



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2024**

English Literature

Assessment Unit AS 1

assessing

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

[SEL12]

THURSDAY 16 MAY, MORNING

**MARK
SCHEME**

General Marking Instructions

Introduction

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

Assessment Objectives

Below are the assessment objectives for GCE English Literature

Candidates should be able to:

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

Quality of candidates' responses

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

Professional judgement

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

Positive marking

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

Levels of response

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

The following guidance is provided to assist examiners.

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

Quality of written communication

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

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 3 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 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 40 marks. Candidates who provide no comparison/contrast cannot be rewarded beyond 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 response, but they may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be.

10 Uneven Performance

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

11 Observance of Rubric

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

Mark Grid AS Unit 1 Section A (Poetry)

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

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

Section A

1 Frost Heaney

This question is about **journeys**.

Read again “The Road Not Taken” by Frost and “Postscript” 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 journeys.

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

“The Road Not Taken”: the speaker recalls a time he had to choose between two roads through a wood and reflects on how he will feel in the future about the choice he made

“Postscript”: the speaker addresses the reader directly to share a moment of transcendent insight he experienced while journeying along the Flaggly Shore in County Clare

- 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 (“journeys”).

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 (“journeys”).

“The Road Not Taken”

- **Language:**
 - use of the prevailing metaphor of “The Road Not Taken” in the title of the poem which serves as a sardonic reminder that choices made on life’s journey will inevitably involve a sense of loss
 - use of the traditional symbol of the “Two roads” diverging sets up a notion of heroic self-determination which is then explored and playfully subverted in the assumptions made by the speaker on his own journey
 - use of the extended metaphor of the woods (“And looked down one as far as I could /To where it bent in the undergrowth”) to perhaps suggest the limited vision of the speaker as he contemplates his journey
 - use of contrast (“long I stood.../...Then took the other”) between the initial lengthy contemplation by the speaker of the choice to be made on his journey and the ultimate impulsiveness with which the decision is finally taken
 - use of repetition problematised by the intervening dash (“Two roads diverged in a wood, and I — / I took the one less traveled by”) may indicate the confidence of the speaker in the choices he has made on his journey, or regret at lost opportunities
- **Form and structure:**
 - repeated use of delaying conjunction (“And sorry I could not...And be one traveler...And looked down”) to emphasise the speaker’s procrastination about the choice of which path is to be taken on the journey
 - repeated use of heavily qualifying statements (e.g. in stanza 2) to convey the speaker’s uncertainty about how he feels, and will feel, about this episode in his journey through the wood
 - use of temporal signifiers (the past tense in the first three stanzas and the future tense in the final stanza) gives a temporal structure to the poem: in the first three stanzas the speaker, located in the present, sets his journey through the woods in the past, while in the final fourth stanza he imagines what his recollection of that journey will be sometime “ages and ages hence”
- **Tone:**
 - a tentative tone, conveyed by the use of qualifying conjunctions (“Though as for that” and “Yet knowing how”) suggests the speaker’s state of mind: perhaps a lack of confidence in the decisions which he takes on his journey and/or a knowing self-deception as he reflects on the choice he makes on his journey through the wood
 - a tone of finality conveyed through the absolutism of the final line (“And that has made all the difference”) which may or may not be found a convincing assessment of this choice on the speaker’s journey

“Postscript”

- **Language:**
 - use of a metaphor of the swans as “earthed lightning” to convey an experience of transcendence for the speaker in the collision of two different spheres (earthly reality and the cosmic illumination which is manifested through that reality) which gives this journey its significance
 - use of familiar idiom (“neither here nor there”) which is defamiliarized to expand its meaning beyond the normal i.e. ‘of no importance’ to include the idea of ‘out of time and place’ which gives this journey its significance for the speaker
 - use of the archaic sense of the noun “hurry” (agitation, commotion) in the metaphor, “You are neither here nor there,/A hurry”, to communicate the mental agitation and excitement of

- the speaker, and the ephemeral nature of this moment on his journey
- use of synecdoche (“the heart”) to represent the centre of human sensibility to draw attention to the emotional impact of this journey on the speaker
- **Form and structure:**
 - use of contrast between the particular (“County Clare ...Flaggy Shore ...September ... October) expressed in the first four lines and the universal significance of the journey conveyed by the emergence of the second-person pronoun (“Useless to think you’ll park and capture it .../ You are neither here nor there”) in the last five lines
 - frequent use of enjambment in the first eleven lines to give an uninterrupted fluency and intensity to the speaker’s account of his journey
 - use of present tense to describe a past journey and perhaps to speculate about a future journey (“the wind/And the light are working off each other”, “The ... lake is lit”; “You are ...”) may be seen as giving the reader a sense that the speaker is reliving that journey intensely as he gives his account of it
- **Tone:**
 - tonal shift from matter-of-factness in the opening lines of the poem (specific details of time and place) to that of overwhelming excitement at the magnitude of the experience of the journey, conveyed by the explosion metaphor in the last line (“And catch the heart off guard and blow it open”)
 - tone of bewildered wonder conveyed by the use of balanced opposites (“neither here nor there”, “known and strange”) as the speaker seeks to communicate the transcendent insight he experienced on his journey

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

- biographer Jay Parini in *Robert Frost: A Life* writes that ‘The Road Not Taken’ was inspired by a walk with his friend, Edward Thomas, who according to Frost was chronically indecisive
- Heaney wrote of “Postscript” that, “It came from remembering a windy Saturday afternoon when Marie and I drove with Brian and Anne Friel along the south coast of Galway Bay. We had stopped to look at Mount Vernon, Lady Gregory’s summer house – still there facing the waters and the wild; then we drove into the glorious exaltation of air and sea and swans.” (from *Stepping Stones*, Dennis O’Driscoll)

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- both poems focus on a single moment experienced by a person during a journey
- the speaker in ‘The Road Not Taken’ presents his thoughts as a structured, quietly philosophical meditation; by contrast, the speaker in ‘Postscript’ brings the past into the present to relive, and share, his experience with emotional intensity

2 Hughes Plath

This question is about **death**.

Read again “Relic” by Hughes and “Lady Lazarus” 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 death.

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

“Relic”: the speaker reflects upon a jawbone he found among shoreline bone-litter and considers its role as a physical symbol of death, both in its predatory associations and as “a cenotaph”

“Lady Lazarus”: the speaker experiences metaphorical cycles of death and rebirth; she attempts to exercise agency through suicide, but each time is returned to life by exponents of an oppressive system that is roused by her objectification and thrilled by her suffering

- 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 (“death”).

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 (“death”).

“Relic”

- **Language:**
 - use of anthropomorphism of the sea emphasised by plosive alliteration (“crabs, dogfish, broken by the breakers or tossed/ To flap...”) suggests both the destructiveness and carelessness of the sea’s attitude to death
 - use of metaphor of death-in-life (“crabs, dogfish...turn to a crust/ Continue the beginning”) starkly highlights the natural cycle of destruction and creation
 - repeated use of contrast between mind and mindlessness (“...camaraderie does not hold;/ Nothing touches but, clutching, devours” and “This curved jawbone did not laugh/ But gripped, gripped”) suggests the universal joyless Darwinian struggle to postpone inevitable death
 - use of metonymy emphasised by both pun and repeated conjunction (“Jaws/ Eat and are finished and the jawbone comes to the beach”) to suggest the ruthless cycle of life and death in the sea
 - use of listing (“shells,/ Vertebrae, claws, carapaces, skulls”) to suggest that the sea’s inhabitants (and by extension wider nature and humankind) ultimately amount to nothing more than the indigestible debris which is death’s by-product
 - use of extended metaphor of the destroyer and the destroyed (“Time in the sea eats its tail, thrives, casts these/ Indigestibles, the spars of purposes/ That failed...”) to emphasise the inevitability of death as the final element in the brutal circle of life
 - use of metaphor of remembrance comparing “This curved jawbone” with “a cenotaph” perhaps serves as a reminder of how humans sanitise inherently savage ideas of death and the dead

- **Form and structure:**
 - use of over-arching symbol of the jawbone to suggest a casual discovery that develops into a more complex philosophical reflection on the grim fight for life and the universality of death
 - use of full rhyme in the final couplet (“This curved jawbone did not laugh / But gripped, gripped and is now a cenotaph”) functions to undermine human attempts to dignify and aggrandise death

- **Tone:**
 - impartial, observational, tone conveyed through use of monosyllabic pared-down language (“flap for half an hour and turn to a crust...Time in the sea eats its tail...None grow rich/ In the sea”) and listing (“shells,/ Vertebrae, claws, carapaces, skulls”) conveys a sense of detachment/objectivity as the speaker addresses the inescapability of death

“Lady Lazarus”

- **Language:**
 - subversive use of Biblical allusion to Christ’s miracle of raising Lazarus from the dead in the poem’s title and opening stanzas foreshadows the speaker’s situation where, unlike Lazarus’ joyous return to life at the hands of Jesus, she finds herself in a continuous cycle of failed dying and unsought-for resurrection
 - use of a number of metaphors of death and resurrection e.g. the legend of the phoenix (“Out of the ash / I rise with my red hair / And I eat men like air”) underlines the emotions the speaker feels towards her situation, in this case, empowerment
 - repeated use of appropriation of the Holocaust (“my skin/ Bright as a Nazi lampshade,/ My right foot/ A paperweight,/My face a featureless, fine/ Jew linen”) suggests a provocative association with the Jewish dead during the Holocaust and equates the speaker’s suffering and dying with similar systematic oppression
 - use of extended metaphor of a burlesque performance (“...unwrap me hand and foot—/ The big strip tease./Gentlemen, ladies/ These are my hands/ My knees”) may suggest

the speaker's lack of autonomy as she is repeatedly returned to life for the titillation of the "peanut-crunching crowd"

- use of similes ("I rocked shut/ As a seashell" and "[they] pick the worms off me like sticky pearls") may suggest that in death the speaker finds protection, serenity, and some sense of value
 - use of anaphora ("Dying/ is an art.../ I do it exceptionally well./ I do it so it feels like hell./ I do it so it feels real.") to underline the idea that the speaker views her suffering as a personal performance and to assert that death is her vocation
 - repeated use of apostrophe and formal German male terms of address ("Herr Doktor.../ Herr Enemy", "Herr God, Herr Lucifer") both echoes earlier images of Nazi persecution and serves as allegorical emblems of the oppressive masculinity that elicits the speaker's desire for death
- **Form and structure:**
 - use of first-person monologue exhibiting a variety of personas (e.g. the victim, the burlesque dancer, the phoenix) allows shifting perspectives relating to the speaker's perceptions of death
 - use of full rhyme in the opening lines ("I have done it again./ One year in every ten/ I manage it") to emphasise the cyclical nature of the speaker's attempts to die and her subsequent resurrections
 - use of repeated single word lines in "Beware/ Beware" foreshadows the might of the speaker who rises of her own volition as nemesis of the male powers that oppress her
 - **Tone:**
 - provocative tone conveyed through sequence of intentionally shocking metaphorical references to the Holocaust ("my skin.../...a Nazi lampshade,/ My right foot/ A paperweight,/ My face a...fine/ Jew linen") to suggest that, like the Jewish dead, the speaker has been victimised by forces of oppression that seek her subjugation
 - sardonic tone conveyed through use of irony ("Dying/ Is an art, like everything else./ I do it exceptionally well./...I do it so it feels real./ I guess you could say I've a call") to convey how the speaker asserts both her right to die and her inability to complete her suicide

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

- Hughes felt a responsibility to break free from "the maternal octopus of the English poetic tradition" with its reverential perception of the beauty of tamed nature to present instead his perspective of nature as "all/ One smouldering annihilation/ Of old brains, old bowels, old bodies" ("The Green Wolf")
- in the introduction that Plath made to a recording of the poem for the BBC in December of 1962, she wrote: "The speaker is a woman who has the great and terrible gift of being reborn. The only trouble is, she has to die first. She is the Phoenix, the libertarian spirit, what you will. She is also just a good, plain, very resourceful woman."
- Plath attempted suicide on a number of occasions during her short life; she died in February 1963 aged thirty

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- contrast in each text's approach to living: "Relic" outlines nature's ongoing fight to avoid death while the speaker in "Lady Lazarus" actively seeks the embrace of death
- the speaker in "Relic" remains detached and impassive as he addresses the harsh reality of the confounding of life and death in nature whereas in "Lady Lazarus" the speaker's emotions fluctuate from self-disparagement to audacious flirtation, to frenzied vitriol, to claiming ultimate empowerment
- both speakers are held in thrall to powers outside their control — the speaker in "Relic" is prey to the exigencies of Darwinian natural selection while the speaker in "Lady Lazarus" is a victim of systematic oppression by male authority figures (her identified "Herr Enemy")
- "Relic" finishes with the finality of death evidenced in the sombre symbolism of the "cenotaph" whereas "Lady Lazarus" focuses on regeneration, with the downtrodden speaker defying death to rise phoenix-like to wreak vengeance on her oppressors

3 Jennings Larkin

This question is about **suffering**.

Read again “Night Sister” by Jennings and “Faith Healing” 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 suffering.

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

“Night Sister”: the speaker directly addresses a night sister, sympathising with her and praising her for the work that she does, while also struggling to comprehend how she is able to function without being affected by the suffering to which she is exposed

“Faith Healing”: the speaker observes women who queue to be blessed by an American faith healer, considering what motivates people to seek faith healing, and acknowledging that the healing experience may provide comfort to those who are suffering but that the ceremony described is in some ways suspect

- 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 (“suffering”).

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 (“suffering”).

“Night Sister”

- **Language:**
 - use of rhetorical question and metaphor (“How is it possible not to grow hard, / To build a shell around yourself...?”) to convey the speaker questioning how nurses can continue to show compassion, and protect themselves, when they are exposed to so much suffering
 - use of symbolism (“these locked doors”) to suggest the setting of a psychiatric ward where the patients are literally incarcerated at night and also to imply that they are suffering from a mental illness which makes them feel metaphorically trapped
 - use of metaphor (“these sudden shouts and tears / Graze all the peaceful skies”) to convey the extent of the mental anguish associated with the patients’ suffering
 - use of simile (“A world of fears / Like the ghost-haunting of the owl appears”) to suggest how the patients’ suffering is intensified by the onset of night which brings silence and darkness and nightmares
 - use of personification (“Embarrassment also / Convinces us we cannot dare to show / Our sickness”) to suggest that suffering, particularly mental suffering, is viewed by society as taboo
- **Form and structure:**
 - repeated use of questions (“How is it possible not to grow hard ...and hear it too?”, “How can you not be scarred?”) to characterise the speaker’s wonder at the night sister’s ability to function amid such suffering
 - use of full rhyme (“sudden shouts and tears... / ... world of fears”) to enforce the idea that suffering may, but need not, be manifested
- **Tone:**
 - initial tone of awe conveyed through use of questions (e.g. “How can you not be scarred?”) to show the speaker’s admiration of the night sister who presents a strong exterior and who does not appear to be emotionally traumatised by the suffering of others
 - tone of relief conveyed through use of metaphor (“My fears are silenced by the things you’ve done”) to show the speaker’s appreciation of the night sister’s attempts to alleviate suffering

“Faith Healing”

- **Language:**
 - use of synecdoche (“Stewards tirelessly/ Persuade them onwards to his voice and hands”) to suggest that the faith healer comforts the suffering women, relieves their pain with his words and allegedly heals them with the laying on of hands
 - use of metaphor (“voice and hands,/ Within whose warm spring rain of loving care”) to present the apparent powers of the faith healer and to suggest that he is someone who releases pent-up feelings of pain and, in doing so, alleviates the suffering of others
 - use of italics and term of endearment (“*Now, dear child,*/ *What’s wrong*”) to emphasise that the faith healer adopts a Christ-like persona (possibly a charade) to present himself as someone who is concerned with helping to heal those who are vulnerable and suffering
 - use of simile (“some stay stiff... as if a kind of dumb/ And idiot child within them still survives/ To re-awake at kindness”) to suggest that some of the women are overwhelmed by the faith healer’s perceived compassion, and by the intensity of their own need for their suffering to be relieved by him; it also may suggest that the speaker views these women as gullible and unaware that they are being exploited
 - use of nonce word and metaphor (“such joy arrives/ Their thick tongues blort, their eyes squeeze grief”) to imply that although the suffering of the congregation is genuine the expression of the relief is both exaggerated and grotesque
 - use of a metaphor of a thaw (“when, thawing, the rigid landscape weeps”) to convey the expression and release of a previously repressed suffering

- **Form and structure:**
 - use of repetition (“*What’s wrong*” [Stanza 1] and “What’s wrong!.../ By now, all’s wrong” [Stanza 3]) to set up a contrast between the faith healer’s faux compassion for suffering, expressed by the italicised “*What’s wrong*” and the more heartfelt “By now, all’s wrong”
 - use of contrast between the slickly-presented faith healer (“rimless glasses, silver hair, / Dark suit, white collar”) and the less sophisticated women (“Moustached in flowered frocks they shake”) to present a satirical image and to suggest that the institution of religion has morphed into a construct which is used to exploit the suffering of the vulnerable
- **Tone:**
 - sceptical tone suggested through use of motif (“his voice... voice demands... thinking a voice / At last calls them alone... the voice above”) to suggest the speaker views the women as naïve to believe that their suffering can be assuaged by the faith healer
 - tone of resignation conveyed through emphasis achieved by inversion (“That nothing cures”) to state the irremediability of the suffering of those who fail to give or find love

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

- as a child, Jennings’s anxieties (which she named her ‘neuroses’) manifested in sickness, insomnia and nightmares that beset her life from the age of seven
- after suffering a nervous breakdown Jennings was hospitalised; her private papers register acute distress and suffering: she was given a room in which to work and was greatly helped by the night matron
- Larkin had a sceptical attitude to religion, being an atheist and self-described ‘Anglican Agnostic’
- Larkin often wrote poems about British Christianity and churches, e.g. “Church Going”, “Water”, but few poems examine the American interpretation of religion

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- in Jennings’s poem, the nurse forms a bond with her suffering patients (“You have a memory for everyone; / None is anonymous”) whereas in Larkin’s poem, the faith healer forms no such attachment to those who are suffering (“Each dwells some twenty seconds”)
- in Jennings’s poem, the nurse is presented as a healing force to those who are suffering (“so you cure”) whereas in Larkin’s poem, the limitations of the faith healer’s powers are conveyed (“That nothing cures”)
- both poets imply an almost spiritual element perceived in the role of both nurse and faith healer from the perspective of those who are suffering: “you love that stillness and that call” (Jennings), “thinking a voice / At last calls them alone” (Larkin)
- both poets convey the extent of suffering: “A world of fears” (Jennings), “An immense slackening ache” (Larkin)

4 Boland Bleakney

This question is about **water**.

Read again “And Soul” by Boland and “A Watery City” 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 water.

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

“And Soul”: the speaker describes a journey through a wet landscape to see her dying mother. She reflects on the supposed fact that the human body is almost all water. Her thoughts focus on the watery nature of Dublin as she enters the city, and she sees her mother’s dissolution in terms of the ceaseless transformations of water in the city. The poem ends at the house where the mother is dying. The journey however, may not.

“A Watery City”: the speaker recounts the experience of meeting a friend in Cork. Walking and observing the houses, bridges, churches and flora transforms over a slightly liquid lunch to a day-dream of exploring a beach by the edge of the sea, and then woozily transforms again to a bar at closing time. There is an effective comic characterization of the speaker as someone slightly confused and repeatedly losing “the gist”

- 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 (“water”).

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 ("water").

"And Soul"

- **Language:**
 - use of omission in the title of one term of the well-known phrase "Body and Soul" draws attention to the absent term and points to some of the motifs and themes of the poem: the body and its watery make-up, the presence in absence
 - use of a literary allusion to another famous elegy (Whitman's "When Lilacs Last in the Door Yard Bloom'd") emphasises by contrast and detailing the watery surroundings of a speaker fulfilling a daughter's duty to her dying mother ("I took my way to her / through traffic, through lilacs dripping blackly / behind houses / and curbsides, to pay her / the last tribute of a daughter")
 - use of place names ("the Liffey", "the North Wall") for features of the Dublin waterscape as the speaker's thoughts temporarily attach to this specific geographical location
 - use of thematic metaphor, by which the watery elements (like the speaker herself) are seen as travellers on a journey of dissolution and incorporation: ("every single day the elements begin / a journey towards each other", and later "and now / they were on the move again – fog into mist, / mist into sea-spray...")
 - use of an undivided list of watery terms extended to incorporate the object of this unusual elegy, the dying mother, and also by omission of commas the speaker herself ("*coast canal ocean river stream* and now/ *mother* and I...")
- **Form and structure:**
 - use of a watery setting for the death of the speaker's mother, given a historical and a geographical dimension ("My mother died one summer — / the wettest in the records of the state. / Crops rotted in the west") which gives specificity to the idea of 'elemental' transformation that will follow
 - use of a framing device by which the impending death is mentioned explicitly only at the beginning and end of the poem accommodates an intervening meditation on water — the water content of the body, the transformations of water, and the dissolving and persistence of human identity
 - use of a bipartite structure allows for a consideration of two stages of the journey as bedraggled details of the drenched landscape ("tablecloths", "deckchairs") fade from mind and the speaker's thoughts dwell on water itself – the human body is made of it, Dublin is "a city of [water]"
- **Tone:**
 - tone of filial respect suggested by traditional metaphor ("I took my way to her / ...to pay her / the last tribute of a daughter") immediately undercut by elided relative clauses and alternative propositions: "I thought of something / I remembered / I heard once, that the body is / or is said to be, almost all / water..."
 - tone of mock-exasperation conveyed by use of parenthetical phrase as the speaker begins to consider the framework of watery transformation and incorporation in which her mother's death will be seen ("...ours is / a city of [water], / one in which / every single day the elements begin/ a journey towards each other that will never, / given our weather, / fail – ")

“A Watery City”

- **Language:**
 - use of metaphor (“But there you were, moon-attuned and berthed between bridges”) presenting the unnamed friend, addressee of the poem, as a tidal *genius loci* and also a vessel to navigate the waters of the city.
 - use of metaphor (“girder bridges... / stapling street to street”) emphasising the weight and solidity of the bridges connecting the streets of Cork across the waters of the River Lee
 - use of quasi-allegorical toponym (“*Desire Straits*”, a radical modification of ‘dire straits’) emphasises the pleasurable nature of the watery day-dream landscape in which the speaker finds herself
 - use of suspension points, questions, textual gap to draw attention to the main transformation of the latter part of the poem: the huge red granite “tabletop” on the beach by the water will become the table of a bar or restaurant
- **Form and structure:**
 - use on two occasions of brief line introduced by a temporal marker to denote a ‘sea-change’ in the experience of the day, as it transforms from solid reality to a watery day-dream (“Then something happened”; and from this to a bar or restaurant – “That’s when I lost the gist (again!)”)
 - use of a little eruption of rhyme in the third section (“And just as quick, the sky turned cobalt blue. / The swell was worrying, but oh the view. / All the *Physical Geography of Coasts* I ever knew / came crashing back”) marks the speaker’s response as the mist and water assert themselves in her consciousness
 - use of repetition in final lines to suggest the speaker’s emergence from a day-dream of a whole ocean to a confused confrontation of a different kind of water: (“I saw the ice / melting in the glass, the ice melting ...”)
- **Tone:**
 - tone of slight confusion conveyed by the parentheses (“We had food, I think; .../... (this bit’s quite strange) .../ and (weirder) we were suddenly afloat./ (Where did that boat come from anyway?)”) to suggest the surreal transformations that take place in the speaker’s awareness of her experiences in this watery landscape
 - playful tone as the scene by the water’s edge dissolves to a late-night bar or restaurant, conveyed by various linguistic excesses: pseudo-archaic locution (“There was some discussion about tinctures”), mixed with the technical jargon of the mock-geological survey of the water’s edge the friends had undertaken (“or was it / plate tectonics?”) and the comical self-mocking rhythm of “our erratic-cum-squat dolmen”

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 has said that she intended “And Soul” to be “a meditation on the body and its dissolution into those elements that compose it”
- several of Bleakney’s interests are declared in other poems in this Anthology: coastlines, shells, flowers

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- both poems feature a journey to a city: for Boland the journey to the watery city is one of pain and grief; for Bleakney it is one of pleasure and sociability
- transformations: both poets are concerned with transformation – Boland with transformation of matter, and of identity; Bleakney with transformation of types of experience

Section B: Drama 1900–Present

Advice to Examiners

1 Description v Argumentation

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

2 Key Terms/Issues

In all questions, candidates should take **explicit** account of key terms and structure their answers accordingly if they are to be relevant and properly focused.

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

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

Section B: The Study of Drama 1900–Present

1 Friel: *Translations*

Answer either (a) or (b)

(a) Lancey and Yolland show no understanding of 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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Lancey**”, “**Yolland**”, “**show no understanding**”, “**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 **Lancey understands as much of Ballybeg as he needs to do his job**, and/or that **Yolland shows some perceptiveness about the nature of the community**.

Situations

Some elements which may be incorporated into an argument are:

- the brief, introductory descriptions which Friel offers of the soldiers in his stage directions, suggesting e.g. the limitations of Lancey's understanding
- the ensemble scene which concludes Act One, where the soldiers are introduced to the locals
- Owen and Yolland at work with map and Name-Book, where Yolland shows clear awareness of at least some Ballybeg realities
- Yolland's idealized view of Ballybeg as conveyed to Owen and Hugh and corrected by them
- interactions between Yolland and Maire in the school and after the dance
- Lancey's threats 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:**
 - repeated use of symbolic action (Yolland's drinking poteen) suggests both an immersive attempt at understanding and its limitation
 - use of a series of stage actions (*— moving — almost imperceptibly — towards each other... holds out her hands... holds his face... kiss —*) to chart the impending mutual understanding between Yolland and Maire
- **Form and structure:**
 - use of a significant and ongoing contrast in the demeanour of the two soldiers, e.g. while Lancey 'talks at' the locals, Yolland hesitatingly suggests that he has some understanding of the nature of the soldiers' arrival in Ballybeg ("I hope we're not too – too crude an intrusion on your lives")
 - the theatrical conceit utilised by Friel whereby the audience is asked to believe that actors speaking English are at times speaking in Irish privileges the audience, granting it an understanding of the community of Ballybeg which is not accorded to the two soldiers
- **Language:**
 - use of particular features of dialogue (silence, repetition, hesitation, excessive enunciation) may be seen to convey Lancey's lack of a social understanding when faced with the Ballybeg community (Act One)
 - use of a change of speech mode from *as if he were addressing children* to technical jargon ("...a general triangulation which will embrace detailed hydrographic and topographic information...") also suggests Lancey's lack of understanding of the nature and capabilities of the Ballybeg community
 - use of contrast in the terms used by Yolland in his characterization of modernity and the world of Ballybeg, as he sees them ("I had moved into a consciousness that wasn't striving nor agitated, but at its ease and with its own conviction and assurance"): such idealization, it may be argued, evinces little understanding of the community of Ballybeg
 - use of repetition of the Eden metaphor for Ballybeg, firstly to point up Yolland's misunderstanding of the place, later to initiate a moment of warm and friendly understanding ("Eden's right! We name a thing and – bang! – it leaps into existence!") shared by Yolland, Owen and even Manus
 - use of gabbled repetition, almost stammering, by both Maire and Yolland marks the

difficulties they have in understanding each other (“Sorry—sorry?”), also conveyed through stage action (Maire *nods*: Yes—yes—yes)

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
- long-standing English fear that the ‘sister-island’ and its inhabitants constituted a potential threat to the security of the realm
- Irish resistance to English rule (the 1798 Rebellion and the activities of Daniel O’Connell are both mentioned)
- nineteenth-century stereotypes of the Irish: 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
- idealization by the Romantic movement in England of the peripheral cultures in what they saw as the materialistic and soulless nineteenth century
- *Translations* produced by Field Day which sought to re-assess Irish politics and history
- experience of British soldiers in Northern Ireland in the 1970s – incomprehension, naivete, exasperation

(b) The community of Ballybeg does not deserve to survive.

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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms “**community of Ballybeg**”, “**does not deserve**”, “**survive**”
- 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 **such qualities as mutual helpfulness and respect for learning demonstrated in Ballybeg mean that it does indeed deserve to survive** or that **the magnitude of the forces ranged against Ballybeg render the question of “deserving” to survive irrelevant or meaningless.**

Situations

Some elements which may be incorporated into an argument are:

- the interactions among the inhabitants of Ballybeg in Act One, revealing the nature of their lives and their daily concerns
- Yolland’s interaction with Owen and Hugh in Act Two which opens a window on a much more spacious world (fall of the Bastille, Waterloo, the East India Company, Wordsworth)

- Lancey’s actions in Act Three and the reactions to them of Owen, Hugh and other 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 a stage set to represent the way of life in Ballybeg which emphasises shabbiness and decline, suggesting that the battle for survival is being lost (*broken and forgotten implements...comfortless and dusty*)
 - the use of ensemble scenes at the end of Act One and towards the end of Act Three when Lancey addresses the community, presenting the variety within the community of Ballybeg, facilitates an informed judgement on whether Ballybeg does or does not deserve to survive
- **Form and structure:**
 - use of setting: Ballybeg is presented as a microcosm of the problems of a wider society which is struggling for its survival
 - use of contrast in the attitudes of Owen and Yolland to Ballybeg (Tobair Vree/Eden): in particular, Yolland’s Edenic metaphor may be dismissed, or may provoke serious consideration of the question of Ballybeg deserving to survive
- **Language:**
 - use of thematic metaphor when Hugh speaks of the “linguistic contour which no longer matches the landscape of...fact” to indicate the enclosed and stagnant nature of Ballybeg: this may (if taken with his complacency about his own ignorance – “We tend to overlook your island”) prompt an argument that it will not survive and does not deserve to
 - use of varying degrees of irony in the employment of the word “civilised” signals Friel’s intention that Baile Beag is to be understood as representing a wider social landscape than the literal townland itself, and that we should look closely for those qualities that might justify the use of the term and apply them to the question of whether it deserves to survive

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

- economic vulnerability of Irish rural society in the early-nineteenth century because of over-dependence on the cultivation of the potato
- early-nineteenth century social factors such as land agitation, discontent about taxation, the formation of violent secret societies
- draining of talent, enterprise, initiative out of Ireland through large-scale emigration throughout the century
- increasingly close attention of metropolitan government to the administration of Ireland manifesting itself in tighter control from the centre and insistence on homogenization
- increasing industrialization and centralization; improvements in communications, transport and production
- the waning of the rural, agricultural way of life
- establishment of a national and compulsory system of education
- advances in technology

2 Beckett: *Waiting for Godot*

Answer (a) or (b)

(a) Vladimir and Estragon are admirable characters.

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

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

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

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

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

- offer opinion or judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Vladimir**”, “**Estragon**”, “**admirable 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 **Vladimir and Estragon’s admirability may be lessened by their foolishness, the apparent futility of their lives and their inability to make any progress.**

Situations

Some elements which may be incorporated into an argument are:

- the interactions between Estragon and Vladimir where an argument about admirability may

- be extracted from their clownish behaviour
- the interactions between the tramps and Pozzo and Lucky where an argument about admirability may be extracted from Vladimir's scandalised reaction to Pozzo's treatment of Lucky, and Estragon's attempts to wipe away Lucky's tears
- the episodes with the boy where an argument about admirability may be extracted from their discussions about Godot

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 setting (*A country road. A tree. Evening*) to convey an indifferent landscape in which Vladimir and Estragon have nowhere to go and nothing to do but wait – given their lack of choice, the question of admiration may become redundant
 - use of an “absent presence” in 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 may provide evidence of an admirable faith in and fidelity to an idea, no matter how misplaced it may seem
 - use of slap-stick (e.g. struggling with hats and boots, trousers falling down, falling over) to present Vladimir and Estragon as pathetic clowns who may not be considered admirable
- **Form and structure:**
 - use of character contrast: Estragon as the weak and forgetful (“That's the way I am. Either I forget immediately or I never forget... And here where we are now?”) compared with the more hopeful, persistent Vladimir (“Where else do you think? Do you not recognise the place?”) which might suggest that one character is more admirable than the other
 - use of the contrast between the pairs of characters: the companionship and solidarity shown by Vladimir and Estragon may be considered admirable when set against the cruelties and exploitation of the master-servant relationship of Pozzo and Lucky
 - use of refrain (“we're waiting for Godot”) which may present Vladimir and Estragon as admirable, as the act of waiting conveys the indomitable spirit of the two characters
- **Language:**
 - use of vaudevillian patter (“You know the story of the Englishman in the brothel?”) to suggest that laughter is the only response left to man when he is faced with the tragic emptiness and meaninglessness of existence, which may add to the characters' admirability
 - use of parody of the theatrical experience as Vladimir and Estragon take on the role of audience members watching Pozzo pontificate (e.g. Vladimir: “Charming evening we're having.” Estragon: “Unforgettable”) which may be used to produce an argument that Estragon and Vladimir display admirable teamwork and loyalty to each other

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.

- modern tragicomedy is sometimes seen as synonymous with Absurdist Drama, which suggests that laughter is the only response left to man when he is faced with the tragic

- emptiness and meaninglessness of existence
- “There’s nothing funnier than unhappiness” (Samuel Beckett)
 - Absurdist Drama explores philosophies and leaves the audience with a sense of loneliness and alienation
 - social conditions at the time of the appearance of Absurdist Drama (e.g. the despair of the Atomic Age)

(b) There are no benefits to companionship in the play.

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

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

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

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

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

- offer opinion or judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms “**no**”, “**benefits**”, “**companionship**”
- 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 **Estragon and Vladimir’s companionship is beneficial because it forces them to make conscious attempts to fill time and to stave off the boredom of interminable waiting.**

Situations

Some elements which may be incorporated into an argument are:

- interactions between Estragon and Vladimir where they pass the time by talking, playing games and arguing
- interactions between Pozzo and Lucky which illustrate Pozzo’s cruel treatment of Lucky
- interactions between the tramps and Pozzo and Lucky

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 stage property of the rope (*Pozzo drives Lucky by means of a rope passed round his neck*) which may be used to convey that this is a master-slave relationship and not one between companions
 - use of dancing and singing, which could be argued to present the companionship of Estragon and Vladimir as having benefits as they entertain each other in an attempt to pass time

- **Form and structure:**
 - use of character complementarity (Vladimir: “Question of temperament. Estragon: Of character. Vladimir: Nothing you can do about it. Estragon: No use struggling. Vladimir: One is what one is. Estragon: No use wriggling. Vladimir: The essential doesn’t change.”) which might suggest that their companionship is beneficial as, in their symbiotic relationship, they find solace
 - use of contrast in the character pairings: the more obvious cruelties in the master-slave relationship between Pozzo and Lucky, when set against the more genial, if irregular, relationship between Vladimir and Estragon which could be used to present an argument on the benefits of companionship, or the reverse

- **Language:**
 - repeated use of questions and answers (“Vladimir: You must be happy, too, deep down, if you only knew it. Estragon: Happy about what? Vladimir: To be back with me again. Estragon: Would you say so? Vladimir: Say you are, even if it’s not true. Estragon: What am I to say?”) to suggest the hoped for benefits of their companionship as one character begs for reassurance from the other
 - use of the motif of waiting (the refrain: “We are waiting for Godot”) to suggest a shared experience which may be alleviated by companionship
 - repeated use of exhortation to co-operate (Vladimir: “Let us not waste our time in idle discourse! Let us do something, while we have the chance”) to suggest that there are benefits to companionship as some sense of purpose through fellowship might be gained

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.

- break-down of communication – a preoccupation of mid-twentieth-century drama
- the influence of vaudevillian theatre and particularly double acts (Laurel and Hardy, Flanagan and Allen)
- the term ‘Theatre of the Absurd’ was applied to plays that show “a hostile, meaningless universe looming large over individuals” (Gale), who struggle to form relationships

3 Williams: *A Streetcar Named Desire*

Answer (a) or (b)

(a) There is no kindness 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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms “**no**”, “**kindness**”
- 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 **Mitch, initially, demonstrates a level of kindness towards Blanche and his mother.**

Situations

Some elements which may be incorporated into an argument are:

- interactions where Stella attempts to be kind to Blanche by playing along with her insecurities
- interactions where Mitch demonstrates kind behaviour towards Blanche
- interactions in which Stanley shows nothing but cruelty towards 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 stage action and off-stage sound effect in Scene 3 when Stanley hits Stella – *She backs out of sight. He advances and disappears. There is the sound of a blow. Stella cries out* – to demonstrate the extent of Stanley’s cruelty and violence towards Stella
- use of stage action at the end of Scene 3 – *He falls to his knees on the steps...Her eyes go blind with tenderness as she catches his head and raises him level with her* – to present not only Stella’s willingness to forgive but also a willingness to show kindness towards Stanley
- use of music (the polka) as an externalisation of Blanche’s inner feelings of guilt and regret about her unkind treatment of her husband
- use of expressionistic sound, lighting and stage action 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...A prostitute has rolled a drunkard. He pursues her along the walk, overtakes her and there is a struggle* – to present the idea of a lawless and hostile world in which it is almost impossible for kindness to survive
- use of stage movement in Scene 11 – *He takes off his hat and now becomes personalised. The unhuman quality goes. His voice is gentle and reassuring as he crosses to Blanche and crouches in front of her* – demonstrates a rare moment of tenderness in the play in which the doctor acts in an apparently kind manner towards Blanche, a manner which is very much at odds with her experience of other male characters in the play

- **Form and structure:**

- use of counterpoint in Scene 7 (in which Blanche’s emerging optimism is contrasted with Stanley’s delight in exposing her troubled past) to present cruelty as opposed to kindness
- use of a contrast between Mitch and the other men in Scene 3, in which Mitch is mocked for his kindness towards his sick mother, suggesting an environment in which expressions of kindness are denigrated and seen as weakness
- use of a parallel structure (the conclusions to Scenes 9 and 10) in which Blanche is attacked by Mitch and then by Stanley in order to highlight the shallowness of Mitch’s earlier acts of kindness to Blanche, and also to emphasise the prevalence of cruelty and violence within the play

- **Language:**

- use of a verbal motif — “Thank you for being so kind! I need kindness now”; “Whoever you are – I have always depended on the kindness of strangers” — to give weight to ideas of kindness in a hostile environment
- use of significant metaphor in Scene 9 — “a cleft in the rock of the world” — to represent the idea of Mitch as a form of sanctuary for Blanche, and someone who will fulfil her desire for a relationship based on kindness
- use of metaphor — “Kiefaber, Stanley and Shaw have tied an old tin can to the tail of the kite” — to represent the idea of Blanche being dragged down by insidious gossip-mongers who would seek to damage her reputation, and also her acute awareness of the role played by Stanley in her cruel persecution

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 ideal of the Southern gentleman (courtesy, chivalry, respect)
- gender roles at the time
- patriarchal society in which women were reliant on men
- Williams's relationship with his father
- Williams's sister Rose's experiences of medical institutions
- Williams's life as a homosexual in the 1940s and 1950s, when kindness was sought but was in short supply

(b) Stanley is just a brute.

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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Stanley**”, “**just**”, “**a brute**”
- 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 times, Stanley displays higher levels of intelligence and awareness than we would expect from a mere brute.**

Situations

Some elements which may be incorporated into an argument are:

- interactions in which Stanley demonstrates physical violence towards Stella
- Blanche’s speech in which she characterises Stanley as an animal
- interactions in which Stanley displays highly developed manipulative skills to convince others that his version of events is true

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 prop and stage action in Scene 1 – Stanley enters carrying a *red-stained package from a butcher's* which he then *heaves* at Stella – to suggest that Stanley is like a primitive, brutish hunter-gatherer
 - use of off-stage sound effect in Scene 3 when Stanley hits Stella – *She backs out of sight. He advances and disappears. There is the sound of a blow. Stella cries out* – to suggest that he is just a brute
 - use of stage action in Scene 10 in which Stanley attacks and rapes Blanche, depicting him as a brutal sexual predator
 - use of stage positioning/proxemics — *Stella slips down the rickety stairs in her robe... He falls to his knees on the steps and presses his face to her belly* — which illustrates a role reversal in the relationship between Stanley and Stella to reveal a tenderness not typical of a mere brute
- **Form and structure:**
 - use of a contrast between Stanley's behaviour in Scene 11 where he manipulates others by feigning politeness and respect ("What did you forget, Blanche?... Sure. We can send it along with the trunk") and his more overt brutality elsewhere in the play
 - use of a succession of scenes in which Stanley pursues Blanche with resourceful and intelligent determination, thus showing a level of calculation which could be classed as more than merely brutish behaviour
- **Language:**
 - use of a metaphor to describe those attending Stanley's poker night — "Night falls and the other apes gather! There in front of the cave, all grunting like him" — to emphasise Stella's view of the brutishness of the whole gathering, but particularly Stanley
 - use of the metaphor of life — "To hold front position in this rat-race you've got to believe you are lucky" — in which Stanley explains his view that humans exert some level of control over their destiny – an analysis of quite weighty concepts which suggests a level of intelligence and self-awareness which is perhaps beyond that which we would expect of a brute

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.:

- gender roles in 1940s America
- patriarchal society in 1940s America in which women were reliant on men
- Williams's experiences with a boorish, macho father
- social and cultural norms in 1940s America

4 Miller: *The Crucible*

Answer (a) or (b)

(a) It is impossible to sympathise with the character of Abigail.

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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms “**impossible**”, “**sympathise**”, “**Abigail**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement; candidates may, for example, argue that **Abigail deserves a degree of sympathy because of her childhood sufferings and her treatment at the hands of her uncle and John Proctor.**

Situations

Some elements which may be incorporated into an argument are:

- Abigail’s interaction with the girls in Betty’s bedroom

- Abigail’s interaction with John Proctor in Betty’s bedroom
- the conclusion to Act 1 in which Abigail leads others into a hysterical outburst, naming others as guilty of witchcraft
- Abigail’s disappearance with a sum of Parris’ money at the end of the play

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 — “You drank a charm to kill Goody Proctor!”, “Abigail [*smashes her across the face*]” — demonstrating Abigail’s desire to conceal her true motive of revenge, therefore providing evidence of a level of cruelty and malice which is not deserving of sympathy
- use of choric sound orchestrated by Abigail to bring Act 1 to a dramatic conclusion, as the girls collectively and “*hysterically*” “*chant*” with “*ecstatic cries*”, demonstrating the extent of Abigail’s malicious and coercive behaviour, perhaps annulling our sympathy for Abigail
- use of stage movement and action during the interaction between Abigail and John Proctor in court during Act 3 — “*Proctor leaps at Abigail and, grabbing her by the hair, pulls her to her feet*” — conveying the extent of Proctor’s frustration and outrage at Abigail’s insidious behaviour, which may or may not remove any feelings of sympathy for Abigail

• **Form and structure:**

- use of interpolated descriptive material to introduce Abigail — “*a strikingly beautiful girl, an orphan, with an endless capacity for dissembling*” — in a way which may both create sympathy for her and remove it
- use of climax at the end of Act 3 presenting Abigail at the pinnacle of her power in creating hysteria and manipulating the responses of others which is unlikely to evoke sympathy from the audience

• **Language:**

- use of equine simile and metaphor to denote Proctor’s lust for Abigail – “I know how you clutched my back behind your house and sweated like a stallion whenever I come near!”, “The promise that a stallion gives a mare I gave that girl!” – exposing effectively what may be considered Proctor’s sexual exploitation of Abigail, which may induce sympathy for her
- use of echoing in Act 3 as Abigail orchestrates the mimicry of Mary Warren’s words and actions in order to subdue and frighten her, and maintain her power, which may make it difficult to sympathise with Abigail

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.:

- seventeenth-century Puritan views which considered adultery sinful and marriage sacrosanct
- the repression of women and children in seventeenth-century Puritan society; they were expected to yield to the menfolk or face punishment
- the ongoing attacks in the seventeenth century upon the New Englanders by the Native Americans
- the strict theocratic tenets adhered to by the Salem community in the seventeenth century and their strong views on the role of religion within their society

(b) There is nothing to admire about the community of Salem.

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

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

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

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

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

- offer opinion or judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms “**nothing**”, “**admire**”, “**community of Salem**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement; candidates may, for example, argue that **Salem’s very existence stemmed from the desire to be a spiritual, admirable community – to be ‘a city on a hill’ – and, at times, the community lives up to these aspirational qualities.**

Situations

Some elements which may be incorporated into an argument are:

- the interactions between Giles Corey and Thomas Putnam, exposing Putnam’s manipulation of the situation
- the moment of mass hysteria at the climax of Act 1
- the interactions between Parris and his parishioners
- the change of heart experienced by Reverend Hale at the end of Act 3 in response to Danforth’s judgements

- at the end of Act 4 the ways in which John Proctor, Rebecca Nurse and others choose to protect their integrity at the expense of their lives

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 sparse stage set, props, lighting and costume to reinforce the simplicity and austerity of Salem life, possibly suggesting that many of its citizens do adhere to the principles expected of them, and therefore that there is something admirable about this community
 - use of ensemble scene as the townsfolk gather inside Parris’s home in Act 1, giving way to the beginnings of damaging hysteria which would be impossible to admire
 - use of stage action in Act 2 with Proctor *ripping the warrant* of Elizabeth’s arrest, expressing his indictment of a community’s judgement based on lies and fear
 - use of sound effect (the drum roll in Act 4) to signify the innocent deaths of John Proctor, Rebecca Nurse and others, which demonstrates that the administration of justice within this community cannot be admired
- **Form and structure:**
 - use of the form of tragedy to present the fall of a worthy individual (John Proctor) and the disintegration of a community as a result of lies, deceit, and manipulation, which may or may not be interpreted as admirable
 - use of dramatic climax in Act 3 as John Proctor’s attempts to prove the girls are lying are ultimately thwarted by Abigail, presenting the deplorable collapse of natural justice in Salem
 - use of character development — “Forgive me, forgive me, John – I never knew such goodness in the world!” – demonstrating the transformation of Elizabeth Proctor in life-threatening circumstances, which may be seen as something to admire
- **Language:**
 - use of Biblical allusion in Act 1 — “There are wheels within wheels in this village, and fires within fires!” — a reference to the prophet Ezekiel’s vision of God in his chariot, which is exploited by Mrs Putnam revealing morbid attitudes based on acquisitiveness and a cultivated sense of grievance which cannot be considered to be admirable
 - use of emphatic repetition in Act 1 — “I hope you are not decided to go in search of loose spirits, Mr. Parris”, “There is prodigious danger in the seeking of loose spirits” — where Rebecca Nurse may be seen as admirable in her speaking truth to power
 - use of the motif of one’s “name” — “Because it is my name! ... How may I live without my name? I have given you my soul; leave me my name!” — to suggest Proctor’s defiance of corrupt authority, which may be considered admirable; however, his preceding collapse renders this problematic

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 Salem Witch Trials of 1692 were considered by Miller as a parallel of McCarthyism: as in Salem, McCarthy and his followers created a hysterical fear among the population, and silence was considered an indication of guilt
- Miller’s interest in the development of the form of tragedy: his essay “Tragedy and the

- Common Man” was published in 1949 in the New York Times
- the real-life simmering tensions within the seventeenth-century Salem community, often regarding land ownership

5 Stewart: *Men Should Weep*

Answer (a) or (b)

(a) Jenny's decision to abandon her family is entirely selfish.

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

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

0	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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Jenny's decision**”, “**abandon her family**”, “**entirely**”, “**selfish**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement; candidates may, for example, argue that **Jenny was driven away from her family by her father's violent behaviour towards her.**

Situations

Some elements which may be incorporated into an argument are:

- interactions between John and Jenny involving violent behaviour by John
- scenes in which Jenny is spoken about in her absence (e.g. involving Maggie, Mrs Harris and Mrs Wilson; or involving Maggie and John)

- scenes in which Jenny rails against the conditions in which she has to live
- the ensemble scene (Act II scene i) during which Jenny leaves
- Jenny’s account of having been to the hospital to find out what needs to be done for Bertie
- concluding scene in which Jenny is in a position to help the family financially and is eager to do so

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 furniture and props (“*Nappies hang on a string across the fireplace and the table, dresser, etc., are in a clutter*”) to illustrate the squalid conditions in which the Morrison family live, which may be argued as showing that Jenny left in order to follow her own selfish interests
- use of stage action (“[LILY] *stands in the middle of the kitchen and surveys MAGGIE’S muddle, sighs ... rolls up her sleeves, wonders where to start*”) to show that Maggie needs support from her family, which may be argued as demonstrating that Jenny’s decision to leave was entirely selfish
- use of stage action (“JOHN *hits [JENNY] across the face*”) to illustrate the sort of violence Jenny experiences in her home life, which may be considered to show that, rather than deciding to abandon her family, Jenny should be seen as having been driven away from it by the violence of her father

- **Form and structure:**

- use of dramatic irony in Act 1 scene ii when John assumes Jenny is in bed and she is actually out, may be seen by some as illustrating the tension between John’s expectations of his daughter and her desire for a degree of freedom, be this selfish or understandable, which may in turn be seen as an explanation of Jenny’s decision to ‘abandon’ her family
- use of contrast between Jenny’s appearance and manner before she leaves and her appearance and manner after she returns (before: “*made up boldly ... lipstick is spread over her mouth, her coat and blouse undone, her hair tousled*”, JENNY (*tossing her head*) I’m no in the mood for kissin”; after: “*nice, but not tarty clothes, hatless, blonded hair*”; “JENNY Can I...tak aff ma coat?”) suggests Jenny has been able to make a more comfortable life for herself, which may be seen as indicating selfish motives for leaving
- use of contrast between the strident Jenny of earlier scenes and the way she speaks to her mother on her return — “(*gently*) Mammy, I’ve been up. I’ve seen the Sister and the doctor” — may be seen as indicating an unselfish recognition by Jenny of the need to persuade her mother to act in the best interests of Bertie
- use of the denouement as the knot of financial difficulties of the family is disentangled (“JENNY *opens her handbag and produces a roll of notes that makes Maggie’s eyes bulge*”) and Jenny’s behaviour is revealed as unselfish

- **Language:**

- repeated use of exclamatory statements by John (“By Goad, she’ll tell me somethin!”, “She’ll pay attention tae me!”); it may be argued that Jenny has been forced to escape a potentially violent home life rather than selfishly choosing to abandon her family
- use of self-justifying, rhetorical questions (“Did I no tell ye? ... D’ye *blame* me?”) may be seen by some as showing Jenny’s embattled situation in the household and that her decision to leave was understandable and not necessarily selfish

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.

- in the 1930s, when the play is set, women in Britain were gradually becoming more independent; approximately 15% of women did not marry and took responsibility for aspects of life that were traditionally undertaken by husbands (for example, career and finances)
- sex outside marriage, and 'living in sin' were considered shocking in 1947, when the play was first performed
- squalid overcrowding and poverty was prevalent in the notorious Glasgow tenements of the 1930s

- (b) There is nothing admirable about the Morrison family.

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	INCREASINGLYPURPOSEFUL
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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms “**nothing**”, “**admirable**”, “**Morrison family**”
- 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 Morrison family displays resilience in the face of extreme hardship and that such resilience is admirable**

Situations

Some elements which may be incorporated into an argument are:

- interactions between children and adult members of the family when the children complain of hunger
- interactions involving violent behaviour between members of the Morrison family
- interactions during which external factors such as unemployment and government policy are referred to
- interactions in which family members express and demonstrate affection towards each other

- instances of humour

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 furniture (*“Nappies hang on a string across the fireplace and the table, dresser, etc. are in a clutter”*) in Act 1 scene 1 to demonstrate the Morrison family’s failure to establish acceptable living conditions, which may be taken by some as evidence that there is nothing admirable about the Morrison family
 - use of costume (*“ERNEST appears at the door... and stands there in his bare feet and wearing an old coat over tattered pyjamas”*) to illustrate the family’s failure to provide for the children, which may be seen as suggesting that there is little to admire about the Morrison family
 - use of stage furniture (*“A mattress on the floor with pillows, blankets, old coats”*) to illustrate how, despite their already crowded living conditions, the Morrisons provide accommodation for Alec and Isa, which may be seen by some as admirable
- **Form and structure:**
 - use of contrast between the impoverished set of Act 1 and the more comfortable set of Act 3 may be taken as evidence that an admirable resilience on the part of the Morrison family is rewarded
 - use of denouement – the return of the previously estranged Jenny – to illustrate the loyalty the Morrison family inspired in her, which may be argued by some as admirable
- **Language:**
 - use of short, defiant statements from Maggie (*“Aye! I’m happy”, “Aye. I still love John. And whit’s more, he loves me”*) in defence of her marriage to John, to indicate that there is resilience within the family which may be seen as admirable
 - use of repetition (*“ERNEST Aw! I’m hungry... Aw can we no get eatin... Aw can I hev a jeely piece, then?”*) to illustrate the extent to which the family fails to provide for the children, which may be interpreted as evidence that there is nothing admirable about the Morrison family
 - use of detailing when John describes his experience of seeking work (*“Hundreds o us, Maggie, beggin for the chance tae earn enough for food”*) may be interpreted by some as evidence of an admirable persistence on John’s part in seeking work to support his family
 - repeated use of accusatory questions (*“Dae you think you’re happy?... in this midden?”*) to suggest that Lily, looking in from the outside, feels there is nothing admirable about the Morrison family

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 cramped and cluttered Morrison family kitchen, the setting of the play, can be seen as a microcosm of the Glasgow of the time in which the play is set when more than half a million people were crammed into an area of about two-or-three square miles in the poorest part of the city
- in 2011, Graham McLaren, Director of the National Theatre of Scotland, wrote: *‘Men Should Weep’ is one of the best plays ever to be written about the corrosive effects of*

poverty

- the play is set during the Great Depression which resulted from the financial crash of 1929 and which resulted in widespread poverty, a situation made worse by the fact that the Welfare State had not yet been established so that there was little state support for those who found themselves in financial difficulties

6 Bolt: A Man for all Seasons

Answer (a) or (b)

(a) In the play, power brings no reward.

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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms “**power**”, “**no**”, “**reward**”
- 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 **characters such as Henry and Cromwell are able to achieve their goals by using their power.**

Situations

Some elements which may be incorporated into an argument are:

- interactions in the early stages in which More indicates that he does not value power *per se*
- the Common Man’s revelations about the fates of Cromwell and Wolsey

- More’s dilemma about the benefits and dangers of power expressed throughout the play
- the concluding scene in which More is executed

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’s Brechtian interventions to reveal the fates of Wolsey (“He died at Leicester on 29 November 1530 while on his way to the Tower under charge of High Treason”) and Cromwell (“Thomas Cromwell was found guilty of High Treason and executed on 28 July 1540”), which suggests that power is transitory and does not bring any lasting reward to these characters
 - use of props and costume (“*bundle of bracken*”, “*sickle*”, [Alice] “*has aged and is poorly dressed*”) to present the idea that, far from bringing reward, More’s position of power is a factor which contributes to the impoverishment of his family
 - stage action at the very end of the play (“*Cromwell raises his head and essays a smile. Chapuys responds. They link arms and approach the stairs. As they go we hear that they are chuckling*”), suggests that these characters have used their positions of power to achieve rewards
 - use of stage furniture of the Coat-of-Arms and the panels to indicate how Cromwell will use his power to control the legal system to achieve reward for himself and Henry
- **Form and structure:**
 - use of a two-act structure which charts More’s demise alongside Cromwell’s success to suggest that power can bring both reward and destruction
 - use of an episodic structure which suggests More’s weakness in relation to a series of powerful adversaries (e.g., Wolsey, Henry, Cromwell, and later Rich), to suggest that power can indeed bring reward to some but misfortune to others
- **Language:**
 - use of verse, and the metaphor of the ship of state, with the pun on the “rigging” of the law, to suggest that Cromwell has the power to corrupt the legal system in order to bring reward to himself and Henry
 - use of simile applied by More to Cromwell (“you threaten like a dockside bully”) which may suggest that, despite More’s defiance, Cromwell’s power allows him to exert his will over others, in pursuit of reward
 - use of allusions to Machiavelli early in the play by More to emphasise the centrality of debates about power and its effects

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

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

- the idea that historical drama should go beyond its historical moment to explore debates such as the effects of power on individuals and relationships
- Machiavellian thought: power as an end in itself, and one that justifies the means of achieving it
- More’s historical role as a public figure, and the idea that the historical More may not have been quite as benign a figure as Bolt’s play suggests
- current mistrust of political power and those who seek it

(b) In the play, there is nothing to respect about the character of Cromwell.

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 judgement in response to the given reading of the text
- take account of and examine the relationship between the key terms “**nothing**”, “**respect**”, “**character of Cromwell**”
- 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 **Cromwell’s ruthless, and ultimately successful, pursuit of his objectives may be viewed as worthy of respect in its clear-sightedness.**

Situations

Some elements which may be incorporated into an argument are:

- interaction in which Cromwell bribes/threatens Rich to assist him
- interactions between Cromwell and More in which he uses devious and sophisticated methods in order to persuade More to approve of Henry’s marriage to Anne Boleyn
- Cromwell’s prosecution of More in the trial scene
- interaction with Chapuys at the end of the play in which Cromwell displays his amoral pragmatism

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 in the interaction with Rich at the end of Act 1 (“*nodding as to a pupil*”, “*he lectures, pacing pedantically up and down*”, “*spreading his hands*”) to suggest a performance of manipulative skill which might or might not be considered worthy of respect
 - use of stage action (“*seizing Rich by the wrist he holds his hand in the candle flame*”) which presents Cromwell as a character prepared to use violence as a way of wielding power – not a trait worthy of respect
 - use of the Brechtian device of breaking the fourth wall when Cromwell revels in his ability to exploit the processes of the law (*He ringingly addresses the audience... indicating descending props*; “What Englishman can behold without Awe / The Canvas and the Rigging of the Law!”) — a display of power worthy of respect, or a despicable lack of principle?
 - use of stage movement at the end of the play when Cromwell and Chapuys unite in their validation of *realpolitik* (“*They link arms and approach the stairs*”, with the “*rueful laughter of men who know what the world is*”) to suggest a lack of principle that may be considered far from worthy of respect
- **Form and structure:**
 - use of a character contrast between the principled More and the amoral Cromwell to present the latter as unworthy of respect
 - use of a two-act structure in which Cromwell’s success is contrasted with the demise of his adversary More, a success which might or might not be considered worthy of respect
- **Language:**
 - use of allusions to Machiavelli to provide a lens through which we view Cromwell’s actions, actions that might or might not be considered worthy of respect
 - use of verse for Cromwell’s lines immediately preceding the trial to suggest his arrogance and complete control over events at this point in the play; arrogance is not usually deemed worthy of respect, but ability to control events might be
 - use of More’s simile applied to Cromwell (“you threaten like a dockside bully”) - a bully’s abuse of power is unworthy of respect
 - use of Cromwell’s pun on the “rigging of the law” suggests a willingness to cheat which is unworthy of respect

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 life and career of the historical Cromwell, including his background, his travels, and his extraordinary rise to power and prominence
- Machiavellian thought; the idea that winners must indeed disregard morality and act in a purely pragmatic, selfish manner
- contemporary interest in issues of political corruption, and perhaps a growing tendency to view politicians and their manoeuvres as far from worthy of respect
- Bolt’s own view that he abandoned his principles and acted in an unadmirable way by accepting terms for his release from prison after a Ban the Bomb march