



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2025**

English Literature

Assessment Unit AS 1

assessing

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

[SEL12]

THURSDAY 15 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.

Awarding zero marks

Marks should only be awarded for valid responses and no marks should be awarded for an answer which is completely incorrect or inappropriate.

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 narration or description as opposed to the analysis required by AO2 should not be rewarded beyond Band 2. From Band 3a upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and begin to offer comments 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 a mark of **40**.
- (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 a mark of **40**. Candidates who provide no comparison/contrast cannot be rewarded beyond a mark of **30**.

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 the **power of nature**.

Read again “Desert Places” by Frost and “Had I not been awake” 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 the power of nature.

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

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

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

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

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

Answers should contain:

- knowledge and understanding of the texts

“Desert Places”: looking out on a snowy landscape, the speaker meditates upon his place in the world

“Had I not been awake”: the speaker reflects upon his experience of having been awake when a sudden gust of wind sent leaves flying against the roof of his house

- 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 (“the power of nature”).

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

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

“Desert Places”

- **Language:**
 - use of repetition (“Snow falling and night falling fast, oh, fast”) in the first line to establish the power of nature to obliterate the landscape looked out upon by the speaker
 - use of neologism (“absent-spirited” — echoing the more familiar ‘absent-minded’) to convey the speaker’s sense of the power of nature to produce in him a sense of spiritual isolation, of being apart from, rather than a part of, the scene he looks upon
 - use of paradox (“The loneliness includes me”) to suggest the power of nature to generate or intensify in the speaker both a sense of isolation from and a sense of sharing in the barrenness of the landscape around him
 - use of rhyme (“empty spaces / Between stars ... where no human race is”) to emphasise the power of nature in its empty vastness to make humanity, and the speaker, insignificant
 - use of extended metaphor (“A blanker whiteness of benighted snow / With no expression, nothing to express”) to compare perhaps the white, snow-covered landscape with the whiteness of an empty page which, should he find himself with “nothing to express”, has the power to unsettle the speaker
 - use of metaphor (“my own desert places”) to compare the barren lifelessness of the external world with the speaker’s sense of his internal, spiritual and emotional emptiness, thus conveying the power of external nature to affect the inner life of the speaker
- **Form and structure:**
 - use of regular stanzaic structure and regular rhyme scheme, suggestive of poise and control, which is at odds with the speaker’s terror at the impersonal power of nature
 - use of temporal progression through stanzas one to three (past, present and future respectively) to convey the enduring immutability and ineluctability of the power of nature
- **Tone:**
 - self-reflective tone conveyed through the repeated use of the first-person pronoun (“I looked into”, “I am too absent-spirited”) to express the power of nature to create in the poet a sense of “loneliness” and isolation from “All [other] animals”
 - tone of stoicism conveyed through repetition and contrast (“... lonely as it is, that loneliness / Will be more lonely ere it will be less”) to suggest that the speaker recognises the power of nature to reflect, and affect, his sense of himself

“Had I not been awake”

- **Language:**
 - use of symbolism in that “wind” comes to represent an aspect of the power of nature as something traditionally associated with spiritual and creative inspiration
 - use of onomatopoeia (“whirled” and “Pattered”) to convey the power of nature in the sound and energy of the wind
 - use of repetition with variation (“Pattered” and “a-patter”) to connect the poet’s awareness of the external power of nature with his awareness of the internal, energising effect it has had on him
 - use of metaphor (“A courier blast that there and then / Lapsed ordinary”) to compare the power of nature demonstrated in the energy of the wind with a trumpeter announcing an imminent message of great import who suddenly, “there and then” falls silent
 - use of a traditional formula of storytelling in the phrase “ever / After”, which, through its negation in the poem, is used by the poet to assert his determination to hold onto his experience of the power of nature and not to allow it to lapse “ordinary”
 - use of temporal contrast in the words ending the first and last lines of the final stanza to signal the notion that the power of nature “then” continues to affect the poet “now”

- **Form and structure:**
 - repeated use of pairings, one pair per stanza (e.g. “rose and whirled”, “Alive and ticking”) as complementary pairs to convey the objective power of nature as an external force and its impact on the internal, subjective experience of the speaker
 - use of framing (through the repetition of the line “Had I not been awake I would have missed it”) to create symmetry and unity between the differing impacts of the power of nature on the external world and on the internal experience of the speaker

- **Tone:**
 - tone of excitement conveyed by the simile “Alive and ticking like an electric fence” to suggest the power of nature to generate in the speaker a sense of the life force and a feeling of energy
 - tone of resolution conveyed by the truncated sentences of the final stanza, “But not ever / After. And not now” to suggest the speaker’s determination not to allow his experience of the sudden power of nature to lapse “ordinary”

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

- the years leading up to the publication of the collection *A Further Range* in 1936, the collection in which ‘Desert Places’ appears, saw Frost suffer deep personal loss, including the deaths of his sister, Jeanie, and his daughter Marjorie
- “Had I not been awake” is the first poem in Heaney’s collection, *Human Chain*, which was the first collection he published after suffering a near-fatal stroke in 2006

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- both poems explore the relationship between the external power of nature and the inner lives of the speakers
- Frost’s poem conveys a vast emptiness, Heaney’s poem a sudden, noisy, short-lived event
- both poems can be read as metaphorical explorations of the creative impulse
- Heaney’s poem ends on an assertive, determined note; Frost’s poem ends on a note of self-aware stoicism

Source: From The Poetry Of Robert Frost published by Vintage Classics. Copyright © 1969 Holt Rinehart and Winston, Inc.

Source: From Human Chain by Seamus Heaney, published by Faber and Faber

2 Hughes Plath

This question is about **memory**.

Read again “Full Moon and Little Frieda” by Hughes and “Daddy” 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 memory.

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

“Full Moon and Little Frieda”: the speaker remembers his feelings of delight as he observes his daughter’s observation of the physical world around her; he considers Frieda’s childlike wonder at the natural world and contrasts it with his more complex adult view of life

“Daddy”: the speaker remembers her deceased father and writes about the impact of his death upon her and about coming to terms with his looming presence in her life; she sees herself as a victim of her father, her husband and, ultimately, the patriarchally enforced gender structures of her time, and she imagines revenge

- 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 (“memory”).

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 ("memory").

"Full Moon and Little Frieda"

- **Language:**
 - use of contrast (magnitude v. smallness) in the title "Full Moon and Little Frieda" through which the speaker underlines the momentousness of a long-cherished memory
 - use of detailing emphasised by repeated use of the indefinite article ("...a dog bark and the clank of a bucket — /...A spider's web...A pail lifted...") to convey the clarity of Hughes' memory of the event
 - use of symbolism of a lifted pail ("A pail lifted, still and brimming") perhaps representing the idea of the plenitude of a childhood world which resonates with the speaker and evokes a memorable past event in the relationship between parent and child
 - use of extended metaphor of the cows as a "dark river of blood, many boulders,/Balancing unspilled milk" to suggest perhaps both a maternal life force that drives nature and, by extension, Frieda, and also Hughes' painful awareness of the reality of life's vicissitudes
 - use of direct speech and exclamatory repetition of "Moon!...Moon! Moon!" emphasises both the exhilaration of the child's moment of discovery and the pride Hughes remembers feeling as a parent witnessing his daughter's moment of acuity
 - use of simile ("The moon has stepped back like an artist gazing amazed at a work // That points at him amazed") to convey a significant shift in focus from the presiding symbol of the moon to the figure of the father who swells with pride (or bewilderment?) at being the progenitor of this wonderful child – an event that is significantly memorable for the father
- **Form and structure:**
 - use of free verse allows the freedom to express the spontaneity of the child's actions and reactions; the parent remembers these moments and notes his equally spontaneous joy ("gazing amazed") in observing his child's reactions
 - use of direct address to the auditor (an older version of Frieda) suggests that this poem is a retrospective one and that the speaker is engaged in recalling a significant memory
- **Tone:**
 - opening tone of wonderment conveyed by metaphor and emphasised by consonance in "A cool small evening shrunk to a dog bark and the clank of a bucket — / And you listening" suggests a universe defined and compressed to a child's artless perspective; the father's memories of this moment are equally filled with wonder
 - tone of jubilation ("Moon!" you cry suddenly, "Moon! Moon!") expressed through the use of exclamatory direct speech conveys the father's memory of Frieda's delight at her moment of revelation

"Daddy"

- **Language:**
 - use of simile ("black shoe / In which I have lived like a foot / For thirty years") to convey the speaker's feelings of constraint and entrapment as she remembers her deceased father and considers the impact of his presence on her life
 - use of a sequence of metaphors ("Marble-heavy, a bag full of God, / Ghastly statue") to emphasise the speaker's feelings of oppression at her memories of her father's presence – but also, perhaps, to imply a contradictory feeling of veneration
 - use of a combination of simile and metaphor ("And the language obscene / an engine, / Chuffing me off like a Jew. / A Jew to Dachau, Auschwitz, Belsen. / I began to talk like a

Jew. / I think I may well be a Jew. / ...I may be a bit of a Jew") to identify the roots of her own oppression, her memories of her father, with the historical oppression of the Jewish people

- use of hyperbole and positive repetition ("Every woman adores a Fascist, / The boot in the face, the brute / Brute heart of a brute like you") to perhaps suggest that the speaker's memories of her own father's oppression are but a small part of a gender-wide collusion
- use of juxtaposition of terms of address ("Daddy, daddy, you bastard, I'm through") to convey the speaker's conflicted feelings through these oppressive memories of her father
- use of colour motif (the "black shoe", the "swastika", the "man in black with a Meinkampf look", the man "at the blackboard", "the black telephone", "the fat black heart") to represent the speaker's memories of oppressive authority

- **Form and structure:**

- use of monologue accommodates the memorialisation of an imagined act of murder and revenge in which the speaker can suggest some kind of victory for herself
- use of a pattern of infantilised language by the speaker (her father is "daddy", a sneeze is "Achoo", her father's words are "gobbledygoo", she gets tongue-tied in his German language: "Ich, ich, ich, ich", and uses singsong repetitions: "You do not do, you do not do") to disguise memories of dark and anguished feelings

- **Tone:**

- tone of determination and acknowledgement conveyed through repetition and emphasised by a pattern of rhyme ("You do not do, you do not do / Any more") to underline the speaker's challenge to the debilitating memories of her father
- tone of abhorrence and fascination conveyed by the speaker's obsessive returning to the dominant 'you' rhyme suggests the power and inescapability of these memories

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 cited "Full Moon and Little Frieda" when he stated, "The nearest we can come to rational thinking is to stand respectfully, hat in hand, before this Creation, exceedingly alert for a new word."
- Plath's attitudes in "Daddy" polarised critical opinion: George Steiner claimed the text to be "the Guernica of modern poetry" which translated "a private, obviously intolerable hurt into a work of plain statement, of instantaneously public images which concern us all"; Seamus Heaney, on the other hand, stated that the poem was "so entangled in biographical circumstances and rampages so permissively in the history of other people's sorrows that it withdraws its rights to our sympathy."
- Plath introduced the poem for BBC radio in terms of neo-Freudian allegory: "Here is a poem spoken by a girl with an Electra complex. Her father died while she thought he was God. Her case is complicated by the fact that her father was also a Nazi and her mother very possibly part Jewish. In the daughter the two strains marry and paralyse each other – she has to act out the awful little allegory once over before she is free of it."

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- both poems are intimate observations of close family members, but they contrast in their emotional responses – love and hate, wonder and contempt, construction and destruction
- both poems are about learning and understanding – Hughes writes about acquisition of language and the accruing of knowledge in his child while Plath's speaker writes about coming to terms with the impact of her father's death and breaking free from his psychic grip
- both poems refer to the relationship between father and child but where Hughes' father figure is presented as warm, caring, and excited by the potential in front of him, Plath's speaker's father is represented as domineering, dogmatic, and frightening

*Source: From Ted Hughes Selected Poems 1957-1981
published by Faber and Faber*

Source: From Ariel by Sylvia Plath published by Faber and Faber

3 Jennings Larkin

This question is about **relationships**.

Read again “Love Poem” by Jennings and “The Whitsun Weddings” 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 relationships.

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

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

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

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

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

Answers should contain:

- knowledge and understanding of the texts

“Love Poem”: the speaker explores the nature of love in human relationships and concludes by asserting that loving someone should be a private experience, not public and ostentatious

“The Whitsun Weddings”: the speaker, travelling on a train, observes newlywed couples boarding the train and expresses a sceptical view about the relationships that he observes

- 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 (“relationships”).

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

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

“Love Poem”

- **Language:**
 - use of metaphor (“first / Sweetness, also the later thirst”) to represent duality and to convey the idea that within the temporal order of human relationships the experience is invariably bittersweet
 - use of alliterative plosives (“pain must play some part”) to enforce the idea that emotional pain is an unavoidable aspect of being in a loving relationship
 - use of personification (“Love which cries out... / Is love that holds itself in doubt”) to present a critique of those who are demonstrative about their relationships, in contrast to the speaker’s view that modesty is preferable
 - use of Biblical allusion to Corinthians, ‘Love is patient, love is kind. It does not envy, it does not boast, it is not proud...’ to reinforce the speaker’s view that there are many facets to being in a relationship
- **Form and structure:**
 - use of coordinated, sequential stanzaic structure (three six-line stanzas) to systematically develop specific ideas about the complex nature of being in a relationship: the speaker’s reflection on the lived experience of being in a loving relationship (“those whom we most love”); her contemplation of the pain of being in such a relationship (“pain must play some part”); in the closing stanza the speaker’s affirmation about the nature of genuine relationships (“For love is quiet, and love is kind”)
 - use of refrain (“O love is kind, O love is kind”) to convey the poem’s central message about the compassionate nature of loving relationships
- **Tone:**
 - tonal shift from one of candid reflection on the bittersweet realities of being in a relationship conveyed by use of metaphor (“Sweetness, also the later thirst –”) to a final tone of assurance suggested by use of amended refrain in the closing line (“For love is quiet, and love is kind”)

“The Whitsun Weddings”

- **Language:**
 - use of simile and oxymoron (“The women shared / The secret like a happy funeral”) to represent the degree of ambivalence perceived by the speaker in his observations of the women’s putative conflicting emotions towards relationships in marriage
 - use of metaphor (“this frail / Travelling coincidence”) to represent the fragility and vulnerability of human relationships, and to convey the speaker’s rather sceptical perception of the tenuous nature of the marriage relationships of those he is observing
 - use of water symbolism (“as the tightened brakes took hold, there swelled / A sense of falling, like an arrow-shower / Sent out of sight, somewhere becoming rain”) to suggest not only the speaker’s sense of growth and fertility in the marriage relationship but also the constraints which the marriage relationship will impose on the couples (“as the tightened brakes took hold”)
- **Form and structure:**
 - use of implied contrast between the wedding party and the speaker (“whoops and skirls / I took for porters larking with the mails, / And went on reading”) to suggest the speaker’s initial quiet abstraction as he becomes aware of the relationships of others
 - use of listing (“the perms, / The nylon gloves and jewellery-substitutes, / The lemons, mauves, and olive-ochres”) to convey the speaker’s condescension towards and mockery of the female wedding guests’ appearance and, by extension, reinforcing his view about the gimcrack superficiality of the wedding celebrations, which may reflect a fairly sceptical view of human relationships
 - use of contrast between the newly married couples and their families (“All down the line /

Fresh couples climbed aboard: the rest stood round”) to present the speaker’s sceptical observations on the nature of human relationships (optimism turning to a kind of grim realism) – the brides and bridegrooms as representative of a putative new order and new beginnings while the onlookers remain simply purposeless and static

- **Tone:**
 - condescending tone created through use of detailing (“The fathers with broad belts under their suits / And seamy foreheads; mothers loud and fat”) to suggest the speaker’s judgemental and disparaging view of human relationships as represented by the fathers and mothers of the newly married couples
 - tonal shift from one of scepticism about human relationships conveyed through use of bathos (“fathers had never known // Success so huge and wholly farcical”) to a final tone of more thoughtful recognition that the relationship between a husband and wife is an act of trust, suggested by use of metaphor (“what [the moment] held / Stood ready to be loosed with all the power / That being changed can give”)

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

Reward contextual points which are significant and relevant

- Jennings never married, though there was an early engagement at Oxford: “I wouldn’t have been a good proposition for marriage. I jump out of bed to write poems. I don’t like housework. I think I like being independent. I am a romantic and I don’t think romance lasts. I can’t bear things ending”
- Jennings was a devout Catholic who held conservative beliefs and attitudes; her father was a Catholic convert
- Larkin’s poem is based on a journey he undertook between Hull and Loughborough (the midlands town where his mother lived) on an August Bank Holiday weekend in 1956
- Larkin claimed there was nothing of himself in the poem, but his biographer, Andrew Motion, claimed there is “everything of the poet in the poem, the longing for love as well as the standing aloof and detached, attracted to the young girls, but not prepared for the commitment of marriage”

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- Jennings’ poem has a more emotionally involved speaker who contemplates the nature of love in relationships, whereas Larkin considers relationships from the point of view of a more detached speaker
- both poems undermine the notion of relationships as some sort of grand endeavour: “it is right that we should want / Discretion”; “children frowned / At something dull”
- both poems end with a contemplation of the affirmative power of relationships: “For love is quiet, and love is kind”; “... somewhere becoming rain”

*Source: From Elizabeth Jennings Selected Poems
publisher David Higham Associates*

*Source: From Philip Larkin The Complete Poems
published by Faber and Faber*

4 Boland Bleakney

This question is about **important moments**.

Read again “This Moment” by Boland and “Out To Tender” by Bleakney.

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

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

“This Moment”: the speaker indicates a particular moment of contact between a mother and child and how it charges the world with a significance which it did not have before

“Out To Tender”: the speaker considers the IRA ceasefire of 1994, and reflects that, as the title suggests, Northern Ireland is at a moment where the price of undertakings made must be declared. The speaker is characterised by her areas of knowledge, and familiarity with local conditions and modes of speech

- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- a response that connects the poems in a logical fashion
- skilful and meaningful insertion of quotation
- a sense of personal understanding focused on the key term (“important moments”).

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

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

"This Moment"

- **Language:**
 - frequent use of stops – the only punctuation points used – sometimes after only a single noun and modifier, to pause again and again the progression of meaning towards the significant moment, thus enhancing its importance ("A neighbourhood. / At dusk.")
 - omission of specifying detail in the early lines ("A neighbourhood. ... Things are getting ready / to happen") to universalise the anticipated moment
 - use of repetition emphasises the minimalism of the description of the surroundings ("One tree is black. / One window is yellow..."), against which the significant action which occupies the moment and gives it its importance may stand out
 - use of a simple simile ("One window is yellow as butter"), the sole approach to a linguistic flourish, its domestic element perhaps an anticipation of the nature of the important action which will be performed in the moment which follows
- **Form and structure:**
 - use of a gradual and sparing development in the provision of detail ("Stars and moths. ... Stars rise. / Moths flutter") to precede and follow the revelation of "this moment", thus enhancing the significance of what the moment contains
 - use of contrast – from unspecified to specified – and sequencing ("...rinds slanting around fruit ... Apples sweeten in the dark") emphasises the rich influence of what is contained in this moment
 - development through contrast from stasis to process ("But not yet. ... A woman leans down to catch a child / who has run into her arms / this moment"), a change enhancing the importance of the action encapsulated in the moment
 - development from indefinite to definite and from stasis to process, suggested by the emergence of specifying verbs in the final stages of the poem ("Stars rise. / Moths flutter. / Apples sweeten in the dark") as indicators of the significance of loving protection in "this moment ... in the dark"
- **Tone:**
 - hushed tone of anticipation created by lack of specificity in detailing and use of a hinted personification ("Things are getting ready / to happen / out of sight") animising the environment, which becomes attentive, a participating but veiled presence waiting for the important moment

"Out To Tender"

- **Language:**
 - use of explanatory extension of the title and its dating emphasises the historical importance of this moment
 - use of detailing of construction and of planting in the first stanza conveys the dual nature (renovation of infrastructure and beautification) of the historic project being undertaken at this important moment
 - use of botanical and horticultural metaphors ("fierce growth in the ditches", "irrevocably pleached") to convey the intractable resistance to change set against the renovation during this important moment of local history
 - use of bureaucratic lexis in which this important moment in Northern Ireland's history was conceived and presented: "the glitzy newly-honed nouns / – like *peace* and *process* and *permanence*"

- use of wordplay or variation (“parameters / invariably decline to perimeters”) suggesting two elements in the historic peace process, bureaucratic and military, not necessarily operating in harmony: this may be seen as casting doubt on the importance or at least permanence of this political moment
- **Form and structure:**
 - use of contrast to present the two forces operating in this important moment: the busy but perhaps shallow modernity (“glitzy newly-honed nouns”, “cowboy landscapers”, “quick-fix”) and the dark, obdurate survival of traditional attitudes conveyed through repeated qualification (“But only an hour or so ahead / there is... And there are places where ...”, “But there are other things to be said...”)
- **Tone:**
 - tone of unease, conveyed by the repeated use of qualifying conjunctions (“But...and...and ... where...”) operates to undercut the optimistic description of the busy activities of the moment
 - final tone of humorous scepticism about this moment in Northern Ireland’s history suggested by use of stereotypes (the “cowboy”, the “old Fermanagh woman”) and mild dismissive scatology

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

Reward contextual points which are significant and relevant

- Boland described herself as a feminist, and her poems take up many feminist concerns, such as domestic work (see, e.g. “Ode to Suburbia”)
- the importance of the domestic, and what she calls “dailiness”, is one important strand in her poetry
- Bleakney’s training and interests in botany and horticulture
- local and national political events at the time “Out To Tender” was written or set

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- the speaker in Boland’s poem is unidentified and detached; in Bleakney’s poem she is a sceptical commentator on the action
- the description of the surroundings in “This Moment” is sparse; in “Out To Tender” it is more detailed
- both poets are careful to specify the “important moment” in their poems, with differing effect as to duration (“this moment” Boland; “these days” Bleakney)
- the nature of the important moments differs: with Boland it is instantaneous, and both personal and universal; with Bleakney it is historical and political

Source: From Eavan Boland New Collected Poems published by Carcanet Press Limited

Source: From Jean Bleakney - The Ripple Tank Experiment, Lagan Press/Verbal

Section B: Drama 1900–Present

Advice to Examiners

1 Description v Argument

Answers which consist of narration or description as opposed to the argumentation required by AO5 should not be rewarded beyond Band 2. From Band 3 upwards you will find scripts indicating increasing ability to begin 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 writer’s methods used to achieve certain effects. It requires candidates to consider staging, language, and form and structure in responding to the given stimulus statement. Candidates who demonstrate strengths in AO1 and AO5, but who provide no consideration of methods cannot be rewarded beyond a mark of **30**. Candidates who provide only a limited consideration of methods cannot be rewarded beyond a mark of **40**.

AO3 No specific sources are prescribed or recommended, nor is the type of context stipulated. The candidate may choose contextual information of differing kinds, provided it is shown to be relevant to the question. Candidates who offer no consideration of context 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 	
	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 (a) or (b)

(a) Hugh O’Donnell is a completely selfish man.

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

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

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

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

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

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Hugh O’Donnell**”, “**completely**”, “**selfish man**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **there is evidence, for example in his recollection of 1798 or in his occasional helpfulness that need not suggest a completely selfish man.**

Situations

Some elements which may be incorporated into an argument are:

- interactions between Hugh and Manus throughout the play
- Hugh's behaviour during Lancey's visit in Act One
- Owen's brief remarks about the O'Donnell family history to Yolland
- interaction between Hugh and Yolland (Wordsworth...Latin poetry...Hugh's advice to the young soldier)
- Hugh's absence during the crisis of Act Three
- his drunken reappearance 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 delayed entrance: in his absence Hugh is discussed by others, and the details provided (that he has abandoned his morning teaching duties and is "on the batter") suggest selfishness
 - use of props and stage action (*He removes his hat and coat and hands them and his stick to MANUS, as if to a footman*) – such actions in their condescension, arrogance and lack of courtesy reveal a selfishness in his behaviour to his elder son
- **Form and structure:**
 - use of a 'Socratic questioning' method of pedagogy to characterise Hugh allows him to position himself at the centre of conversations, which may be seen as an indication of his egotism, thus showing his selfishness
 - frequent use of contrast as a structural device in order to highlight Hugh's selfishness, e.g. between Hugh's demanding behaviour (he demands tea and soda bread) and Manus's assiduous care of him ("he usually takes his tea black...I usually come down and give him a hand up")
 - use of monologue in which Hugh recalls his glorious excursion in 1798 and its ignoble conclusion ("We were gods that morning... And to leave...my infant son in his cradle – that was heroic, too") invites interpretive comment on the development of Hugh's selfishness
 - use of contrast in the play's conclusion: Maire and Jimmy Jack speak briefly of themselves and their personal response to the destruction of Ballybeg, whereas Hugh broadens and expands the treatment, suggesting through his Virgilian reference the historical inevitability of change and arguably a transcendence of self
- **Language:**
 - use of cartographical metaphor in Hugh's advice to Yolland ("to use an image you'll understand – it can happen that a civilisation can be imprisoned in a linguistic contour...") suggests a wish to encourage and enlighten Yolland that is not entirely selfish
 - use of dismissive epithets in Hugh's speech may be regarded as suggestions of his self-absorption ("that little Kerry politician", "the Cork bacon-curer")
 - use of contrast in the way Hugh and Jimmy Jack employ the classical tongues: Hugh for selfish self-aggrandisement and Jimmy Jack out of love of knowledge

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 long decline of the Irish language in the nineteenth century
- the establishment of a national system of education
- Irish resistance to English rule (the 1798 Rebellion and the activities of Daniel O’Connell are both mentioned)

Source: From 'Translations' by Brian Friel, FSG Adult 1995

(b) The mapmaking is really an attack on Ballybeg.

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

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

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

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

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

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms **“mapmaking”**, **“really”**, **“attack”**, **“Ballybeg”**
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **the arrival of the soldiers heralds a progressive administrative project with widespread benefits for the community.**

Situations

Some elements which may be incorporated into an argument are:

- early engagements between the locals and the soldiers – moments of co-operation and harmony, but also the uncomprehending mischief of Doalty
- Owen and Yolland at work on the Name-Book
- Manus’s suspicions, both political and personal
- the love scene
- Lancey’s two addresses to the locals

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 positioning and posture as Owen and Yolland work on the mapmakers' Name-Book (*Owen is on his hands and knees...totally engrossed in his task which he pursues with great energy and efficiency [YOLLAND], at home here now ... his back resting against a creel, his eyes closed. His mind is elsewhere*) presents the differing attitudes to the mapmaking, neither of which seems to manifest itself as an attack on Ballybeg
 - use of stage prop of the Name-Book (*"Owen picks up the Name-Book. He looks at it momentarily, then puts it on top of the pile he is carrying. It falls to the floor. He stoops to pick it up – hesitates – leaves it"*) as an index to Owen's dawning realisation that he has been complicit in a mapmaking exercise which is rapidly turning into military attack
 - use of lighting and character positioning during Hugh's final speech (*He goes towards the steps and begins to ascend ... He is now at the top ... He sits ... Begin to bring down the lights ... Black*) combines to increase the solemnity of the presentation of the Engineers' attack on Ballybeg
- **Form and structure:**
 - use of repetition and contrast: the attack on the townland communicated first in comic terms through reportage (by Bridget and Doalty), then later in more tragic terms by means of Hugh's extended allusion to the destruction of Carthage (*"Urbs antiqua fuit"*) in the *Aeneid*
 - use of contrast between Lancey's two speeches (proffered benefits of the mapping to Ballybeg versus threatened destruction through military attack)
- **Language:**
 - repeated use of the Eden metaphor for Ballybeg (e.g. *"Eden's right! We name a thing and – bang! – it leaps into existence!"*) initiates a moment of warm and friendly understanding and suggests a romanticising, idealising attitude in Yolland at odds with any idea of an attack
 - use of contrast between Owen and Manus when they speak about the nature of the mapmaking: Owen's evasive quotation – *"'Uncertainty in meaning is incipient poetry' – who said that?"*) is designed to divert but Manus' explicit, expressed with a vehement expletive contradiction (*"it's a bloody military operation, Owen"*) reveals his view that the mapmaking is a military threat
 - use of a military lexicon applied to Ballybeg (*"section", "levelling", "eviction", "clearance"*), becoming prominent in the speeches of Lancey at the end of the play indicates the moment when the mapmaking operation becomes an outright attack

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 military purpose of the setting up of the Ordnance Survey in the wake of the 1745 Rebellion in Scotland
- English mistrust and dislike of Irish people exacerbated by influx of impoverished migrants from Ireland and rooted in long-standing historical anti-Catholicism
- English nineteenth-century stereotypes of Irish people
- the extension of metropolitan surveillance over Ireland after a period of comparative neglect

2 Beckett: *Waiting for Godot*

Answer (a) or (b)

(a) Pozzo is a powerful character.

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

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

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

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

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

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Pozzo**”, “**powerful character**”
- 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 that **Pozzo’s power is diminished in Act 2, symbolised by his blindness and helplessness.**

Situations

Some elements which may be incorporated into an argument are:

- the interactions between Pozzo and Lucky in Act 1
- the interactions between the tramps and Pozzo
- the interactions between Pozzo and Lucky in Act 2

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 whip in Act 1 (e.g. “On!” *Crack of whip. Pozzo appears*) which presents Pozzo as a powerful character who reduces Lucky to a mere instrument of his will and which conveys Pozzo as exploitative, dominant and cruel
 - use of vocal direction in Act 1 (e.g. [Pozzo] *terrifying voice*) and use of stage movement (e.g. *Pozzo advances threateningly*) in contrast to the fearful reactions of Estragon and Vladimir (e.g. *timidly to Pozzo... recoiling before Pozzo*) present Pozzo as a powerful character through his intimidating presence
 - use of costume in Act 1 (e.g. *Pozzo begins to put on his [great] coat, stops... Lucky... helps Pozzo on with his coat*) to present Pozzo as the quintessential landlord (“Here? On my land?”) who wears the clothing of English gentry and who represents a powerful figure of oppression
 - use of stage entrance in Act 2 (*Enter Pozzo and Lucky. Pozzo is blind... bumps into [Lucky]*) which presents Pozzo as a character whose power has been greatly diminished as a result of his physical disablement
 - use of stage action in Act 2 (e.g. *Pozzo extricates himself with cries of pain and crawls away... saws the air blindly, calling for help*) which presents Pozzo as lacking in power due to his vulnerability
- **Form and structure:**
 - use of character contrast between Pozzo and Lucky (e.g. the obvious cruelties in the master-servant relationship) which presents Pozzo as the powerful, bullying extrovert and Lucky as the timorous introvert
 - repeated use of questions in Act 2 (e.g. “What is it? Who is it?”) combined with the stage action (*clutching onto Lucky*) subverts the previous displays of Pozzo’s command of Lucky and undermines his position as a powerful character
- **Language:**
 - use of exclamatory imperatives in Act 1 (e.g. “Up pig!... Stop! Turn!”) to emphasise Pozzo as a powerful tyrant through his cruel domination of Lucky
 - use of desperate exclamations in Act 2 (e.g. “Help!... Help!... Help! I’ll pay you!”) which conveys Pozzo’s vulnerability and lack of power

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 term ‘Theatre of the Absurd’ was applied to plays that show “a hostile, meaningless universe looming large over individuals who are either unsure of or unconcerned about what to make of themselves, their situation, and the other people and things they encounter” (Gale)
- absurdist drama makes use of banality, cliché and repetition in dialogue which reinforces the hopelessness of the human condition
- in absurdist drama, the actions of the absurd hero are meaningless and illogical (see Camus’ “Myth of Sisyphus”)

(b) There is no relief from suffering in the play.

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

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

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

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

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

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “no”, “relief”, “suffering”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **there are moments when the characters attempt to alleviate their suffering through, for example, clowning, dancing and singing.**

Situations

Some elements which may be incorporated into an argument are:

- the interactions between Estragon and Vladimir
- the interactions between the tramps and the boy
- the interactions between 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 slapstick (e.g. struggling with hats and boots, trousers falling down, falling over) may be interpreted as loss of dignity and hence no relief from suffering
 - use of music-hall/vaudeville elements e.g. dancing and singing, an effort by the tramps to bring an element of lightness and enjoyment into their lives, which may be read as an attempt to relieve suffering
 - use of props (e.g. Vladimir's game with his hat) may be used to form an argument about Vladimir's attempts to make Estragon laugh in order to relieve their suffering
 - repeated use of silence which may be used to form an argument about there being little relief from suffering as any attempts to fill the silence only serve to reinforce the absurdity and meaninglessness of human existence
 - use of the stage property of the rope (e.g. *Pozzo drives Lucky by means of a rope passed round his neck*) which conveys that there is no relief from the suffering of Lucky who is consistently exposed to exploitation and cruelty
- **Form and structure:**
 - use of repetition in Act 2 (e.g. "I am happy... We are happy... We are happy... What do we do now, now that we are happy?") to underline enthusiastic attempts by the tramps to relieve their suffering, which are undermined by the short-lived nature of the experience (*Vladimir and Estragon fall silent, then realize, in their happiness, that their circumstances persist*)
- **Language:**
 - use of vocal direction in Act 1 (*Vladimir breaks into a hearty laugh which he immediately stifles*) combined with Estragon's line ("One daren't even laugh anymore"), illustrates the abbreviated nature of the tramps' efforts to relieve their suffering, which may be seen as emphasising the futility of such attempts
 - use of bawdy humour (e.g. "An Englishman having drunk a little more than usual goes to a brothel. The bawd asks him if he wants a fair one, a dark one, or a red-haired one") to convey the characters' attempts to relieve their suffering
 - use of thematic metaphor ("Astride of a grave and a difficult birth. Down in the hole, lingeringly, the grave-digger puts on forceps") which may be used to suggest that there is no relief from suffering as the metaphor heightens and intensifies the tragic nature of the human condition

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

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

- according to John Fletcher, "tragicomedy lacks death and therefore there is no tragedy, but it brings some near [death] and therefore there is no comedy"
- modern tragicomedy is sometimes used synonymously with Absurdist drama, which suggests that laughter is the only response left to man when he is faced with the tragic emptiness and meaninglessness of existence
- Absurdist drama makes use of banality, cliché and repetition in dialogue which reinforces the hopelessness of the human condition

Source: From 'Waiting for Godot' by Samuel Beckett, Faber and Faber

3 Williams: *A Streetcar Named Desire*

Answer (a) or (b)

(a) In this play, the characters are completely 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 judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**completely**”, “**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 **there are moments when Stella’s devotion to her husband and her sister may be seen as selfless.**

Situations

Some elements which may be incorporated into an argument are:

- Blanche’s speech about Belle Reve in Act 1
- Blanche’s behaviour with Stella in Act 1
- Stanley’s campaign against Blanche throughout the play
- Mitch’s relationship with Blanche
- Blanche’s revelations about her treatment of Allan

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

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

- **Staging:**
 - use of props to illustrate aspects of selfish behaviour (e.g. the ticket back to Laurel in Scene 8 which presents Stanley’s cruel and selfish attempt to get rid of Blanche and to assert his victory over her)
 - use of stage movement in Scene 9 (*fumbling to embrace her*) to present Mitch’s selfish objectification of Blanche
 - use of music and sound in Scene 10 (*The inhuman jungle voices rise up. He takes a step towards her...He picks up her inert figure and carries her to the bed. The hot trumpet and drums from the Four Deuces sound loudly*) to emphasise Stanley’s selfish abuse of Blanche
 - 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*) in which the doctor acts in an apparently caring and unselfish manner towards Blanche

- **Form and structure:**
 - use of a contrast between Mitch and the other men in Scene 3, in which Mitch is mocked for his unselfish and caring attitude towards his sick mother
 - use of a contrapuntal structure in Scene 7 (in which Blanche’s emerging optimism is contrasted with Stanley’s delight in exposing her troubled past) to present Stanley’s selfish campaign against Blanche
 - use of a parallel structure at the end of Scenes 9 and 10 in which Blanche is the victim of selfish behaviour firstly from Mitch and then from Stanley

- **Language:**
 - repeated use of Mitch’s assertion that “Poker should not be played in a house with women” which may suggest that he is an unselfish character who considers the feelings of others
 - use of a contrast between Blanche and Stella in the speech about Belle Reve (“I let the place go!/let the place go? Where were *you*? In bed with your – Polack”): Blanche claims that she was dutiful whereas Stella was selfish
 - repeated use of exclamatory language and rhetorical questions in Scene 11 (“Don’t let them do that to her, don’t let them hurt her! Oh, God, oh, please God, don’t hurt her! What are they doing to her?”) to present Stella’s unselfish care and concern for Blanche, or alternatively her guilt as she is confronted with the selfish decision she has taken

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.

- Williams’s troubled family life
- the idea of a clash between the values and culture of the old South and the new America
- the patriarchal values of 1940s America
- the idea of the play as a modern tragedy

(b) There is nothing to admire about Blanche.

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

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

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

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

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

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**nothing**”, “**admire**”, “**Blanche**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **Blanche’s decision to assist her family by remaining in Belle Reve may be seen as admirable.**

Situations

Some elements which may be incorporated into an argument are:

- Blanche’s interactions with Stella when she arrives in New Orleans
- Blanche’s speech about Belle Reve
- Blanche’s behaviour towards the young man
- Blanche’s revelations to Mitch about her past
- Blanche’s confrontation with Stanley in Scene 10

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 prop of the whisky bottle in Scene 1 (*She rushes to the closet and removes the bottle; she is shaking all over and panting for breath as she tries to laugh. The bottle nearly slips from her grasp*) to emphasise Blanche's reliance on alcohol which may not be regarded as admirable
 - use of stage action in the interaction between Blanche and the young man in Scene 5 (*Without waiting for him to accept, she crosses quickly to him and presses her lips to his*) to present predatory behaviour which is not admirable
 - use of stage action and prop in Scene 10 (*He takes another step. She smashes a bottle on the table and faces him, clutching the broken top*) to present Blanche's attempt to fight back against Stanley, an attempt that could be regarded as admirable
- **Form and structure:**
 - use of reportage (from Blanche, Stella, Stanley [and his sources]) to provide a backstory for Blanche, which enriches our understanding of her as she struggles to cope with a range of problems (e.g. death and sickness of family in Belle Reve and the consequences for herself), which contains elements which could be seen as admirable or the reverse
 - use of contrast between Blanche as she was as a girl ("tender and trusting") and the duplicitous and unstable woman she has become, suggests that there may have been something to admire about her in the past
- **Language:**
 - use of a literary allusion in Scene 1 when Blanche criticises Stella's apartment ("Only Poe! Only Mr Edgar Allan Poe! – could do it justice!") which demonstrates a condescending and snobbish attitude to her sister's lifestyle and may not be considered admirable
 - use of personification of death in Scene 1 ("Why, the Grim Reaper had put up his tent on our doorstep!") to foreground the difficult circumstances in which she attempted to carry out her duties to her family in Belle Reve, an attempt which could be regarded as admirable
 - use of French in Scene 6 as Blanche flirts patronisingly with Mitch ("Voulez-vous coucher avec moi ce soir? Vous ne comprenez pas? Ah, quel dommage!"), suggesting a level of condescension and pretentiousness which may not be considered admirable
 - use of the metaphor of the tarantula in Scene 9 as Blanche hyperbolically explains to Mitch that she brought her "victims" to "a hotel called the Tarantula Arms": her deliberate exaggeration may be seen as unflinching honesty, and to that extent admirable

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

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

- concept of the Southern Belle with its suggestions of an idealised but vulnerable femininity
- strong and enduring class system in the plantation South
- the play as a modern tragedy which follows the stages of an apparently inevitable downfall
- patriarchal society with clearly demarcated gender roles
- Tennessee Williams' awareness of the psychological problems experienced by both his mother and sister

Source: From 'A Streetcar Named Desire' by Tennessee Williams, Penguin Classics 2009

4 Miller: *The Crucible*

Answer (a) or (b)

(a) In *The Crucible*, the younger females are entirely evil.

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

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

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

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

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

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**younger females**”, “**entirely**”, “**evil**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **younger females such as Mary Warren and Betty Parris are motivated by fear, rather than evil.**

Situations

Some elements which may be incorporated into an argument are:

- the hysterical naming of names which concludes Act 1
- Abigail’s trick with the “poppet” and the “needle” which leads to Elizabeth’s arrest

- Mary Warren’s truthful testimony to the court and the way it was stifled
- the exploitation of the younger females by some of the adults

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 of Abigail who “*smashes [Betty] across the face*” to reinforce the extent of Abigail’s cruel and sadistic use of violence in order to impose her will and to remove any obstacles that may hinder her evil plans to destroy Elizabeth Proctor
 - use of the props of the “poppet” and the “needle” whereby Abigail ensures that Elizabeth is falsely accused of witchcraft, with the prospect of death by hanging – a deliberate evil action
 - use of choric sound at the climax to Act 1 as Abigail orchestrates the chant and manipulates the younger females to her evil will to dominate and destroy
- **Form and structure:**
 - use of dramatic climax in which Abigail deploys all her powers (gesture, mimicry, pretended impediment to her speech) as she sees the ‘bird’ might be seen as an evil manipulation to undermine Elizabeth’s testimony, distract attention from her own past actions and regain influence and control over those in positions of authority
 - use of contrast between Abigail and Mary Warren (manipulative vs timid, active, ruthless instigator vs weak and passive follower) suggests the differing modes in which evil may manifest itself
 - use of reportage in Cheever’s account of how Abigail had incriminated Elizabeth (“without word nor warnin’ she falls to the floor. Like a struck beast...stuck two inches in the flesh of her belly, he draw a needle out... she ... testify it - were your wife’s familiar spirit pushed it in”) to declare Abigail’s evil malevolence
 - use of metaphor (“the little crazy children are jangling the keys of the kingdom”) to convey that the children are perceived as being possessed of an evil power
- **Language:**
 - use of knife metaphor (“Let either of you breathe a word, or the edge of a word...and I will bring a pointy reckoning that will shudder you”) to show Abigail’s murderous and unscrupulous determination to exercise control over her followers, emphasising the extent of her malevolence

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 repression in Puritan society was savage; the level of insistence on orthodoxy presented psychological difficulties for everyone
- high levels of surveillance by religious and political authorities and also by neighbours
- the simmering tensions within the Salem community, often regarding land ownership
- the absolute theocratic tenets underpinning Salem’s community and that community’s strong views on good and evil
- witchcraft was a felony and could draw capital punishment

(b) Reverend Parris is simply a foolish man.

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

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

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

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

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

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Reverend Parris**”, “**simply**”, “**foolish man**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **Parris’ self-serving and calculating character traits may reveal a more knowing figure who is mainly interested in protecting his own position and reputation.**

Situations

Some elements which may be incorporated into an argument are:

- Parris’s interactions with the Putnams and others in Betty’s bedroom
- Parris’s ministry and how it was received in the village
- Parris’s demeanour with the court
- Parris’s demoralisation 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:**
 - repeated use of appeals and interruptions in Act 3, by which Parris attempts to lead and influence the court, may be seen as self-serving rather than foolish
 - use of stage action (“He covers his face and sobs”) as Reverend Parris reveals that Abigail has stolen thirty-one pounds from him and fled along with Mercy Lewis – the idea that Parris has been duped by Abigail and Mercy reveals his foolishness
 - use of stage movement and off-stage sounds in the closing scene of the play (“*From outside a drumroll strikes the air. Parris is startled... He rushes out the door, as though to hold back his fate... Again, a short burst of drums*”) to present the tragic consequences of Parris’s foolishness
- **Form and structure:**
 - use of interlude and interpolated material to present Reverend Parris’s malleability and paranoia (“at the moment [Putnam] is intent upon getting Parris, for whom he has only contempt, to move toward the abyss”); Parris believed he was being persecuted wherever he went, suggesting his flaws may go deeper than simple foolishness
 - use of contrast, e.g. between Parris and Hale (loud, aggressive, a perjurer versus anxious, conscience-stricken) throws into relief Parris’s lack of comprehension of what he was involved in and its consequences: Parris rather than being simply a fool is revealed as deceitful, self-interested and insecure
- **Language:**
 - repeated use of references to “enemies” by Parris (“for surely my enemies will, ... ruin me with it”, “It must come out – my enemies will bring it out. Let me know what you done there. Abigail, do you understand that I have many enemies?”): if the enemies are ‘real’ it can only be the result of his preceding foolish behaviour; if the enemies are ‘imaginary’ it may reveal a tendency towards paranoia
 - use of repetition in Parris’s attempts to defend the court (“He’s come to overthrow this court, Your Honor!”, “They’ve come to overthrow the court, sir!”, “This is a clear attack upon the court!”) as he desperately seeks to protect himself from the consequences of a process which he has foolishly instigated
 - use of reportage (“I met him yesterday coming out of his house, and I bid him good morning – and he wept and went his way”) to suggest Parris’s dawning realisation of his past foolishness: this grim epiphany may be offered as evidence that Parris is or becomes more than simply a foolish man

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

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

- Puritan belief in the authority of an ordained minister
- the historical figure of Reverend Parris was actively involved in the actual Salem Witch Trials and was also in contention with his congregation
- the patriarchal nature of Salem society in which female family members or servants were expected to be submissive and obedient

Source: From *'The Crucible'* by Arthur Miller, Penguin Modern Classics, 2000

5 Stewart: *Men Should Weep*

Answer (a) or (b)

(a) Lily is a totally unpleasant character.

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

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

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

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

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

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Lily**”, “**totally**”, “**unpleasant**”
- 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 **despite her abrasive, forthright nature, Lily is kind and helpful to her sister, and her sister’s family – a case of actions speaking louder than words.**

Situations

Some elements which may be incorporated into an argument are:

- Lily’s first entrance when we see her immediately set about attending to Bertie and Marina
- instances throughout the play of Lily being actively helpful to those around her
- Lily’s interaction with Jenny in which Jenny walks out on her family
- the three-way exchange between Lily, Maggie and John in the final scene

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 through *sotto voce* comments (when John speaks of Lily: “the interferin bitch. Nae wunner she couldna get a man”) to present others’ perception of Lily as an unpleasant character
 - use of a range of stage actions (e.g. *She helps Granny to her feet, puts her arms round Maggie, folding Bertie’s clothes*; which shows Lily to be actively helpful and thoughtful despite her brusque and unpleasant persona
 - use of stage property (*[Maggie] looks at LILY’S tin of beans*) “No, she’s no gettin they beans” to focus the conclusion of Act 1 scene i on evidence of Lily’s generosity, as a counter to any perception that Lily is totally unpleasant
- **Form and structure:**
 - use of character contrast between Lily’s positive activity and the relative passivity of Maggie and John may suggest that Lily’s proactive nature acts as a positive counterweight to the surface harshness of her character, which may be seen as mitigating the idea of “totally unpleasant”
 - use of climax in Act 3 precipitated by Lily’s verbal attack on John which may suggest that the unpleasantness caused by her brutal honesty outweighs any good she may do
- **Language:**
 - repeated use of the negative determiner, “Nae hot water. Nae place tae dry the weans’ clothes, nae money” to show what may be perceived as unpleasant badgering of Maggie by Lily, or less probably as evidence of a sympathetic appreciation of the challenges Maggie faces
 - use of significant empathetic metaphor (“... ye have nae had the life of a dog!”) as illustrative of a more sympathetic rather than totally unpleasant aspect of Lily’s character
 - use of the formal identifier “John Morrison” in an informal context, to emphasise the aggressive tone of Lily’s accusations against John in the final scene, which may be seen as deliberately and unnecessarily unpleasant
 - use of mimicking repetition when Lily, mimicking John says to Jenny, (“he’s no to blame. Nae man’s ever to blame. Its they dirty rotten buggers in Parliament, or they stinkin rich bosses”) which may be seen as illustrating an unpleasantly sarcastic side of Lily’s character, or as illustrating necessary honesty in the face of what may be seen as John’s self-deception
 - frequent use of expletives (“You’re a right bitch”, “The rotten wee bastard”) may lead some to conclude that Lily is totally unpleasant

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

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

- the play is set during the Great Depression that resulted from the financial crash of 1931 and before the establishment of the welfare state
- unemployment in Glasgow doubled during the thirties; families depended on each other for assistance
- women were expected to get married, have children and stay at home to look after the family – Lily may be considered untypical, being single and working in a “Coodaddens” pub

(b) *Men Should Weep* is of little relevance to a twenty-first-century audience.

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

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

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

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

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

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**little**” “**relevance**”, “**twenty-first-century audience**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **poverty, domestic violence, and the relationship between parents and children are perennial issues of ongoing relevance.**

Situations

Some elements which may be incorporated into an argument are:

- the violent confrontation between Alec and Isa
- instances of casually inflicted corporal punishment of children
- expressed attitudes to sexual relationships
- references to social injustice in John’s dialogue with Maggie

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 sound effects and reported off-stage action, *Noises from above indicate a brawl: this gets louder. ERNEST (nodding towards the ceiling) “That’s him bashin her”* to illustrate a passive acceptance of domestic violence that may invite comparison with more censorious attitudes of today
 - use of violent stage action, *[John] drags [Jenny] over to a mirror, then propels her, resisting, to the sink, where holding her under his arm, he scrubs off her make-up,* which represents a father’s behaviour towards his daughter which may be felt to date the play, reducing its relevance to a twenty-first-century audience
 - use of stage properties, *He whips out a knife and flicks the blade,* to emphasise the extent of Alec’s violent sexual jealousy, offers an opportunity to consider contemporary relevance given current concerns about domestic violence against women
 - use of gesture and silence, *John has sunk into a chair. He covers his face with his hands. There is silence,* to convey John’s response to the shame he feels at having his particular sexual hypocrisy exposed, a response which, it may be argued, is of its time
- **Form and structure:**
 - use of repeated exclamations and rhetorical questions to close Act 2 scene i (“Christ Almighty! A we’ve din wrong is to tae be born intae poverty! ... Whiles ye’re a human question mark, aye askin why? Why? Why?”) to focus on the issue of despair caused by poverty, a despair, some may argue, that is experienced still by many in the twenty-first century
 - use of parallel character actions as both Lily and Jenny provide money and material support for the family to highlight the reversal of traditional gender roles in a time of adversity, which may or may not be relevant to a twenty-first-century audience where attitudes to gender roles regarding the traditional idea of a male ‘breadwinner’ have changed significantly
- **Language:**
 - use of repetition of Maggie’s insistent assertion (“... *I’ve din ma best wi him! I have! I have!*”) to illustrate her concern for the well-being of her son, a concern that transcends any given historical moment and has relevance for every generation of parents
 - significant use of metaphor (“I’d an idea I wis the heid o this house”) in John’s effort to assert what he sees as his traditional and rightful status within the family, a view which some may argue would gain little traction among a twenty-first-century audience

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

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

- the play is set in the 1930s, during the Great Depression between the two world wars, when family size, structures and norms were very different from today
- Stewart saw herself as writing in revolt against what she perceived as the frivolous, bourgeois theatre of her day
- Stewart was closely associated with the Glasgow Unity Theatre, whose motto, taken from Maxim Gorky, was, “The theatre is the school of the people, it makes them think and it makes them feel”
- a *Glasgow Herald* review of January 1947 criticised the play as being more of a social documentary than a drama

6 Bolt: A Man for all Seasons

Answer (a) or (b)

(a) The play presents a completely corrupt society.

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

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

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

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

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

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**completely**”, “**corrupt society**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **More’s steadfast adherence to his principles demonstrates that corruption is not always present in this society.**

Situations

Some elements which may be incorporated into an argument are:

- Wolsey’s Machiavellian suggestions and manoeuvrings in his interaction with More
- the Common Man’s readiness to accept bribes
- Henry’s threatening and coercive behaviour when he visits More

- Cromwell’s recruitment of Rich as an informer and manipulation of legal process in the trial scene
- More’s interactions with Alice and Margaret throughout the play
- More’s defence of his position in the trial scene

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 Brechtian device of the Common Man who, in his guise as the Steward, is paid by both Cromwell and Chapuys to provide information on More (*Cromwell walks side stage, with furtive and urgent beckonings to Steward to follow; Cromwell takes out a coin but pauses suspiciously*), thus demonstrating that bribery is commonplace in this corrupt society
 - use of stage action at the end of Act 1 (...*seizing Rich by the wrist he holds his hand in the candle flame*) to show Cromwell’s recruitment of Rich as an informer as an aspect of this corrupt society
 - use of costume in the trial scene (*Enter Rich. He is now splendidly official, in dress and bearing*) which demonstrates the enhanced status and wealth Rich now enjoys as a result of his corrupt behaviour
 - use of a combination of sound, stage furniture and lighting (*Music, portentous and heraldic...Lighting change from cold grey to warm yellow...several narrow panels, scarlet and bearing the monogram ‘HR VIII’ in gold are lowered*) to emphasise Cromwell’s manipulation of legal process as further evidence that this is a corrupt society
- **Form and structure:**
 - use of a series of set pieces which foreground a contrast between More (a man of principle who is not corrupt) and a succession of corrupt antagonists (Wolsey, Cromwell, Henry, Chapuys)
 - use of climax conveyed through numerous staging devices (e.g. sound of kettle drums, total blackout, shouting from an off-stage crowd) which presents the judicial murder of More as the action of a completely corrupt society
 - use of the alternative ending in which the Common Man’s advice to the audience (“It isn’t difficult to keep alive friends...just don’t make trouble”) suggests that this is a corrupt society in which it does not pay to speak one’s mind, or to adhere to one’s principles
- **Language:**
 - use of Biblical allusion in More’s response to Norfolk’s offer of a last drink of wine (“My master had easel and gall, not wine, given him to drink”) to suggest that like the figure of Christ, More is an individual who maintains his integrity and is not willing to be corrupted
 - use of allusions to Machiavelli in Rich’s speech in Act 1 (“The doctrines of Machiavelli have been largely mistaken I think; indeed properly apprehended he has no doctrine. Master Cromwell has the sense of it I think when he says...”) to refer to a powerful intellectual current which can accommodate corruption
 - repeated use of metaphors of water attributed to More in Act 1 (“The river looks very black tonight. They say it’s silting up, is that so?”) to suggest the difficulties and pressures faced by principled individuals in this corrupt society
 - significant use of metaphor of the law as a thicket in which More can operate successfully (“But in the thickets of the law, oh there I’m a forester. I doubt if there’s a man alive who could follow me there, thank God”) to suggest More’s belief that there are some areas of this society in which corruption is not predominant

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 historical facts of More's life, in particular of his wielding of power; e.g. his support for the burning of heretics
- other historical examples of the corruption of idealistic individuals or programmes after power had been achieved, e.g. in the French Revolution
- fictional accounts of the process of corruption by power, e.g. *Animal Farm*
- influence of Machiavelli's *The Prince* in the sixteenth century and after

(b) In the play, More is a failure.

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

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

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

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

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

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**More**”, “**failure**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **More should be considered successful because he adheres to his principles.**

Situations

Some elements which may be incorporated into an argument are:

- interactions within More’s family
- the More family’s poverty
- the prison scene
- More’s trial and execution
- the alternative ending

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

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

- **Staging:**
 - use of props and costume (*bundle of bracken, sickle, [Alice] has aged and is poorly dressed*) to present the idea that More's decisions in the political sphere are causing his family to suffer, and that he is therefore a failure in this respect
 - use of stage action in the prison scene (*the Jailer seizes Margaret, Roper grabs the Jailer, Alice pushes the Jailer away*) to show that More's decisions have brought his family to this desperate situation, and that he is therefore a failure in this respect
 - use of stage action and lighting in the closing scene (Headsman [*from the darkness*]: "Behold – the head – of a traitor!" *Enter into spots left and right, Cromwell and Chapuys*) which contrasts More's failure as a politician with the apparent success of his antagonists
- **Form and structure:**
 - use of climactic conclusion to the drama, i.e. More's execution, to emphasise that More's political career has ended in failure
 - use of an alternative ending in which the Common Man's advocacy of pragmatic selfishness could be regarded as a critique of More's inflexibility and thus his failure as a politician
 - use of contrast between the powerful and influential character of More at the beginning of the play and the humiliated and suffering but dignified figure at the play's conclusion, a contrast which problematises the issue of More's failure
- **Language:**
 - use of exclamations in More's interaction with Alice ("Woman, mind your house!") to highlight an authoritarian style, which might call into question More's success/failure as a family man
 - use of the simile applied to Cromwell ("you threaten like a dockside bully") which presents More, not as a failed politician, but rather as a hero who defies authority
 - use of an aphoristic and sermonising mode by More in the trial scene ("Death comes for us all, my lords. Yes, even for Kings he comes") to present More not as a failed politician but as one who has a clear judgement of the nature and limitations of power

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

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

- Machiavellian thought; the idea that politicians must disregard morality and act in a purely pragmatic, selfish manner
- the historical or actual Sir Thomas More
- Bolt's own view that he himself had abandoned his principles in accepting terms for his release from prison after a Ban the Bomb march
- Bolt's dramatic idealisation of More as "a hero of selfhood"

Source: From 'A Man For All Seasons' by Robert Bolt, Methuen Drama, 1996