ends up being a participant in the corruption of those high ideals

## **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 Witch-hunts – a parable about the dangers of corrupt leaders and courts – to be interpreted as his comment upon the McCarthyism of his era

- the strict theocratic tenets underpinning Salem’s community stressed the responsibilities of its members
- 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, the constantly simmering tensions – often over land – and the dangers of the surrounding wilderness
- Miller expressed his admiration for the “moral size” of the twenty people in Salem who died believing in the integrity of their own consciences, so much so that they preferred to die rather than belie themselves: “They knew who they were”

## 5 Stewart: *Men Should Weep*

### Answer (a) or (b)

(a) It is impossible to feel sympathy for John Morrison.

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 “**impossible**”, “**feel sympathy**”, “**John Morrison**”
- 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 **given the social and economic challenges John is faced with, it is possible to feel at least some sympathy for him.**

Situations

Some elements which may be incorporated into an argument are:

- interaction between Maggie and Lily in Act 1 scene 1 which provides Lily’s perspective on John’s character
- interactions which refer to the economic and political context which makes life difficult for all, including John

- interaction between John, Maggie and Lily when John enters for the first time (in Act 1 scene 1) to indicate John's unwillingness to provide practical support
- interaction between John and Jenny in Act 1 scene 2 when John's violent behaviour towards his daughter is set beside his sense of humiliation
- the concluding scene in which Maggie humiliates John in front of Lily and Jenny by exposing a hypocrisy in his attitude to women

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

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

- **Staging:**

- use of off-stage voices in Act 1 scene 1 (Christopher, Marina and Bertie speak, cry and cough) to create growing awareness of how crowded and cramped living conditions are for the family; this gives a sense of the situation John is coping with and may encourage sympathy for him
- use of costume to indicate the level of poverty in which John and his family live ("Edie ... wears a miscellaneous collection of cast-off clothing") which might be seen as making it possible to sympathise with him
- use of stage action to show John's low-level, habitual violence towards his family (he "*hits [Jenny] across the face*" in Act 1 scene 2; he gives Ernest "*a clout on the ear*" in Act 2 scene 2) which may be seen as making it impossible to sympathise with him
- use of props to create clutter, mess, cramped conditions on the one hand illustrates poverty and may provoke sympathy for John; on the other hand, it emphasises John's lack of effort to give practical help to Maggie which might be seen as making it impossible to sympathise with him
- use of positioning for visual effect at the end of Act 1 scene 2: "**JOHN ... lights a fag end and continues to stare out of the window [into the night]**"; this effect might be interpreted as representing John's helplessness and despair which may provoke a degree of sympathy
- use of reportage: in Act 1 scene 1 Maggie tells Lilly that John will not take Bertie to hospital because he, John, will "no go wi'oot me. He disnae like it ... amang a they gossiping wifies ... an weans yellin in his lugs" which may be seen as John putting his own sensitivities before the medical needs of his children, making it impossible to sympathise with him

- **Form and structure:**

- use of contrast between John's first appearance in the play ("*He is a big handsome man*") and his last ("**JOHN has sunk into a chair. He covers his face with his hands. There is a silence**") might be seen as inviting a feeling of sympathy towards him
- use of structural patterning: after Act 1 scene 1, John appears at the end of every scene which invites the audience to focus on his character and to note the downward trajectory in his self-respect in contrast with the gradual uplift in fortunes of the family, which may be seen as inviting a feeling of sympathy towards him
- use of the *deus ex machina* device (the arrival of Jenny in the final scene) which presents John as putting his pride before the good of his family may be seen as making it impossible to sympathise with him

- **Language:**

- use of simile and metaphor in John's speech at the end of Act 2 scene 1, e.g. "Every time I've had tae say 'no' to you and the weans it's doubled me up like a kick in the stomach" and "ye're a human question mark" gives powerful expression to John's complaint against poverty and may invite sympathy toward him

- use of pointedly insulting epithets by John to Jenny and Lily in Act 3 (“We’re wantin’ nane o yer whore’s winnins here”; “Haud yer rotten tongue, ye frozen bitch”) in trying to assert himself in his role as head of the house might be seen either as undermining any sympathy the audience might feel towards him or as demonstrating the extent of his feeling that his role is impossible to fulfil given the circumstances he faces, thus inviting sympathy
- use of silence to suggest that John feels he has nothing to say in the face of the poverty, joblessness and his perception that he cannot fulfil what he understands to be his role as husband, father and provider, (“**MAGGIE** (*timid*) *Come tae bed, John. JOHN does not answer ...*”); such dramatic silence might attract sympathy toward John

**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 play is set during the Great Depression resulting from the financial crash of 1929 and before the establishment of the Welfare State after WW2
- at the time the play is set, men were expected to fulfil the role of head of household, provider and protector; the consequences of the Great Depression – increased poverty and unemployment – made it difficult or impossible for men to fulfil these expected and traditional roles
- intensification of traditional gender roles in working class communities

(b) There is nothing uplifting about this play.

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

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

0	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 “**nothing**”, “**uplifting**”
- 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 life for the Morrisons is unquestionably grim, there is a humour and resilience in the characters which is uplifting.**

Situations

Some elements which may be incorporated into an argument are:

- interaction between Maggie and Granny in Act 1 scene 1 when they engage in an exchange which typifies the sort of humour with which they face life
- John’s speech at the end of Act 2 scene 1 in which he rails against poverty and the effects of poverty
- interactions where small expressions of love and affection are exchanged
- interaction between Jenny and Maggie in the last scene of the play culminating in Maggie expressing a vision of hope

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

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

- **Staging:**
  - ironic use of off-stage sound effects when Alec attacks Isa to the off-stage strains of a Salvation Army band playing, ‘O come all ye faithful’, which challenges the view that there are uplifting elements to the play
  - use of stage actions “**JOHN** (*giving him a clout on the ear*)”; “**MAGGIE** ... (*She seizes him, shakes him, and hits him*)” to convey the extent of low-level domestic violence, and help to create a grim world in which it is difficult to find anything uplifting
  - use of gesture in John’s first entrance when “*He ... gives **MAGGIE** a pat: they exchange warm smiles*” which may be seen in its affection as providing an uplifting counterpoint to the otherwise grim atmosphere of the play
- **Form and structure:**
  - use of *deus ex machina* in the form of Jenny’s reappearance in Act 3 with enough money to help the family can be seen as demonstrating family loyalty and hope, both of which, it could be argued, bring the play to an uplifting conclusion
  - use of ‘chorus’ of neighbours to describe and comment on the action makes the audience aware that the challenges faced by the Morrison family are widespread and may make it difficult to find anything uplifting about the play
  - use of contrast between the beginning and end of scenes, e.g. Acts 1 and 2 open with episodes of banter and humour followed by grim conclusions which suggests any uplift created by humour may be short-lived
- **Language:**
  - use of Glaswegian idiom (e.g. Granny: “She’s aye crabbit, is Lizzie. She’s got a tongue wad clip cloots”; Maggie: “Haud your row! The bairns is sleepin”) gives realism to the shocking grimness of the lives portrayed and this sense of grim realism, it may be argued, makes it difficult to find anything uplifting in the play
  - use of comic interludes, e.g. Mrs Harris in Act 3: “It’s tae mind ye o the days when you first kissed and cuddled doon the dunny. Quite the romantic your John. Mines wouldna hae noticed if I’d met him at Simpson’s corner wi a floral po on ma heid” to convey the idea of the uplifting resilience of these people in the face of terrible hardship
  - use of farmyard imagery to describe the living conditions of the family: “midden”, “pig-sty” emphasises the grimness within which it is challenging to see anything that is uplifting

## 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 play is set during the Great Depression resulting from the financial crash of 1929 and before the establishment of the Welfare State after WW2
- Glasgow in the 1930s had some of the worst slum areas in the whole of Europe
- the play serves as a corrective to the urban ‘kailyard’ tradition in Scottish music and literature which looked back on tenement communities with affectionate nostalgia for the ‘good old days’

## 6 Bolt: A Man for all Seasons

### Answer (a) or (b)

(a) In the play, no-one can be trusted.

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-one**”, “**can be trusted**”
- 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 **Sir Thomas More is a character who can be trusted to adhere to his religious principles.**

Situations

Some elements which may be incorporated into an argument are:

- interactions between Rich and Cromwell at the end of Act 1 in which Rich demonstrates his untrustworthiness by agreeing to act as an informer/spy

- the trial scene in which More's eloquent defence shows that he can be trusted to act in accordance with his conscience
- More's family, in spite of their complaints, trust him implicitly

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

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

- **Staging:**
  - use of the Common Man as an unreliable commentator who cannot invariably be trusted to deliver accurate information or to deal honestly with others e.g. he takes bribes from both Cromwell and Chapuys
  - use of the Common Man's interventions in which he reveals the eventual fates of Wolsey, Cromwell and Cranmer, presents Henry as a fickle monarch who cannot be trusted
  - use of costume and dramatic entrance when Rich appears at the trial ("*Enter Rich. He is now splendidly official, in dress and bearing*") demonstrates that his betrayal of More has allowed him to increase his wealth and status; it may be argued that he is presented here as a character who cannot be trusted
  - symbolic use of the prop of the silver cup which More gives away because it was intended as a bribe ("It was sent to me a little while ago by some woman. Now she's put a lawsuit into the Court of Requests. It's a bribe, Richard") to demonstrate that More is a principled character who can be trusted
- **Form and structure:**
  - use of an alternation between domestic scenes (involving close family interactions) and public scenes (interactions with high profile political and religious figures) in which More consistently shows that he can be trusted to adhere to his principles
  - use of a pattern of contrasts between characters (More/Rich, More/Cromwell, More/Henry) in each of which More represents constancy and trustworthiness
- **Language:**
  - use of a metaphor of land and water ("The currents and eddies of right and wrong, which you find such plain sailing, I can't navigate") to indicate More's high level of integrity, may be argued to present him as a character who can be trusted
  - use of allusions to Machiavelli (e.g. More comments that "Master Rich is newly converted to the doctrines of Machiavelli") to suggest that not every character who seeks power may be trusted
  - use of a pun on the "rigging of the law" suggests that More's fate lies in the hands of characters who cannot be trusted
  - use of a Biblical allusion to the gospel accounts of the crucifixion ("My master had easel and gall, not wine, given to him to drink") may be argued to present More as a follower of Christ, who can be trusted

### **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.

- Machiavellian thought, and the idea that trustworthy behaviour might actually be a hindrance to the individual who would wield power
- the idea that historical drama should go beyond its historical moment and deal in universal themes, such as the value of trustworthy behaviour
- a twenty-first century audience might be particularly interested in ideas relating to the extent to which high-profile figures such as politicians can/should be trusted

(b) *A Man for all Seasons* is a play in which evil triumphs.

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 “**evil**”, “**triumphs**”
- 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 is a morally good character who achieves some sort of triumph by adhering to his principles.**

Situations

Some elements which may be incorporated into an argument are:

- the Common Man’s historiographical interventions which reveal the ultimate defeat of such characters as Cromwell and Wolsey
- the execution scene in which evil triumphs when More is killed
- the closing stage direction which suggests that Cromwell and Chapuys are simply pragmatists (as opposed to “*sinister or malignant*” characters)

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

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

- **Staging:**

- use of lighting and sound in the execution scene (“*the axe and the block are silhouetted against a light of steadily increasing brilliance*” and “*the murmuration of a large crowd, formalised almost into a chant*”); it may be argued that the presentation of state violence emphasises the triumph of evil
- use of lighting and proxemics in the final scene (“*Enter into spots left and right, Cromwell and Chapuys...they link arms and approach the stairs*”) which emphasises that Cromwell and Chapuys, characters who could be argued to be evil, have triumphed
- use of the Common Man’s historiographical interventions to reveal the fall from power of Cromwell and Wolsey to suggest that the triumph of evil is short-lived
- use of lighting and off-stage action when More is executed (**Headsman** (*from the darkness*): “Behold – the head – of a traitor!”) to emphasise the final triumph of evil over this principled character

- **Form and structure:**

- use of a climax in which the heroic and principled More is executed to suggest that evil has triumphed
- use of closing scenes (in both the main and alternative endings) which suggest that in fact it is pragmatism rather than pure evil which has triumphed
- use of a two-act structure to establish a clear trajectory of “success” for characters who could be considered evil (e.g. Rich, Chapuys, Cromwell)

- **Language:**

- use of a Biblical allusion to the crucifixion (“My master had easel and gall, not wine, given him to drink. Let me be going”) to compare More’s execution with that of Christ, which may be argued to suggest that More’s death in fact represents a triumph of goodness
- use of a pun on the “rigging of the law” (in lines spoken by Cromwell) to suggest that the trial will not be fair and that evil will triumph
- use of symbolism in which More’s observations on the state of the Thames (“...the river looks very black tonight. They say it’s silting up...”) may be seen as representing the likelihood that evil will triumph over good
- use of allusions to Machiavelli, associated with the devil in Tudor thinking (e.g. at the beginning of Act 1 More asks Rich, “who recommended you to read Signor Machiavelli?”, to which Rich replies tellingly, “Master Cromwell”), may suggest that actions and strategies which might be deemed evil are more likely to triumph

## 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 the historical More may not have been quite the paragon of moral goodness presented by Bolt’s play
- the idea that historical drama should transcend its specific historical concerns and move into debates about universal themes, such as good versus evil
- Machiavellian thought, and whether its ruthless pragmatism can simply be designated “evil”
- a possible pessimism amongst modern audiences about the likelihood of good triumphing over evil, particularly in the political sphere