



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2019**

English Literature

Assessment Unit AS 1

assessing

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

[SEL11]

FRIDAY 17 MAY, MORNING

**MARK
SCHEME**

General Marking Instructions

Introduction

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

Assessment Objectives

Below are the assessment objectives for GCE English Literature

Candidates should be able to:

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

Quality of candidates' responses

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

Professional judgement

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

Positive marking

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

Levels of response

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

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

Quality of written communication

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

GCE Advanced/Advanced Subsidiary (AS) English Literature

Mark Schemes

Assessment Objectives

The assessment objectives provide an indication of the skills and abilities which the units are designed to assess, together with the knowledge and understanding specified in the subject content. In each assessment unit, certain assessment objectives will determine the thrust of the questions set or coursework tasks to be addressed in the internally and externally assessed units.

Assessing the Responses of Candidates

- 1 You are expected to implement the decisions taken at the marking conference and maintain a consistent standard throughout your marking.
- 2 Be positive in your approach. Look for things to reward, rather than faults to penalise.
- 3 Using the assessment grid overleaf and the question-specific guidance, decide first which mark band best describes the attainment of the candidate in response to the question set. Further refine your judgement by deciding the candidate's overall competence within that band and determine a mark.
- 4 You **must** comment on each answer. Indicate inaccuracy, irrelevance, obscurity, where these occur. Explain your mark with an assessment of the quality of the answer. You must comment on such things as: content, relevance, organisation, cogency of argument and expression.
- 5 Excessive misspelling, errors of punctuation and consistently faulty syntax in answers should be noted on the front cover of the answer script and drawn to the attention of the Supervising Examiner.
- 6 Do not bunch marks. You must use the whole scale [0]–[50]. Do not use half marks.

Section A: The Study of Poetry 1900 – Present

Advice to Examiners

1 Description v Analysis

Answers which consist of simple narration or description as opposed to the analysis required by AO2 should not be rewarded beyond Band 1. From Band 3 upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and to analyse methods. Top Band answers will address methods and key terms in an explicit and sustained way.

2 Key Terms/Issues

In all questions, candidates should take account of key terms in both the directive and in the stimulus statement and structure their answers accordingly.

3 Assessment Objectives

- (a) **AO1** This globalising objective emphasises three essential qualities:
- (i) knowledge and understanding of the text;
 - (ii) the coherent organisation of material in response to the question;
 - (iii) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all responses").
- (b) **AO2** This objective is the driver of AS 1 (Section A) and is concerned with the writers' methods used to achieve certain effects. It requires candidates to consider situation, form and structure, language – including imagery – and tones.
- (c) **AO3** The stipulated context in this unit is biographical. Candidates who provide no relevant external biographical information cannot be rewarded beyond the top of Band 5, i.e. 40 marks.
- (d) **AO4** This module requires candidates to compare and contrast two poems, taking account of the methods which the two poets use to present their themes. Candidates who demonstrate strengths in AO1 and AO2, but who provide limited comparison/contrast cannot be rewarded beyond the top of Band 5, i.e. 40 marks. Candidates who provide no comparison/contrast cannot be rewarded beyond the top of Band 4, i.e. 34 marks.

4 Implicit/Explicit

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

5 Unsubstantiated Assertions

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

6 Use of Quotation

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

7 Derived Material

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

8 Length of Answers

Length does not always mean quality. Some lengthy answers are thorough and interesting, others repetitive and plodding and contain much irrelevant and/or unrelated material. On the other hand, some brief answers may be scrappy while others are cogent and incisive.

9 Answers in Note Form

Some answers may degenerate into notes or may, substantially, take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others. The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be.

10 Uneven Performance

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

11 Observance of Rubric

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

Mark Grid AS Unit 1 Section A (Poetry)

Bands	AO1 Content and Communication	AO2 Methods	AO3 Context	AO4 Connections
[0]	No attempt is made			
1(a) [1]–[8] Very Little	<ul style="list-style-type: none"> shows very little understanding of the texts or ability to write about them 			
1(b) [9]–[16] General	<ul style="list-style-type: none"> communicates broad and generalised understanding of texts writes with little sense of order and relevance and with little accuracy 			
2 [17]–[22] Suggestion	<ul style="list-style-type: none"> communicates basic understanding of the texts conveys basic ideas with a little sense of order and relevance, using a little appropriate textual reference writes with basic accuracy, using a few common literary terms <p>[suggestion of relevance]</p>	<ul style="list-style-type: none"> identifies a few methods – but with basic understanding occasionally comments on identified methods in a basic way <p>[suggestion of methods]</p>	<ul style="list-style-type: none"> may mention a little basic external contextual information <p>[suggestion of context]</p>	<ul style="list-style-type: none"> makes basic comments on similarities and differences between texts <p>[suggestion of connection]</p>
3 [23]–[28] Emergence	<ul style="list-style-type: none"> communicates limited understanding of the texts conveys ideas with a developing sense of order and relevance and with more purposeful use of textual reference writes fairly accurately using a few common literary terms with limited understanding <p>[emergence of relevance]</p>	<ul style="list-style-type: none"> may identify quite a few methods – but with limited understanding makes a more deliberate attempt to relate comments on methods to key terms of the question <p>[emergence of methods]</p>	<ul style="list-style-type: none"> identifies a limited range of relevant external contextual information <p>[emergence of context]</p>	<ul style="list-style-type: none"> offers a few comments on similarities and differences between texts <p>[emergence of connection]</p>
4 [29]–[34] Some	<ul style="list-style-type: none"> communicates some understanding of the texts conveys some ideas with some sense of order and relevance, using some appropriate textual reference writes with some accuracy, using some literary terms with some understanding 	<ul style="list-style-type: none"> identifies some methods with some understanding makes some attempt to relate comments on methods to key terms of the question 	<ul style="list-style-type: none"> offers some relevant external contextual information in answering the question 	<ul style="list-style-type: none"> offers some comments on similarities and differences between texts
5 [35]–[40] Competent	<ul style="list-style-type: none"> communicates competent understanding of the texts conveys ideas with a competent sense of order and relevance, using competent textual reference writes with competent accuracy, using literary terms 	<ul style="list-style-type: none"> identifies a competent selection of methods explains identified methods in relation to key terms in a competent way 	<ul style="list-style-type: none"> makes a competent use of relevant external contextual information in answering the question 	<ul style="list-style-type: none"> offers competent comments on similarities and differences between texts
6(a) [41]–[46] Good	<ul style="list-style-type: none"> communicates a good understanding of the texts conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner writes accurately and clearly, using an appropriate literary register 	<ul style="list-style-type: none"> identifies a good range of methods offers clear, well-developed exploration of use of identified methods in relation to key terms 	<ul style="list-style-type: none"> makes good use of relevant external contextual information in answering the question 	<ul style="list-style-type: none"> comments well on similarities and differences between texts
6(b) [47]–[50] Excellent	<ul style="list-style-type: none"> excellent in all respects 			

Section A

1 Frost Heaney

This question is about **death**.

Read again “Out, Out –” by Frost and “The Summer of Lost Rachel” 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 death.

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

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

0	NOTHING
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

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

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

Answers should contain:

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

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

Candidates should **analyse** aspects of language, form and structure, and tone in considering the poems in relation to the question’s key term (“death”).

“Out, Out –”

- **Situation:**
The speaker documents a farm accident which resulted in a boy losing his life.

- **Language:**
 - use of allusion to Macbeth’s speech after the death of Lady Macbeth – “Out, out, brief candle!” – to present the fragility and brevity of human life and the imminence of its end
 - use of personification where the saw “Leaped out at the boy’s hand, or seemed to leap” – to create a sense that the saw, which causes death, acts of its own volition
 - use of onomatopoeia – “snarled and rattled, snarled and rattled” – to suggest that the saw (the cause of death) is aggressive and dangerous
 - use of general terms rather than individuating names – “he”, “him”, “doctor”, “sister”, “watcher” to depersonalise the account of the death
 - use of symbolism – dust, the fading sunset – to present elements relating to death.
- **Form and structure:**
 - use of chronological documentation of the incident to present the accident, the boy’s death, and the others’ response to it
 - use of blank verse with frequent caesural pauses to create a prosaic, understated consideration of death
 - use of enjambment – “those that lifted eyes could count.Vermont” to emphasise the epic sweep of the landscape, thereby making the boy’s death seem insignificant when placed against such vastness.
- **Tone:**
 - rueful tone in relation to the boy’s death, conveyed by the speaker’s use of a colloquial expression of resignation – “Call it a day, I wish they might have said”
 - tone of panic, conveyed through repeated imperatives – “Don’t let him....Don’t let him, sister!” to convey the boy’s anguish at an injury that will result in his death
 - resigned tone, conveyed throughout a single word sentence and caesural pause – “So.” – to suggest that this course of events, resulting in death, is inevitable
 - impassive tone, suggested by a series of short sentences – “They listened at his heart... No more to build on there” – to suggest a pragmatic approach to death.

“The Summer of Lost Rachel”

- **Situation:**

The speaker addresses the dead child Rachel, telling her how everyone wishes they could turn back time so as her death might be avoided, and how she and what she might have been will be preserved in their memory.
- **Language:**
 - use of present participles – “flowering...glittering...dripping” – to create the sense that nature continues to flourish despite the death of the child
 - use of personification – “everyone is loath/To trust the rain’s soft-soaping ways” – to suggest how the child’s death has resulted in a loss of confidence in nature
 - use of repetition – “white...whited...” – to describe the pallor of the dead child
 - use of symbolism – “the setting sun set merciless” – to underline the death of the child
 - use of cinematic metaphor – “run the film back” – to emphasise their longing to reverse the events that led to the child’s death
 - use of sustained metaphor – “riverbed....currents...Wavers and tugs dreamily....soft-plumed waterweed” – to present the memory of what the dead child might have been and what is left for those who remain.
- **Form and structure:**
 - use of direct address – “your back door”; “The life you might have led” – to present a heartfelt, poignant account of a child’s death and its aftermath
 - use of reversed foot – “Gashed from the accident” – throws emphasis on the physical injury of the dead child
 - use of short sentence followed by caesural pause – “But no. So let the downpours...” – emphasises the reality of the child’s death.

- **Tone:**
 - tone of devastation, conveyed through personification of summer – “all confidence in summer’s/Unstinting largesse/Broke down...” – and in everyone’s loss of faith (as a result of the child’s death) in this benevolent entity
 - tone of yearning, conveyed through the use of specific physical detail – “twisted spokes all straightened out....awful skid-marks gone” – to present an alternative version of reality for the dead child
 - tone of acceptance of the natural process of grief – “So let the downpours flood...As soft-plumed waterweed” conveyed through the water imagery of the final two stanzas and the use of an imperative to present the life of the child existing in memory.

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

- “Out, Out –” was based on an incident which involved the death of the son of a friend and neighbour
- “The Summer of Lost Rachel” mourns the death in a road accident of Seamus Heaney’s niece.

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- both poems present the natural world as having a more permanent presence than the children: “Potato crops are flowering/Hard green plums appear”; “Five mountain ranges one behind the other...”
- “Out, Out –” presents a stoical response to death (“And they...turned to their affairs”), whereas “The Summer of Lost Rachel” presents grief and regret and then acceptance (“every merciful/ Register inside us yearned/To run the film back....tempts our gaze and quietens it...”)
- both present physical detail relating to the death: “Gashed from the accident”; “He lay and puffed his lips out with his breath”
- both use sunset as a metaphor for death: “Under the sunset far into Vermont”; “And the setting sun set merciless...”
- “The Summer of Lost Rachel” is addressed to the child after her death, whereas “Out, Out –” presents a chronology of events leading to the death of the boy.

2 Hughes Plath

This question is about **nature**.

Read again “Wind” by Hughes and “Sheep in Fog” 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 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	NOTHING
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

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

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

Answers should contain:

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

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

Candidates should **analyse** aspects of language, form and structure, and tone in considering the poems in relation to the question’s key term (“nature”).

“Wind”

- **Situation:**
The speaker reflects upon the effects of a storm as it batters his isolated house; this reflection causes him to consider the fragility of humanity in the face of the elemental power of nature.
- **Language:**
 - use of metaphor of the house as a storm-tossed ship (“far out at sea all night”) suggests a sense of the instability and isolation of the home in the face of nature’s onslaught

- repeated use of present participles (“crashing”, “booming”, stampeding”, “floundering” “blinding”) to convey the ongoing violence of the wind and portray nature as powerful and destructive
 - use of personification and kenning as the “wind wielded/ Blade-light” suggests the savage aggression of nature and underlines the primeval origins of the storm
 - use of eye imagery to contrast the uncontrolled ferocity of nature (“Blade-light...like the lens of a mad eye”) with the vulnerability of humanity (“dented the balls of my eyes”)
 - use of alliteration, simile and line-break (“a black-/Back gull bent like an iron bar slowly”) to convey the slow yielding of a powerful bird to a greater power of nature
 - use of simile and enjambment (“The house/Rang like some fine green goblet in the note/ That any second would shatter it.”) to underline the fragility of mankind’s pretensions of solidity when faced with the savage power of nature
 - use of listing to suggest that the veneers of civilised society (“book, thought...each other”) fail to provide comfort in the face of the primal violence of nature.
- **Form and Structure:**
 - use of first person perspective to communicate the vulnerability of humanity in the face of the savage forces of nature
 - use of a very irregular rhyme scheme, varied line lengths and repeated enjambment conveys a sense of the movement and energy of nature.
- **Tone:**
 - threatening tone conveyed by the onomatopoeia of “crashing...booming” suggests the raw power of nature
 - a range of tones (fearful, awed) conveyed through the personification of elements in the landscape (“the stones cry out”; “fields quivering, the skyline a grimace”) suggests the primordial power of a convulsed nature.

“Sheep in Fog”

- **Situation:**

The speaker is riding her horse at dawn towards the stable. It is foggy, and concealed in the fog are sheep. Her observation of the winter landscape leads to desolate thoughts and the speaker reflects upon how she disappoints people, her perception of the blackening world around her and her fear of the afterlife.
- **Language:**
 - use of image of “sheep in fog” in the poem’s title suggests that as corporeal nature has dissolved into the murkiness, so the speaker experiences psychological and emotional dissolution
 - use of personification of natural features for a variety of purposes: the hills that “step off into whiteness” convey the loneliness and isolation of the natural scene and parallel the speaker’s emotional state; the stars that “Regard me sadly” suggest that nature feels pity for the speaker whose depression is such that she can only “disappoint”
 - use of enjambment and repetition in “All morning the/Morning has been blackening” suggests not only the absence of light in surrounding nature but also the darkening of the speaker’s thoughts as she contemplates death
 - use of alliteration, enjambment and assonance “far/Fields melt my heart” suggests that the desolation of nature frightens the speaker by inspiring thoughts of her own death
 - use of imagery of the absence of light to portray heaven as “Starless” and “a dark water” suggests the emptiness and lack of peace in the speaker’s imagined afterlife.
- **Form and Structure:**
 - use of five tercets of free verse to convey the fractured thought patterns and growing despondency of the speaker as she journeys through the unwelcoming natural environment
 - use of first person perspective to underline the utter loneliness of the speaker, both physically in the shrouding fog and psychologically as she contemplates a godless afterlife

- use of present tense throughout conveys a sense of the immediacy of the speaker’s pain as she observes nature, and suggests that in her present emotional void she can contemplate neither past nor future.
- **Tone:**
 - exhausted tone conveyed through use of assonance “O slow/Horse the colour of rust,/ Hooves, dolorous bells-” suggests the speaker’s lack of vigour as she journeys through the frigid natural world
 - tone of fear in the final lines conveyed through the personification of the fields that “threaten” to allow the speaker into a “a heaven/Starless and fatherless” suggests that the fogged void of nature reflects the speaker’s conception of the afterlife.

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

Reward contextual points which are significant and relevant

- in the Channel 4 programme, “Passwords”, Hughes talked about the inspiration for “Wind”: *For quite a few years my parents lived in a house on top of a high ridge in West Yorkshire, over the Calder Valley. Either side of this ridge the valleys just dived away out of sight, right down into a gorge and trees and streams... and then on the other side the hillsides rose up very steeply to the moors... This is a poem about a gale that went on for a few days and if you’ve ever been in a gale like that for a while, it gets into your head, begins to affect you.*
- in a BBC interview, Plath described “Sheep in Fog”: *in this poem, the speaker’s horse is proceeding at a slow, cold walk down a hill of macadam to the stable at the bottom. It is December. It is foggy. In the field there are sheep.*
- the poem was begun in 1962 and extensively revised in January 1963 to reflect Plath’s darkening mood at that time – she had received mixed reviews for her first novel *The Bell Jar* and she and the children had moved to London after the breakup of her marriage to Hughes. Plath committed suicide two weeks after the poem was revised.

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- contrast between the elemental vitality and force of nature as presented in “Wind” and the “dolorous” quietness and blankness of nature as represented in “Sheep in Fog”
- contrast between the speakers, one who is awed by the power of nature and one who feels alienated and threatened in the bleak “whiteness” of her surroundings
- contrast between the presentations of nature – in “Wind” the gale effects physical changes in the landscape, while in “Sheep in Fog” the fog brings only blank uniformity
- it might be argued that both poets use the outer, natural world as an objective correlative of their inner, emotional world (Hughes’ belief that the savagery exhibited in the natural world lies barely repressed at the heart of humanity and Plath’s projection of a foggy, directionless future onto the indefinite natural landscape).

3 Jennings Larkin

This question is about **religious places**.

Read again “Letter from Assisi” by Jennings and “Church Going” 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 religious places.

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

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

0	NOTHING
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
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The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

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

Answers should contain:

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

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

Candidates should **analyse** aspects of language, form and structure, and tone in considering the poems in relation to the question’s key term (“religious places”).

“Letter from Assisi”

- **Situation:**
 - the speaker (to be identified with the poet) writes from Assisi about the quietness of this religious place that contains the spiritual inheritance of St Francis
 - the speaker discusses how this religious place was not, however, as she expected; it filled her with an unusual sense of “nostalgia” for home.

- **Language:**
 - use of repetition of “Here” to convey the importance of this religious place, particularly as a place of pilgrimage for many Catholics
 - use of paradox “silence is so wide you hear it” to suggest the overwhelming quietness which the speaker experiences in this religious place
 - use of flower symbolism “poppy” to convey feelings of nostalgia generated by this religious place, and “vetch” to suggest faithfulness (an important aspect of the speaker’s religious beliefs)
 - use of personification “Bells wound the air” to suggest the powerful sound of the church bells and to emphasise the prevailing silence in this religious place
 - use of listing “Doves, bells, the silent hills” to convey the “trappings” associated with this religious place
 - use of motif of “peace” to convey the atmosphere for which this religious place is renowned, something which eludes the speaker
 - use of repetition of “Some” in the last five lines of the poem to convey the speaker’s vague yearning for a more transcendent experience than this religious place has afforded her.
- **Form and structure:**
 - use of a single sentence “Peace pales and withers.” to mark an important structural point which conveys the disappointment that the speaker feels in this religious place.
- **Tone:**
 - reflective tone conveyed by use of third person plural (“they said”) to suggest that others have told the speaker about this religious place
 - tone of disappointment created by use of repeated negatives “no softness... no sensual joy” suggesting the contrast between what the speaker has been told about this religious place and the observations she makes while there.

“Church Going”

- **Situation:**
 - the speaker is out cycling when he stops at a church; at first he is unimpressed and then he begins to contemplate the prospect of a world without religion
 - as the poem progresses he loses his sense of detachment from this religious place and recognises the value of religious tradition.
- **Language:**
 - use of ambiguity in the title to convey a range of ideas about this religious place: the speaker who regularly visits churches; the habit of going to church; the tradition of going to church being on the decline; the actual church building falling into decay
 - use of onomatopoeia (“thud”) to suggest a dull lifelessness about this religious place
 - use of listing “matting, seats, and stone,/And little books” to convey the speaker’s observation of the paraphernalia associated with this religious place
 - use of slang “some brass and stuff” to suggest the speaker’s dismissal and lack of respect for the interior of this religious place
 - use of unanswered question “Cleaned, or restored?” to convey the speaker as an outsider to the religious experience of church-going
 - use of liturgical language “Here endeth” to imply the end of such religious places
 - use of personification “The echoes snigger” to suggest that the speaker feels ill at ease in this religious place
 - use of repeated conjunction “marriage, and birth,/And death, and thoughts of these” to convey the idea that religion will survive even after churches fade
 - use of metaphor “This special shell” to suggest that, despite the speaker’s personal dismissal of religion, the church has the capacity to serve as a place of religious ritual and illusion
 - use of archaic terms “accoutred frowsty barn” to suggest that this religious place is old-fashioned and obsolete in modern society.

- **Form and structure:**
 - use of iambic pentameter, e.g. “Yet stop I did: in fact I often do” to mark important structural points where the speaker’s sensibilities about this religious place change.
- **Tone:**
 - cynical tone conveyed through use of determiner “Another church” to suggest the speaker is underwhelmed by this religious place
 - humorous tone created through use of colloquialism “God knows how long” to suggest the speaker’s indifference to this religious place
 - tonal shift to a tone of admission created through use of volta “Yet stop I did: in fact I often do” to convey how the speaker is drawn to this religious place despite his previous dismissal
 - tone of appreciation conveyed through use of repetition and inversion “A serious house on serious earth it is” as the speaker recognises the appeal of the church and of religion.

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

- Jennings attended a private Catholic school and was a devout Catholic; she was the only Catholic member of the group of poets named ‘The Movement’
- Jennings travelled to Assisi, a town in Italy, which is renowned for its churches, as well as for being a place of pilgrimage for many Catholics
- Jennings’ 1958 collection, *A Sense of the World*: poems include many that were written during her time in Italy; “Letter from Assisi” is from this collection
- Larkin wrote that “One Sunday afternoon in Ireland when I had cycled out into the country I came across a ruined church, the first I had seen. It made a deep impression on me”; he had seen churches bombed but never one fallen into disuse, and it was the inspiration for this poem
- Larkin called himself “an agnostic, I suppose, but an Anglican agnostic, of course”; he commented on the Bible: “It’s absolutely bloody amazing to think that anyone ever believed any of that. Really, it’s absolute balls.”
- Larkin’s poems often describe the immense psychological struggles that can accompany atheism – an outlook he considered to be both “true” and “terrible.”

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- both poets place emphasis on the overwhelming “silence” associated with religious places through use of metaphor: “All of the day is strung with silences”; “tense, musty, unignorable silence”
- both poets make reference to the trappings associated with religious places with use of a triad: “Doves, bells, the silent hills”; “parchment, plate and pyx”
- Jennings’ experience in this religious place is one of disillusionment (“the trappings/... fail me now”), whereas for Larkin the church and religion represent a fixed point in an ever-changing world
- both poems close on a philosophical musing about their respective religious places.

4 Boland Bleakney

This question is about **city life**.

Read again “Ode to Suburbia” by Boland and “Nightscapes” 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 city life.

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

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

0	NOTHING
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

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

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

Answers should contain:

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

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

Candidates should **analyse** aspects of language, form and structure, and tone in considering the poems in relation to the question’s key term (“city life”).

“Ode to Suburbia”

- **Situation:**
The speaker reflects upon the life of a suburban housewife and mother, and particularly upon the city environment in which she lives. The poem ends with a picture of a woman who has been diminished by the experience of suburban life.

- **Language:**
 - use of several thematic metaphors and formal features (“Midnight and your metamorphosis/Is now complete”) drawn from fairy tales, particularly “Cinderella”, to suggest (ironically) the hope that city life could have a wonderful and transformative effect on the lives of women
 - use of squalid detailing to insist on the unpleasant realities of city life, and to counteract the Cinderella myth – “this rat without leather reins/Or a whip or britches continues/Sliming your drains”
 - use of careful patterning involving consonance and repetition to convey the speaker’s observation of the soil and squalor of city life (“A dish, a brush, ash/The gape of a fish/In the kitchen, the gape of a child in the cot”).
- **Form and structure:**
 - use of the Ode form, one which often features laudatory direct address (“you suburbia”) as a rhetorical device, in this case identifying and describing a particular aspect of city life – one on which women had founded expectations which the ending of the poem shows to have been groundless
 - use of temporal markers at beginning and towards the end of the poem to suggest that a full day and a comprehensive vision of city life is under consideration
 - use of second-person “you” in a shifting sense: referent begins as “suburbia”, but this later blurs and seems to include the woman (or women) who endures and is diminished by city life.
- **Tone:**
 - tone is to some degree histrionic, suggested by several features: the use of the ode form addressing suburbia; the use of incomplete declarative sentences (“Six o’clock:”, “No magic here”); the use of deliberate rhetorical figures such as the anti-climax of the poem’s ending (“The same lion...may/On a red letter day/Catch a mouse”).

“Nightscapes”

- **Situation:**

The speaker recalls the pleasure of stargazing on a past holiday, then finds an equivalent pleasure in her own garden, though this is in a city where light-pollution has rendered the stars invisible. As she lowers her gaze, she finds the galaxies beneath her. City life has its consolations.
- **Language:**
 - use of deliberately mixed botanical and astronomical lexis to construct an imaginative starscape in the city (“Magellanic Clouds of Artemesia”)
 - use of a bravura series of metaphors comparing the flowers of her city garden to moons, galaxies, constellations (“In spangled panicles of privet/I count thirty-seven Pleiades...”)
 - use of playful hyperbole (“thirty-seven Pleiades”, “a trillion vintages/of nectar”) to express the wonder of discovering the stars in a city which is “lit to saturation”.
- **Form and structure:**
 - use of italicised introduction (perhaps a family saying or possibly an allusion to Dom Perignon’s supposed remark about “tasting the stars”) to indicate past star-gazing, which will serve as a contrast to the starlessness of the city sky
 - use of sudden and permanent change from past to present with temporal indicator “Tonight” to suggest the immediacy of the speaker’s sensory experience of the city garden
 - use of unrhymed triplets, each complete in itself, offering a series of separate impressionistic observations or imaginative conceits of first the starless city and then the garden
 - use of verbal reminders, at beginning and end of poem, of the urban setting.

- **Tone:**
 - a tone of playfulness is brought to the consideration of one of the deprivations of city life – the starlessness – and is conveyed, e.g. through the deliberate conjoining of disparate scientific technical terms from botany, biology, and astronomy.

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

- the domestic, and what she calls “dailiness”, as one important strand in Eavan Boland’s poetry
- Jean Bleakney’s training as a horticulturalist, and familiarity with botanical and biological terms.

AO4: Explore connections across literary texts.

Reward comparative points which are significant and relevant

- Boland deals with the suburban aspect of city life, seen as an enemy of promise and potential, particularly for women
- Bleakney deals with the pleasure of ‘making do’ with what is available when the city environment deprives her of a favourite occupation.

Section B: Drama 1900–Present

Advice to Examiners

1 Description v Analysis

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

2 Key Terms/Issues

In all questions, candidates should take **explicit** account of key terms and structure their answers accordingly if they are to be relevant and properly focused. The key terms include both those in the given reading and those in the directive.

3 Assessment Objectives

- AO1** This globalising objective emphasises three essential qualities:
- (i) knowledge and understanding of the text;
 - (ii) the coherent organisation of material in response to the question;
 - (iii) communication appropriate to literary studies (which is also reflected in the paper’s general rubric: “Quality of written communication will be assessed in all responses”).
- AO2** This objective is concerned with the dramatist’s methods used to achieve certain effects. It requires candidates to consider character interaction, staging, language and form and structure in responding to the given stimulus statement. Candidates who provide limited discussion of methods cannot be rewarded beyond the top of Band 5 (40 marks). Candidates who provide no discussion of methods cannot be rewarded beyond the top of Band 4 (34 marks).
- AO3** No specific sources are prescribed or recommended, nor is the type of context stipulated. The student may choose contextual information of differing kinds, provided it is shown to be relevant to the question. Candidates who provide no relevant contextual information cannot be rewarded beyond the top of Band 5, i.e. 40 marks.
- AO5** This objective is the driver of AS 1 Section B. The emphasis for this objective should be on the candidate’s ability to respond to a given reading of the text, and to develop an argument conveying his/her opinion. Candidates can obtain full marks without referring to other 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 plodding and contain much irrelevant and/or unrelated material. On the other hand, some brief answers may be scrappy while others are cogent and incisive.

9 Answers in Note Form

Some answers may degenerate into notes or may, substantially, take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others. The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be.

10 Uneven Performance

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

11 Observance of Rubric

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

Mark Grid AS Unit 1 Section B (Drama)

Bands	AO1 Content and Communication	AO2 Methods	AO3 Context	AO5 Interpretations
[0]	No attempt is made			
1(a) [1]–[8] Very Little	<ul style="list-style-type: none"> shows very little understanding of the text or ability to write about it 			
1(b) [9]–[16] General	<ul style="list-style-type: none"> communicates broad or generalised understanding of text writes with very little sense of order and relevance and with little accuracy 			
2 [17]–[22] Suggestion	<ul style="list-style-type: none"> communicates basic understanding of the text conveys simple ideas with a little sense of order and relevance, using a little appropriate textual reference writes with basic accuracy, using a few common literary terms 	<ul style="list-style-type: none"> identifies a few basic methods – but with little understanding occasionally comments on identified methods 	<ul style="list-style-type: none"> may mention a little basic contextual information 	<ul style="list-style-type: none"> takes a little account of key terms shows a basic attempt at reasoning in support of her/his opinion <p>[suggestion of relevant argument]</p>
3 [23]–[28] Emergence	<ul style="list-style-type: none"> communicates limited understanding of the text conveys ideas with a developing sense of order and relevance and with more purposeful use of textual reference writes fairly accurately, using a few common literary terms with limited understanding 	<ul style="list-style-type: none"> may identify quite a few methods – but with limited understanding makes a more deliberate attempt to relate comments on methods to key terms of the question 	<ul style="list-style-type: none"> identifies a limited range of relevant contextual information 	<ul style="list-style-type: none"> takes a limited account of key terms shows a more deliberate attempt at reasoning in support of her/his opinion reaches a limited personal conclusion <p>[emergence of relevant argument]</p>
4 [29]–[34] Some	<ul style="list-style-type: none"> communicates some understanding of the text conveys some ideas with some sense of order and relevance, using some appropriate textual reference writes with some accuracy, using some literary terms with some understanding 	<ul style="list-style-type: none"> identifies some methods with some understanding makes some attempt to relate comments on methods to key terms of the question 	<ul style="list-style-type: none"> offers some relevant contextual information in answering the question 	<ul style="list-style-type: none"> takes some account of key terms makes some attempt at reasoning in support of her/his opinion reaches a personal conclusion to some extent
5 [35]–[40] Competent	<ul style="list-style-type: none"> communicates competent understanding of the text conveys ideas with a competent sense of order and relevance, using some competent evidence writes with competent accuracy, using literary terms 	<ul style="list-style-type: none"> identifies a competent selection of methods explains identified methods in relation to key terms in a competent way 	<ul style="list-style-type: none"> makes a competent use of contextual information in answering the question 	<ul style="list-style-type: none"> takes a competent account of key terms offers competent reasoning in support of her/his opinion reaches a competent personal conclusion
6(a) [41]–[46] Good	<ul style="list-style-type: none"> communicates a good understanding of the text conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner writes accurately and clearly, using an appropriate literary register 	<ul style="list-style-type: none"> identifies a good range of methods offers clear, well-developed exploration of use of identified methods in relation to key terms 	<ul style="list-style-type: none"> makes good use of relevant contextual information in answering the question 	<ul style="list-style-type: none"> takes good account of key terms offers good reasoning in support of her/his opinion reaches a good personal conclusion
6(b) [47]–[50] Excellent	<ul style="list-style-type: none"> Excellent in all respects 			

Section B The Study of Drama 1900 – Present

1 Friel: *Translations*

Answer either (a) or (b)

(a) Hugh O'Donnell is completely resistant to change.

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

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

0	NOTHING
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

This 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**”, “**resistant**”, “**change**”
- 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 **although Hugh resists change, he is at least intermittently able to perceive that change is inevitable.**

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

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

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

Hugh's interaction with the hedge-school pupils in Act 1, where an argument about change may be extracted from his views on the Irish language, Daniel O'Connell and the new National Schools; his interaction with Yolland in Act 2 and the final speech of the play where his awareness of inevitable change is evident; in Act 3 his soliloquy where he recalls his part in the 1798 Rebellion and speaks of "learning the new names".

- **Staging:**
 - use of props (bottle and flask), speech mode and explicit stage direction to present Hugh as generally drunk; the blurring of thought and expression communicate a character who is aware of change only irregularly
 - use of positioning (at top of stairs) and lighting for Hugh's final speech to increase the dramatic effect of Hugh's expression of change overcoming all civilizations, as "ordained by fate"
 - use of soliloquy to suggest a younger Hugh, one who had embraced change in love and in politics (Act 3).
- **Language:**
 - habitual use of Latin (and a little Greek) by Hugh may be argued to signify resistance to a changing modern world
 - Friel's use of a 'Socratic questioning' method of pedagogy to characterise Hugh allows for a dramatic presentation of e.g. Hugh's resistance to the English language
 - use of insulting epithets to express Hugh's disapproval of those who he feels represent change ("that little Kerry politician", "the Cork bacon-curer")
 - use of the cartographical metaphor by Hugh, "it can happen that a civilization can be imprisoned in a linguistic contour which no longer matches the landscape of ... fact" may be argued to express the inability not just of Hugh but of Ballybeg itself to change.
- **Form and structure:**
 - use of contrast in the play's conclusion: Maire and Jimmy Jack speak briefly of 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
 - use of deliberate contradiction or inconsistency in Hugh's opinions about change may be argued to express his awareness of the complexity of his predicament as he confronts it.

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

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

Social-historical information on what the future holds for Ballybeg

- 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)
- the famine
- landlordism, taxation resentment and the Land War
- violent secret societies and political clubs
- the extension of metropolitan surveillance over Ireland after a period of comparative neglect.

(b) Ballybeg is a defenceless community.

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

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

0	NOTHING
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

This 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 “**Ballybeg**”, “**defenceless**”, “**community**”
- 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 **Ballybeg finds ways to obstruct those who threaten it and that a stronger form of resistance is at least hinted at.**

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

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

Some situations which may be found useful in considering this question are: the events of Act 1 emphasise the vulnerability and inadequacy of Ballybeg as a community (the lame, the semi-mute, the barely sane, the drunkards, the daft and irresponsible). On the other hand, the pranks of Bridget and Doalty hint at obstruction to the colonial power, and the strayed horses and mislaid equipment mentioned in Act 1 reinforce this point. Finally, the death of Yolland, the invisible threat of the Donnelly twins and Doalty’s support of them suggest that Ballybeg may have more resources to defend itself than had previously appeared.

- **Staging:**
 - the dilapidated and comfortless setting of the hedge-school may draw comment on the ability of an impoverished Ballybeg to defend itself against outside threat
 - use of the climactic speech by Hugh, emphasised by staging techniques of lighting and positioning, may suggest that ultimately not just Ballybeg but all communities will find that they are unable to defend themselves
 - use of the prop of the name-book, which becomes a symbol of a cultural “expropriation” against which Ballybeg’s ability to defend itself may be gauged.
- **Language:**
 - the motif of the “sweet smell” acts as a reminder of the threat of failure of the potato crop and the community’s defencelessness in the face of this
 - use of ancient Greek by Jimmy Jack suggesting delusion and immersion in an imagined past: hardly a posture from which a defence against outside threat can be expected.
- **Form and Structure:**
 - use of contrasting speech modes by Lancey representing the ‘soft’ and ‘hard’ threats to Ballybeg (the bureaucratic abstractions and technocrat’s jargon of Act 1 are replaced by a diction of clipped menace as conditions and inevitable consequences are outlined): responses to these by other characters will give the basis of an argument as to whether the community can defend itself.

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

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

Social-historical information

- emigration and depopulation
- nineteenth-century rural Irish poverty
- areas vulnerable because of reliance on potato crop – the Great Famine
- community resistance: boycotts, rent strikes, political clubs and secret societies
- Irish language revival.

2 Beckett: *Waiting for Godot*

Answer (a) or (b)

(a) There is nothing to admire in the characters of Vladimir and Estragon.

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

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

0	NOTHING
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

This will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**nothing to admire**”, “**characters**”, “**Vladimir**”, “**Estragon**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement; candidates may, for example, argue that **Vladimir and Estragon are admirable in their stoicism, courage, friendship and loyalty.**

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

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

Some situations which may be found useful in considering this question are:
the interactions between Estragon and Vladimir where an argument about admirability may be extracted from their clownish behaviour (struggling with boots and hats, trousers falling

down, falling over, etc.); the interactions between the tramps and Pozzo and Lucky where an argument about admirability may be extracted from Vladimir's scandalised reaction to Pozzo's treatment of Lucky, and Estragon's attempts to wipe away Lucky's tears; the dialogue between the boy and the tramps where an argument about admirability may be extracted from their discussion about Godot.

- **Staging:**
 - use of setting: “*A country road. A tree. Evening*” to convey an indifferent landscape in which Vladimir and Estragon have nowhere to go and nothing to do but wait – given their lack of choice, is there anything to admire?
 - use of slap-stick, e.g. struggling with hats and boots, trousers falling down, falling over to present Vladimir and Estragon as pathetic clowns who may not be considered admirable.
- **Language:**
 - use of repetition, e.g. repeated use of questions (“What did we do yesterday?”) to present Vladimir and Estragon as characters who question the nature of their existence, which may not be considered admirable because of the inherent futility of their questioning, or admirable because of their persistence in such questioning
 - use of repeated refrain (“we’re waiting for Godot”) to present Vladimir and Estragon as characters who may be considered admirable due to their stoical nature
 - use of fractured didactic maxim, e.g. “Hope deferred maketh the something sick” to present Vladimir and Estragon as characters who may not be considered admirable because of their inadequate attempts to impose meaning on life, or admirable because of their desire to impose meaning on life by whatever means, no matter how inadequate.
- **Form and structure:**
 - use of the contrast between the pairs of characters: the companionship and solidarity shown by Vladimir and Estragon may be considered admirable when set against the cruelties and exploitation of the master-servant relationship of Pozzo and Lucky
 - use of character contrast between Estragon and Vladimir enables the presentation of a range of responses to the existential situation, in spite of which an audience may find something to admire in their residual solidarity
 - use of circular structure (“Nothing to be done” [opening line of Act 1], “*They do not move*” [closing stage direction of Act 2]) to imply through dialogue and stage direction a world in which what happens (resistance or resignation?) offers only ambiguity, and reduces the audience's certainty about what is admirable or the reverse.

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

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

Literary: Theatre of the Absurd

- the term ‘Theatre of the Absurd’ was applied to plays that show “a hostile, meaningless universe looming large over individuals who are either unsure of or unconcerned about what to make of themselves, their situation, and the other things and people they encounter”
- Absurdist drama often cyclical in structure
- influenced by slapstick, and early twentieth-century comedians (Chaplin, Keaton)
- use of banality, cliché, repetition and the breakdown of communication
- Absurdism flourished in the '50s, sometimes seen as a response to the fear engendered by the nuclear arms race.

(b) This play offers no hope to the 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	NOTHING
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

This 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, “offers”, “no hope”, “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 **this play offers hope to the audience because of the presentation of the indomitable spirit of the central characters of Vladimir and Estragon.**

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

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

Some situations which may be found useful in considering this question are: the interactions between Estragon and Vladimir where an argument about hope or its absence may be extracted from their discussions about, for example, suicide; the interactions between Pozzo and Lucky where an argument about hope or its absence may be extracted from the presentation of their master-slave relationship; the dialogue between the boy and the tramps where an argument about hope or its absence may be extracted from their discussions about Godot.

- **Staging:**
 - use of parody of music-hall/vaudeville elements through dancing and singing which may be argued to convey either persistence or futility, and hence hope or its absence
 - use of slap-stick humour, e.g. struggling with hats and boots, trousers falling down, falling over may be argued to convey hopelessness to the audience because it suggests the lack of dignity in the human condition
 - use of the stage property of the rope (“*Pozzo drives Lucky by means of a rope passed round his neck*”) which may be argued to convey no hope to the audience because it presents the relationship between Pozzo and Lucky as consistently exploitative and cruel.

- **Language:**
 - repeated use of questions, e.g. “What did we do yesterday?” which may be argued to convey no hope to the audience as it presents the characters’ lives as pointless, or it could be used to convey hope to the audience as the characters persist in such questioning, showing that they themselves have a residue of hope
 - use of cross-talk/word-games/nouns undermined by qualifiers (“A kind of prayer... A vague supplication”) which may be argued to convey a struggling hope of the possibility of communication – or that communication is futile
 - repeated use of negatives (“Nothing happens, nobody comes, nobody goes”) which may be argued to convey no hope to the audience because it suggests the meaningless existence of the characters
 - use of fractured didactic maxim “Hope deferred maketh the something sick” which may be argued to convey no hope to the audience as it suggests the characters’ inadequate attempts to impose meaning on life
 - use of metaphor (“Astride of a grave and a difficult birth. Down in the hole, lingeringly, the grave-digger puts on the forceps”) which may be argued to convey no hope to the audience as it is used to heighten and intensify the tragic nature of the human condition.

- **Form and structure:**
 - use of cyclical (non-)action (“Yes, let’s go.” *They do not move*) which may be argued to convey a lack of hope to the audience because it presents the tramps’ existence as monotonous and repetitive
 - use of refrain (“We’re waiting for Godot”) which may be argued to convey a sense of hope to the audience because it presents the characters as keeping going.

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

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

- “Nothing happens, nobody comes, nobody goes, it is terrible” (Jean Anouilh)
- landmark productions in troubled societies worldwide: e.g. South Africa, 1976 (an all-black cast reflected the desolation and boredom of living under an apartheid regime); Avignon Festival, 1991 (an all-female cast resulted in a production which was upheld by French law after objections from the Beckett estate); Sarajevo, 1993 (a city under siege waiting for relief from the West); New Orleans, 2007 (set post-Hurricane Katrina, the play captured a yearning for renewal)
- Beckett’s own experiences, e.g. fleeing from the Gestapo in 1941, hiding in abandoned prisons; *Waiting for Godot* has been described as a “metaphor for the long walk into Roussillon, when Beckett and Suzanne slept in haystacks [...] during the day and walked by night [...] of the relationship of Beckett to Joyce” (D Bair)
- social conditions at the time of the appearance of Absurdist Drama (e.g. the despair of the Atomic Age).

3 Williams: *A Streetcar Named Desire*

Answer (a) or (b)

(a) In *A Streetcar Named Desire*, desire is always destructive.

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

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

0	NOTHING
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

This 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 “**desire**”, “**always**”, “**destructive**”
- 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 **desire is a significant, positive aspect of the relationship between Stella and Stanley.**

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

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

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

Stella and Blanche’s interaction in SCENE FOUR where they discuss the driving force of

physical desire and its significance in a relationship: “there are things that happen between a man and a woman in the dark – that sort of make everything else seem – unimportant”; the interaction between Blanche and the young man where she acknowledges the danger involved in desire: “I’ve got to be good – and keep my hands off children”; the interaction between Stanley and Blanche at the end of SCENE 10.

- **Staging:**

- use of the motif of the locomotive sound when Blanche is telling Mitch about discovering Allan with another man to present the driving force of desire in a negative way: “*thunders past*”; “*she claps her hands to her ears*”
- use of auditory and visual expressionist effects in SCENE 10 – “*inhuman voices like cries in a jungle... shadows and lurid reflections move sinuously as flames*” – to heighten a dangerous, destructive encounter involving desire (“maybe you wouldn’t be bad to – interfere with...”)
- use of sound and character movement – “*they come together with low, animal moans... presses his face against her belly*” – to indicate the reconciliatory power of physical desire at the end of SCENE 3.

- **Language:**

- use of streetcar symbolism – “that rattle-trap streetcar that bangs through the Quarterit brought me here.....Where I’m not wanted and where I’m ashamed to be” – to present desire as a powerful driving force which is destructive in that it has resulted in Blanche being compelled to live with Stella and Stanley
- use of light imagery – “how you loved it, having them coloured lights going” – to present physical desire as enjoyable and an essential aspect of Stanley’s relationship with Stella.

- **Form and structure:**

- use of sequencing – Blanche’s seductive treatment of the young man suggests the destructive nature of desire, since it potentially jeopardises her chance of escape which is represented by the arrival of Mitch in the role of the Rosenkavalier
- parallelism of SCENE NINE and SCENE TEN which both conclude with assaults on Blanche, and which therefore present desire as destructive.

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

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

- social and cultural norms of the times relating to male and female desire
- Tennessee Williams’s own experience of relationships and rejection
- the play as a modern tragedy which deals with forces impelling characters towards their fate.

(b) Stella and Blanche have nothing in common.

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

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

0	NOTHING
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

This will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**Stella**”, “**Blanche**”, “**nothing in common**”
- 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 respects in which Stella and Blanche are similar: they are both motivated by desire; they both avoid the truth; they are both reliant on men; they share a common heritage.**

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

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

Some situations which may be found useful in considering this question are: interactions between Blanche and Stella where they consider New Orleans and have very different attitudes to it (BLANCHE: “Only Mr Edgar Allan Poe could do it justice....”. STELLA: “It’s not that bad at all”); when they discuss the demise of Belle Reve: “I, I, I took the blows.... Where were you? In bed with your – Polack!”); when Blanche considers Stella to be in a similar,

but worse situation: “your fix is worse than mine is”; and situations when it is clear that the sisters share a flexible idea of truth: “I tell what ought to be truth”; “I couldn’t believe her story and go on living with Stanley”.

- **Staging:**
 - use of contrast at the beginning of SCENE FOUR – “*Her [Stella’s] eyes and lips have that almost narcotised tranquillity that is in the faces of Eastern idols / she [Blanche] presses her knuckles nervously to her lips*” – to indicate Stella’s and Blanche’s very different responses to what has occurred in SCENE THREE
 - use of costume – “*looking as if she were arriving at a summer tea or cocktail party*” – to present Blanche as out of place in an environment into which Stella is integrated.
- **Language:**
 - use of streetcar symbolism by Stella when the sisters are considering the physical aspect of relationships between men and women – “haven’t you ever ridden on that streetcar?” – to suggest that both sisters are driven by desire
 - use of animal imagery – “making a pig of himself” (Stella); “he acts like an animal, has an animal’s habits” (Blanche) – to suggest that they can at times have a common response to Stanley.
- **Form and structure:**
 - use of parallelism of structure: at the end of both SCENES THREE and FOUR Stella embraces Stanley, and Blanche is left alone or as onlooker (e.g. *STELLA has embraced him with both arms, fiercely, and full in the view of BLANCHE*), suggesting that Stella has more in common with Stanley than she has with Blanche.

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

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

- mid twentieth-century Southern society, a modernising society haunted by issues of the past such as the Civil War and slavery
- the world of post-war New Orleans – multi-ethnic, artistically vibrant
- Tennessee Williams’ relationship with his own sister.

4 Miller: *The Crucible*

Answer (a) or (b)

(a) In the play, the Reverend Hale is irresponsible.

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

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

0	NOTHING
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

This 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 Hale**”, “**irresponsible**”
- 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 **Hale behaves in a responsible way by recognising and attempting to atone for his errors.**

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

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

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

Hale’s arrival in Salem/visit to the home of Rev. Parris (Act 1); Hale’s visit to the Proctors’ home (Act 2); Hale’s participation and presence at court (Act 3) and during the final moments of Rebecca Nurse and John Proctor (Act 4).

- **Staging:**
 - use of props: “*He appears loaded down with half a dozen heavy books*” – books which Hale’s dialogue tells us “are weighted with authority”, perhaps signifying that Hale is not an irresponsible man as he has authority and knowledge, or alternatively suggesting that as he is guilty of pride, he is irresponsible at the beginning of the dramatic action
 - use of stage exit as Hale dramatically quits the court in Act 3, “*he slams the door to the outside behind him*”, perhaps signalling that he is not irresponsible as he publicly denounces the court proceedings
 - use of the final tableau of the play of Hale on his knees, as he “*weeps in frantic prayer*” whilst Elizabeth looks out of the cell window towards the death scene; his kneeling and weeping may indicate a realisation of responsibility
 - use of the offstage sound effect of the drumroll to pronounce the tragic climax of the play and Hale’s failure to save the lives of Proctor and others: this may be seen as emphasising the consequences of his earlier irresponsibility.

- **Language:**
 - use of expository commentary to introduce Hale: “*he felt the pride of the specialist whose unique knowledge has at last been publicly called for*” – Hale is well-intentioned but governed by pride which may be interpreted as irresponsible
 - use of metaphor when referring to Hale’s intention to combat the Devil: “If she is truly in the Devil’s grip we may have to rip and tear to get her free” – this may be interpreted as acceptance of a responsibility since he is concerned with Betty’s salvation
 - use of leading questions in order to attest to Hale’s great authority and expertise: “Perhaps some bird invisible to others comes to you ...”, “Did you feel any strangeness when she called him? A sudden cold wind, perhaps?” – words which Abigail later dramatically enacts in court – which might be suggestive of Hale as an irresponsible man
 - use of biblical and literary allusion to convey Hale’s horror as he witnesses society crumple around him (see Joel 1:18 “The herds of cattle wander aimlessly” and Blake’s poem, ‘London’ “the youthful Harlot’s curse”) “There are orphans... abandoned cattle... the stink of rotting crops... the harlots’ cry – and you wonder yet if rebellion’s spoke? Better you should marvel how they do not burn your province!” – this speaking truth to power may be seen as evidence of acceptance of responsibility.

- **Form and structure:**
 - use of contrast, e.g. in the behaviour of the ministers Parris (loud and aggressive) and Hale (anxious, conscience-stricken) during the court proceedings in Act 3 may be utilised in an argument about Hale’s growing understanding of the responsibility he bears
 - contrast between Hale in Acts 1 and 4: by Act 4, Hale is presented as no longer cocksure but demoralized – “steeped in sorrow, exhausted” and Miller indicates that Hale blames himself for what has happened: “There is blood on my head”, “what I touched with my bright confidence, it died; and where I turned the eye of my great faith, blood flowed up” – this may or may not suggest that Hale is an irresponsible 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.

- seventeenth-century belief in witchcraft and witches and demonic possession and the marks of the Devil
- seventeenth-century belief in the authority of an ordained minister.

There are some similarities and some differences between Miller's character and the actual Reverend Hale:

- John Hale was the Puritan pastor at Beverly who preached there from around 1664 until his death in 1700
- during the Salem witch trials in 1692, he was one of the most prominent and influential ministers associated with the witch trials, being noted as having initially supported the trials and then changing his mind
- following the trials, he wrote a book entitled, 'A Modest Enquiry Into The Nature Of Witchcraft', which was completed by 1698 but not published until after his death.

(b) *The Crucible* shows that power always corrupts.

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

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

0	NOTHING
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

This 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 “**power**”, “**always**”, “**corrupts**”
- 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 power vested in Rev. Hale does not corrupt him** or that **Danforth, given his position and the beliefs of his society, should not be described as corrupt.**

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

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

Some situations which may be found useful in considering this question are: the power that Parris exerts over his slave, Tituba; the power that Abigail exerts over the other girls; the power afforded to Thomas Putnam through his land-ownership; the power of the court to determine life or death; the power exhibited by Rebecca Nurse in her final joint exit with John Proctor.

- **Staging:**
 - the four settings of the play (the bedroom belonging to Parris; the “common room” of Proctor’s home; the “vestry room of the Salem meeting house, now serving as the anteroom of the General Court” and the cell in Salem’s jail) all allow for a variety of forms of power and the corruption of those who exercise it to be presented and the consequences explored in a variety of public and private environments.
- **Language:**
 - use of ritualised chanting as a group assertion of power – “I saw Sarah Good with the Devil! I saw Goody Osburn with the Devil! I saw Bridget Bishop with the Devil!”
 - use of smelting imagery: “We burn a hot fire here. It melts down all concealment” and in the title of the play – this may be taken as evidence of the court’s power to burn away corruption or it may be taken to show the corruption of the power of the court
 - use of paradox to justify the power of the court: “But witchcraft is *ipso facto*, on its face and by its nature, an invisible crime, is it not?” – “We are here, Your Honor, precisely to discover what no one has ever seen” – which may be argued to expose the inherent arrogance, and therefore corruption, of the court
 - use of simile to reveal the complacency of power demonstrated by some characters who acknowledge their corruption, e.g. Hale: “Let you not mistake your duty as I mistook my own. I came into this village like a bridegroom to his beloved, bearing gifts of high religion ...”.
- **Form and structure:**
 - use of dramatic irony: Miller exploits the audience’s awareness of how power and corruption applied in seventeenth-century Salem
 - use of complex and problematic tragic climax, in which Miller appears to assert that integrity can resist corrupt 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.

- Miller intended his version of the Salem witch hunts – their power and their corruption – to be interpreted as his comment upon the McCarthyism of his era
- the strict religious tenets adhered to by the Salem community and its strong views on adultery and witchcraft
- the repression of women and children
- the simmering tensions within the Salem community, often regarding land ownership
- the genre of tragedy: Miller was interested in the idea of, and wrote an essay entitled “Tragedy and the Common Man” (1949).

5 Stewart: *Men Should Weep*

Answer (a) or (b)

(a) In the play, the Morrisons fail as a family.

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

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

0	NOTHING
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

This will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**the Morrisons**”, “**fail**”, “**as a family**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement; candidates may, for example, argue that **the family’s resilience in the face of adversity cannot be seen as a failure.**

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

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

Some situations which may be found useful in considering this question are: the conversations between Maggie and Lily in which Maggie defends her family from Lily’s criticisms, the interactions between John and Maggie which indicate their strong and loving marriage, and the Christmas Eve scenes which indicate an improvement in the family’s fortunes.

- **Staging:**
 - use of set (“*Nappies hang on a string across the fireplace and the table, dresser, etc. are in a clutter*”) in Act 1 Scene 1 to indicate a claustrophobic and impoverished environment, which could be considered evidence of the family’s failure to establish comfortable living conditions
 - use of costume to indicate the level of poverty (“*Edie...wears a miscellaneous collection of cast-off clothing*”), which could be seen as evidence of the family’s failure to provide for the children.

- **Language:**
 - use of metaphors and figurative language in John’s speech at the end of Act 2 Scene 1 in which he compares himself to a “wild animal” and “a human question mark” to indicate his failure to provide for his family
 - repeated use of accusatory questions and exclamations (“Dae you think you’re happy?...In this midden?”) to indicate Lily’s view of the family as a failure
 - repeated use of short, defiant statements from Maggie (“Aye! I’m happy”, “Aye. I still love John. And whit’s more, he loves me”) to indicate that there are happiness and love in the family, and that it is therefore not a failure
 - use of repetition (“I can manage him...I can aye manage him”) to indicate Maggie’s determination that the family will successfully emerge from poverty.

- **Form and structure:**
 - use of contrast between the impoverished set of Act 1 Scene 1 and the comfortable set of Act 3 to indicate the family’s successful progress out of poverty
 - use of the ongoing contrast between Maggie’s resolute purposefulness and John’s ineffectual moaning to imply that the former approach might help the family succeed in its attempts to emerge from poverty, whilst the latter approach is more likely to fail
 - use of temporal shifts: in the early stages of the play, these temporal shifts foreground the family’s failure to emerge from poverty (e.g. Acts 1 and 2 depict the family’s poverty over the period of a month), whilst later on they suggest a successful movement out of poverty (e.g. Act 3 moves on to Christmas Eve by which time the family’s fortunes have improved)
 - the use of a *deus ex machina* device (Jenny’s offer of financial assistance) which represents the possibility of the family successfully emerging from poverty.

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

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

Social-historical information

- social and economic conditions in Glasgow during the 1930s: poverty, slum housing, widespread unemployment
- opportunities for families from deprived areas to “succeed” were severely limited
- tenement life as a shaping force in family life.

(b) In the play, it is impossible to respect John Morrison.

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

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

0	NOTHING
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

This will require the candidate to:

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**impossible**”, “**respect**”, “**John Morrison**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement; candidates may, for example, argue that **John’s new job and consequent ability to provide for his family mean that he deserves our respect.**

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

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

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

the interactions between John and Maggie in which he is presented as an affectionate and caring husband (and therefore deserving of respect), the interactions between John and Jenny in which John is presented as a proud and authoritarian man (who might therefore be impossible to respect), and the Christmas Eve scene in which John can now provide for his family (and thus deserves respect).

- **Staging:**
 - use of *sotto voce* comments (when John speaks of Lily: “the interferin bitch. Nae wunner she couldna get a man”) present him as a rancorous and complaining character whom it is impossible to respect
 - use of props (tin-opener, pan, beans) when John prepares a simple meal for Maggie, presenting him as an affectionate and caring husband, who is therefore deserving of respect
 - use of on-stage violence (John *shakes* Jenny, and *drags her over to a mirror*) to indicate his volatility, which may make him impossible to respect.

- **Language:**
 - use of reported speech when Maggie explains John’s rationale for not accompanying her to the hospital (“He disnae like it...amang a they gossiping wifies, he says, an weans yellin in his lugs and fa’in ower his feet”), which presents John as a selfish man whom it is impossible to respect
 - repeated use of accusatory questions and exclamations (“Where wis ye? Answer me!”) which present him as an authoritarian father, who may therefore be impossible to respect
 - use of metaphor and figurative language when John compares himself to “a wild animal” and “a human question mark”, which presents him as a powerless individual who may be impossible to respect
 - use of repetition when John celebrates the prospect of a happy Christmas due to his new job (“it’s gonnae be the best. The best!), which presents him as having achieved something worthy of respect
 - use of the language of reproof in Lily’s speech in the final scene (ironic questioning, exclamation, deliberate and unnecessary use of his full name, contrast of her vigour with his passivity) – “Well, why did ye no dae something?...Trouble wi you, ye’ve nae fight in ye...An I’ve had tae fight hauf your battles for ye, John Morrison...” – which depicts him as weak and therefore impossible to respect.

- **Form and structure:**
 - use of an ongoing and pervasive contrast between Maggie and John (Maggie as upbeat and active, whilst John is self-pitying and inactive) which may make him impossible to respect
 - use of the *deus ex machina* device in the climactic scene which presents John as excessively proud, and therefore impossible to respect
 - use of contrast between John’s despair at his unemployment in Acts 1 and 2, and his optimism about his new job in Act 3, which present him as having achieved something that merits respect.

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

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

Social-historical information

- high levels of unemployment in Glasgow in the 1930s
- patterns of respect characteristic of 1930s families: the heavy obligations associated with the position of the head of the family
- social expectations of the role of father and husband would have been shaped by the patriarchal values pervasive in the 1930s – head of household, bread-winner, disciplinarian.

6 Bolt: A Man for all Seasons

Answer (a) or (b)

(a) There is no justice in this play.

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

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

0	NOTHING
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

This 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” and “justice”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement; candidates may, for example, argue that **the ultimate fate of characters such as Wolsey and Cromwell (as explained by the Common Man) shows that there is some justice in the play.**

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

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

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

the trial scene in which More’s eloquent defence is futile in the face of state power, and the execution scene in which the principled More is unjustly killed.

- **Staging:**
 - use of props (“*Enter Margaret bearing before her a huge bundle of bracken*”) to present the unjust nature of the More family’s decline into poverty
 - use of costume and props in relation to the mercenary Rich (e.g. “*Enter Rich. He is now splendidly official, in dress and bearing*”; he also wears an impressive chain of office) to suggest the unjust nature of this character’s rise to power
 - use of the Common Man’s interventions to reveal the subsequent fall from grace experienced by the villainous characters Wolsey and Cromwell to suggest that, ultimately, justice was done
 - use of lighting and sound in the execution scene (“*the axe and the block are silhouetted against a light of steadily increasing brilliance*” and “*the murmuration of a large crowd, formalised almost into a chant*”) to emphasise the horror of this unjust death.

- **Language:**
 - use of a pun on the “*rigging of the law*” (in lines spoken by Cromwell at the trial) to suggest that true justice will not prevail
 - use of the personification of Death in More’s eloquent speech at the trial (“*Death... comes for us all, my lords*”) in which he implies that justice will be served in the after-life
 - use of a theological allusion to the Seven Deadly Sins, which More recognises “*profit far beyond*” virtuous actions, to present the idea that justice is not being done
 - use of a Biblical allusion to the gospel accounts of the crucifixion (“*My master had easel and gall, not wine, given him to drink*”) to present More as a Christ-like figure, which implies that there is no justice in his death.

- **Form and structure:**
 - use of a two-act structure (with Act Two presenting a contrast between the success of amoral characters such as Cromwell, Chapuys and Rich and the demise of the principled More) to present the idea that there is no justice in this play.
 - use of a succession of set pieces which establish the futility of More’s principled stance in the face of powerful adversaries (e.g. Wolsey, Cromwell and later Rich), to suggest that justice does not prevail
 - use of a climax in which the play’s hero is horrifically executed to suggest the absence of justice.

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

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

- Machiavellian thought, and the idea that principled, moral behaviour was unlikely to be rewarded
- the idea that the historical More may not have been quite as benign a figure as Bolt’s play suggests
- the idea that historical drama should go beyond its historical moment and deal in universal themes, such as debates about the likelihood of justice prevailing
- a possible increasing tendency amongst twenty-first century audiences to suspect that justice often does not prevail.

(b) In the play, More is a good family 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	NOTHING
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

This 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**”, “**good family 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 **in the play, More’s rigid adherence to his religious principles leads his family into misery and poverty.**

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

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

Some situations which may be found useful in considering this question are: the scenes of familial affection in Act One (in which More can be regarded as a good family man), the scenes of tension arising from the family’s straitened circumstances due to More’s intransigence in Act Two (in relation to which it could be argued that More is not a good family man), and the interactions in the prison just prior to More’s trial (in which More might not be seen as a good family man).

- **Staging:**
 - use of props and costume (*bundle of bracken, sickle, [Alice] has aged and is poorly dressed*) to present the idea that More's course of action is causing his family to suffer, and that he is therefore not a good family man
 - use of stage action ([More] "*kisses wife and daughter*" and "*the More family, as a matter of routine, put their hands together*" to pray) to indicate affection, intimacy and stability, and thus the idea that More is a good family man
 - use of Margaret's entrance during the dialogue in which More reminds Roper of his new responsibilities as a husband and father, which presents More as a good family man
 - use of stage movement in the prison scene (*the Jailer seizes Margaret, Roper grabs the Jailer, Alice pushes the Jailer away*) to indicate the turmoil into which More's course of action has thrust his family; it may be argued here that More is not a good family man.

- **Language:**
 - use of Latin in the dialogue between Margaret and Henry ("*Quem me docuit pater, Domine*") to present the care More takes to educate his daughter, and thus it may be argued that he is a good family man
 - use of profanity to present Alice's bitter response to the consequences of More's course of action ("God's death, it comes on us quickly..."), suggesting that More is not seen as a good family man by his wife
 - use of exclamations in More's interaction with Alice ("Woman, mind your house!") to suggest an authoritarian style which might provoke a discussion about More as a family man.

- **Form and structure:**
 - use of a two-act structure which depicts through contrast the family's descent into poverty and misery as a result of More's decision may be argued to demonstrate that he has not been a good family man
 - use of a scene structure which alternates between the public and the domestic spheres (and which depicts the clearly harmful effects of More's public stance on his family) may be argued to demonstrate that he is not a good family 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.

- More's historical role as public figure
- More's desire to educate his daughter
- Bolt's dramatic idealisation of More as "a hero of selfhood"
- historical drama, with its capacity to imaginatively (re)present the lives of its characters, could serve as an ideal forum within which to consider possible/likely conflicts between the public and private roles of men like More.