



*Rewarding Learning*

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

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## **English Literature**

**Assessment Unit AS 1**

*assessing*

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

**[SEL12]**

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# **Assessment**

# **MARK SCHEME**

## Section A: The Study of Poetry 1900 – Present

### General Marking Guidance

#### **Introduction**

This marking guidance sets out the approach which should be applied in allocating marks to students' responses. The Mark Grid and its descriptors should be regarded as the fundamental tool of judicious assessment.

An indication of the nature and range of students' responses likely to be worthy of credit is also provided on later pages which focus on each question option. This guidance document could be used in conjunction with the Chief Examiner's Reports and the Exemplifications of Examination Performance on the subject page of the CCEA website.

#### **Assessment Objectives**

Below are the assessment objectives for Assessment Unit AS1: The Study of Poetry 1900 – Present.

- 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.

#### **Professional judgement**

The section of this document which presents indicative content is neither prescriptive nor exhaustive. Students may approach the given question in various ways and credit should be awarded as appropriate. In the event of unanticipated answers, assessors are expected to use their professional judgement regarding their validity.

#### **Positive marking**

Assessors are encouraged to be positive in their marking, giving appropriate credit for what students know, understand and can do rather than penalizing them for errors or omissions.

#### **Bands of response**

In deciding which **band** of response to award, assessors should primarily be focusing on the Driving Objective. In deciding which **mark** within a particular band to award to any response, assessors are expected to use their professional judgement.

The following guidance should prove helpful:

- **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 students' responses to all tasks. It is assessed under AO1.

## Assessing the Responses of Students

- 1 Assessors are expected to maintain a consistent standard throughout the marking. An agreed departmental method of annotation (perhaps developed through a shared consideration of a small selection of responses from across the teaching groups) may support a consistent approach.
- 2 Be positive in your approach. Look for things to reward, rather than faults to penalize.
- 3 Using the Mark Grid overleaf and the question-specific guidance, decide first which band best describes the attainment of the student in response to the question set and then determine a mark.
- 4 AS English Literature responses tend to be quite lengthy. Annotating the strengths and weaknesses of the response is a helpful step in holistic assessment and will also benefit colleagues reviewing the responses for the purpose of internal moderation/standardization. It may be useful to comment on such things as: content, relevance, organization, cogency of argument and quality of expression. This process of annotation will reflect and support the rationale for the final mark awarded. An example of the 'Marking Annotations' for GCE English Literature is available on the CCEA website (final document under the 'General' tab). These annotations are brief and useful but are not mandatory.
- 5 Do not use half marks.

## Advice to Assessors

### 1 Key Terms

From Band 3a upwards you will find responses indicating increasing ability to engage with the precise terms of the question. Responses in Bands 4 and 5 will address the key terms in an explicit, sustained and developed way. However, responses which are merely narrative/descriptive are unlikely to have engaged with the key terms of the question beyond 'a very little' ability and so the appropriate mark band would be Band 1.

In all questions, students should take account of the key terms and structure their answers accordingly if they are to be relevant and properly focused. They need not use the key term robotically as a refrain, and a fluent writer will not do so, but an assessor needs to be convinced of the focus and relevance of what s/he reads if credit is to be given.

### 2 Assessment Objectives

The assessment objectives provide an indication of the skills and abilities which the questions 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. For this unit these are:

**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.

**AO2** This objective is the driver of AS 1 (Section A) and is concerned with the poets' methods used to achieve certain effects. It requires students to consider situation, form and structure, language – including imagery – and tones.

**AO2 will be the main determinant of the final mark awarded in the assessment of AS Poetry.**

The following information aims to provide indications of characteristics regarding AO2 in various mark bands.

In Band 1: little or no understanding of poetic methods.

In Band 2: a few stray identifications. For top of this band, expect at least one of these to be related meaningfully to the key term. If there is no linkage made to the key term throughout i.e. no relevance established, a mark over 18 should not be considered, no matter how many methods may be touched on.

In Band 3: three methods accurately identified with a fairly deliberate effort to link with the key term, along with a few simple unrelated methods, might be considered as a mid-band answer.

In Band 4: a consistent grasp of the requirements of the task; there may be variation in the number of methods identified, as in quality of the analysis and demonstration of relevance.

In Band 5: poetic methods will be treated with assurance. The grasp of relevance will be excellent, with methods of all kinds, developed analysis and perceptive linkage to the key terms.

### **Imagery**

“Imagery” is a perfectly valid term in literary criticism and may appear in a creditworthy general summation. However, it often appears as an incomplete point or as a generalization and in these cases, is unworthy of marks. Assessors should be satisfied that the students’ treatment of imagery fulfils the analysis requirement rather than merely a series of assertions. Use of the term “imagery” can be used indiscriminately so look for use of the specific associated term – metaphor, simile, metonymy, synecdoche, etc.

### **Tone**

In a similar vein to imagery, assertions can be made about tone which are not creditworthy. The student needs to identify the tone accurately, and support the identification by showing how the tone is achieved. This will mean identifying the method (AO2) which the poet uses. Tone (angry, contemptuous, puzzled or whatever) may be suggested through, for example, a choice of words with particular associations, or by a significant deviation from the expected syntax, or by the use of a particular metaphor. Once this has been demonstrated, the comments on tone then have to be related to the key term of the question for credit to be awarded.

**AO3** The stipulated context in this section is biographical. Students who provide no relevant external biographical information should not be rewarded beyond the top of Band 4 (40 marks). The bar for biographical context is not set high and even a little may suffice, provided it is relevant to the question. Social and historical material may also be acceptable, if it illuminates the biography of the poet **and** if it is relevant to the question.

**AO4** The question requires students to compare and contrast two poems, taking account of the methods which the two poets use to present their themes. Students who demonstrate strengths in AO1 and AO2, but who provide only fleeting or scant comparison/contrast cannot be rewarded beyond the top of Band 4 (40 marks). Students who provide no comparison/contrast should not be rewarded beyond the top of Band 3b (30 marks).

Students usually are aware of the requirement to compare and contrast, and responses where there is no AO4 are rare. The AO4 representation in an answer may be judged fleeting or scant because of its paucity, or its lack of development, or its lack of precision. There may be much use of signposts such as “On the other hand”, but they may merely be rhetorical gestures towards this requirement of the question. The assessor should be satisfied that the comparison or contrast made is meaningful and relevant.

The rubric of each question states that equal marks are available for the treatment of each poem. Both must be attended to, but it is not necessary to be convinced that equal time and space have been given to each. Where the imbalance is serious, the assessor must take action, perhaps by marking each poem out of 25.

It is self-penalizing for the student to focus on one poem to the detriment of the other poem as the comparative dimension (AO4) of the task cannot be fulfilled adequately.

### **3 Use of Textual Evidence**

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

Quotations should be appropriately selected and adequate to the purpose they are intended to serve.

Proper conventions governing the introduction, punctuation and lineation of quotations should be observed, with particular regard to the students' smooth and syntactically appropriate combining of the quotation with their own words. Inaccurate and/or poorly presented quotations would point to an insecure grasp of AO1.

### **4 Length of Answers**

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

### **5 Uneven Performance**

While a response may begin badly, it may improve as it develops. Obvious weaknesses should not blind the assessor to strengths displayed elsewhere in the answer.

## AS Unit 1 Poetry Component (SEL12)

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

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

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

## Section A

### 1 Frost Heaney

This question is about **childhood experiences**.

Read again “Birches” by Frost and “The Railway Children” 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 childhood experiences.

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

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

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

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

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

Answers should contain:

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

**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 (“childhood experiences”).

“Birches”

- **Situation:**  
The speaker reflects upon the childhood experience of swinging on birch trees; this is a form of play for the boy involved but for the adult speaker it carries a symbolic value relating to truth and imagination, control and abandon.

- **Language:**
  - use of repeated indeterminate adjective with universalising intention – “some boy” – to suggest the childhood experience of a non-specified individual at play
  - use of metaphors – “subdued his father’s trees”; “riding them down”; “not one was left/ For him to conquer” – which all convey that the childhood experience of swinging on the birches provided the boy with the opportunity to exert power and control
  - use of conceit of the childhood experience of climbing a tree compared to the filling of a cup – “With the same pains you use to fill a cup/ Up to the brim” – to give a sense of the precision and care involved in the activity, and also the level of concentration required to achieve this “poise”
  - use of onomatopoeia – “feet first, with a swish” – to create a vivid sense of the exhilaration and abandon involved in the childhood experience of climbing birches
- **Form and structure:**
  - use of caesural pause – “not one was left/ For him to conquer. He learned...” – to foreground the word conquer in order to stress the control and mastery involved in the childhood experience
  - use of enjambment to replicate the fluid movement of the boy involved in the childhood experience of climbing the birches: “He always kept his poise/ To the top branches, climbing carefully/With the same pains”
- **Tone:**
  - tone of triumph, suggested by the repetition of “not one” to convey the mastery of nature inherent in this childhood experience of swinging on birches
  - envious tone, conveyed through the depiction of the aggravations of adult life in the simile “life is too much like a pathless wood”, presents adult envy of the simplicities of childhood experiences

#### “The Railway Children”

- **Situation:**

The speaker recalls how he and other children used to look at telegraph poles and think, with a sense of wonder, about how words travelled along the wires.
- **Language:**
  - use of repetition of “we” to present the childhood experience as one shared with other children
  - use of the childlike metaphor – “We were eye-level with the white cups” – to give a sense of the child’s limited understanding of the function of the insulators on the telegraph poles
  - use of onomatopoeia – “sizzling wires” – to give a vivid sense of the children’s fascination with what is perceived as dangerous when contemplating the telegraph poles
  - use of simile – “like lovely freehand they curved for miles” – to convey the children’s simple appreciation (expressed in familiar terms) of the sight of the telegraph poles that are part of this experience
  - use of Biblical allusion – “We could stream through the eye of a needle” – to evoke the capacities of the childhood imagination and thereby affirm the value of childhood experience
- **Form and structure:**
  - use of caesural pause – “thought we knew nothing/ Worth knowing. We thought...” – to emphasise the children’s dismissal of their own perception of their experience
  - use of isolated final line perhaps to suggest a more mature rendering of childhood experience
- **Tone:**
  - tone of wonder – “the shiny pouches of raindrops,/ Each one seeded ...” conveyed by the metaphors the children used to conceptualise the communication of sound, as they contemplate the telegraph wires as part of a childhood experience

- ironic tone, conveyed by the positioning of the sentence “We were small and thought we knew nothing/ Worth knowing.” before the expansive, striking recollection of the children’s perception of the experience.

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

Reward contextual points which are significant and relevant

- after the death of his father when Frost was eleven years old, he moved with his mother and sister to Lawrence, Massachusetts from San Francisco, California
- although later known for his association with rural life, he grew up in the city
- Frost’s daughter Lesley wrote in her journal: “On the way home, I climbed up a hi birch and came down with it and I stopt in the air about three feet and pap cout me.”
  
- Heaney was born in 1939 at the family farmhouse, Mossbawn, between Castledawson and Toomebridge
- he grew up in a rural environment
- his first house was beside a railway.

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

Reward comparative points which are significant and relevant

- both poems present childhood experience as valuable
- both poems have an older speaker looking back and reflecting on childhood experience
- one poem presents a single boy’s childhood experience whereas the other focuses on a group of children
- one poem focuses on a childhood experience primarily involving physical action whereas the other concentrates on children’s perception.

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

## 2 Hughes Plath

This question is about **being in control**.

Read again “Hawk Roosting” by Hughes and “The Arrival of the Bee Box” 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 being in control.

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

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

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

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

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

Answers should contain:

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

**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 (“being in control”).

“Hawk Roosting”

- **Situation:**  
The speaker, the anthropomorphised hawk, describes being in control of the universe beneath him; he imagines that the world has been created for his convenience and that the purpose of creation was to produce him.

- **Language:**
  - use of metaphors within imagery of easy power as the hawk sits “in the top of the wood, my eyes closed” rehearsing “perfect kills” suggests his being in control at the top of the food chain
  - use of the pun “Inaction” suggests that two modes of existence (inaction and in-action) define the hawk’s nature, and underlines his being in control
  - use of metonymy and repetition in “no falsifying dream/ Between my hooked head and hooked feet” suggests the limitations of being in control
  - use of metaphors within militaristic imagery in “the earth’s face upward for my inspection” suggests the absolute control with which the bird rules over his environment
  - use of paradox in “My manners are tearing off heads” suggests the absolute nature of the hawk’s being in control
  - use of repetition of first-person pronouns throughout (“I kill where I please because it is all mine”) underlines the voice of the hawk as arrogant in his control of his environment
- **Form and structure:**
  - use of dramatic monologue allows a strong narrative voice to express the bird’s confidence in its control of his environment
  - use of tight four-line stanzas with clipped sentences and precise diction throughout underlines the hawk’s certitude in being in control of its world
  - use of enjambment in “...the one path of my flight is direct/ Through the bones of the living...” suggests the momentum of the hawk’s flight and emphasises his being in total control as he kills his prey
- **Tone:**
  - tone of stilled violence conveyed by the repetition in “hooked head and hooked feet” suggests the sense of control of the bird as the apex predator
  - tone of sublime egotism conveyed through the metaphor “Now I hold Creation in my foot/ Or fly up, and revolve it all slowly – ” suggests the feelings of control of the bird as he dominates his world
  - calm, self-possessed tone conveyed through the metaphor of the hawk’s “allotment of death” suggests that his being in control of life and death is indisputable fact

“The Arrival of the Bee Box”

- **Situation:**

The speaker contemplates the arrival of a bee colony she has ordered; a meditation on issues of power, control and death ensues.
- **Language:**
  - use of an uncomfortably bizarre metaphor “it was the coffin of a midget/ Or a square baby” may suggest the speaker’s anxiety about her control of the situation
  - use of enjambment in “I have to live with it overnight/ And I can’t keep away from it.” suggests the speaker’s lack of control by compressing expressions of compulsion and inability
  - use of metaphor of slavery and oppression (“swarmy feeling of African hands/ Minute and shrunk for export,/ Black on black, angrily clambering”) suggesting the speaker’s control over her cargo is undercut by horror
  - use of a series of analogies related to power relationships (slave-trader, Caesar, bee-keeper v. slaves, mob, bees) reveals the speaker’s fears of the bees and her ambivalence about being in control of the hive
  - use of rhetorical question in “How can I let them out?” to suggest the speaker’s growing anxiety about her loss of control in the face of the swarm’s collective power
  - use of repetition and future tense in “Tomorrow I will be sweet God, I will set them free” suggests that possession of a contingency plan may mitigate some of the speaker’s anxiety about being in control of the situation

- **Form and structure:**
  - use of seven five-line stanzas to create a consistent and controlled form which is at odds with the speaker's anxiety and feeling that she lacks control of the bees while they remain boxed in the hive
  - use of paradoxical juxtaposition "The box is locked, it is dangerous" suggests the speaker's ambivalence about the degree of control she exercises
  - use of development from the statement of action with which the poem starts ("I ordered this") towards compulsion ("I have to"), ambivalence, exculpation ("I have simply ordered") and provisionality ("They can be sent back") suggests the speaker's varying attitudes to her control of the apiary
  - use of an isolated final line "The box is only temporary" invites interpretations of the lack of control felt by the speaker (exculpatory? apprehensive?)
- **Tone:**
  - tone of horror conveyed by the use of simile and exclamation in "It is like a Roman mob,/ Small, taken one by one, but my god, together!" suggests the speaker's realisation that the collective power of the swarm contradicts her previous feelings of being in control
  - tone of unconvincing assertion, conveyed through the series of declarations culminating in "I am the owner", suggests that the speaker is attempting to keep her fears in abeyance.

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

Reward contextual points which are significant and relevant

- Hughes in an interview with Ekbert Faas in "London Magazine" in 1971 stated: "The poem of mine usually cited for violence is the one about the Hawk Roosting, this drowsy hawk sitting in a wood and talking to itself. That bird is accused of being a fascist...the symbol of some horrible genocidal dictator. Actually what I had in mind was that in this hawk, Nature was thinking. Simply Nature..."
- Ted Hughes first published "Hawk Roosting" in 1960 in the collection *Lupercal*
- "The Arrival of the Bee Box" is the second in a five-poem sequence that Plath wrote in less than a week in October 1962; Plath planned these poems to be the final poems in her *Ariel* collection, suggesting that they would end the collection positively by focusing on survival
- after completing the bee poems, Plath wrote to her mother saying "I am a genius of a writer; I have it in me. I am writing the best poems of my life; they will make my name."
- Otto Plath was a biologist and the author of *Bumblebees and Their Ways*; Sylvia Plath too became a beekeeper and honeygatherer when she was married and living in England.

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

Reward comparative points which are significant and relevant

- comparison of the two speakers who, at least initially, are both in control of their personal microcosmic universes
- contrast between the absolute control of the bird in "Hawk Roosting" who decides the fates of the living and the dead and the speaker in "The Arrival of the Bee Box" who, initially confident, soon becomes so fearful of the bees that she is reduced to bragging of being in control of their existence
- contrast between the unchanging tone of calm assurance in "Hawk Roosting" and the uncertainties of tone, now panicky, now fearful and assertive, in "The Arrival of the Bee Box".

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

### 3 Jennings Larkin

This question is about **old people**.

Read again “My Grandmother” by Jennings and “The Old Fools” 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 old people.

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

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

0	NONE
1–10	LITTLE UNDERSTANDING
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Answers should contain:

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

**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 (“old people”).

“My Grandmother”

- **Situation:**  
The speaker remembers how her grandmother kept an antique shop and considers how this old person filled her life with objects (not love), concluding the poem with her reaction to her grandmother’s death – one of guilt (not grief).

- **Language:**
  - use of personification “She kept an antique shop – or it kept her” to convey how the speaker views the old person as defined in terms of her shop, and also to convey how the old person is reduced almost to the status of an object
  - use of symbolism “she watched her own reflection in the brass/ Salvers and silver bowls” to suggest the old person’s self-absorption and egotism, resulting in an inability to show affection
  - use of simile “a wish not to be used/ Like antique objects” to suggest a refusal by the speaker to be exploited by an old person
  - use of synaesthetic metaphor “The smell of absences where shadows come/ That can’t be polished” to suggest how the old person spent a life focused on tangible objects at the expense of the intangible – love and affection
  - use of symbolism “dust falling through the air” to reflect, in a traditional way, the old person’s death and the end of this remembered experience
- **Form and structure:**
  - use of listing “Apostle spoons and Bristol glass,/ The faded silks, the heavy furniture” to show the items that the old person kept in her shop, and also to suggest how the speaker views her grandmother as old-fashioned and unappealing
  - use of repetition of “I once refused” to suggest a growing awareness on the part of the speaker of the significance of the withholding of sympathy from the old person
- **Tone:**
  - detached tone when reflecting on the old person conveyed by the use of the pronoun “She”
  - sardonic tone when stating how reliant the old person was on her shop emphasised by the use of a dash “ – or it kept her”
  - tone of dawning realisation when reflecting on the emptiness of the old person’s life conveyed through enjambment, caesura and symbolism “things she never used/But needed; and no finger-marks were there,/ Only the new dust falling through the air”

“The Old Fools”

- **Situation:**  
The speaker conveys or adopts a callous attitude towards old people, and expresses his fear of old age through an exploration of the physical and mental deterioration of the elderly and their regression to early childhood.
- **Language:**
  - use of third person pronoun “they” to convey the speaker’s distance from the old people and also to universalise the poem’s message regarding old people
  - use of coarse colloquialism “keep on pissing yourself” to highlight old people’s senility and the loss of human dignity associated with being old
  - use of metaphor “the million-petalled flower/ Of being here” to suggest the preciousness and beauty of life in stark contrast to the decay and horror associated with old people
  - use of extended metaphor “being old is having lighted rooms/ Inside your head” to suggest that old people do not live in the present and, instead, their lives are filled with memories from their past
  - use of detailing “Setting down a lamp, smiling from a stair, extracting/ A known book from the shelves” to convey the pleasure taken (often for granted) in past activities and also to highlight the homely, domestic activities that old people must surrender in old age
  - use of metaphor “The whole hideous inverted childhood” to convey old people as being in a time of distortion and regression
- **Form and structure:**
  - use of a series of rhetorical questions “What do they think has happened, the old fools,/ To make them like this?” to show both the speaker’s detachment and his initial bemusement with old people

- use of listing “Not knowing how, not hearing who, the power/ Of choosing gone” to suggest the helplessness and hopelessness associated with old people
- use of change from third person to first person pronouns “What do they think... We shall find out” to suggest how the speaker has recognised the universality and inevitability of becoming an old person
- **Tone:**
  - cynical tone conveyed by the use of epithet “old fools” suggesting the speaker’s initial disdain for old people
  - acerbic tone created through the use of detailing “when your mouth hangs open and drools,/ And you keep on pissing yourself” conveying the speaker’s disgust at old people’s physical deterioration
  - tonal shift from brutally honest to ominous created through the use of conversational tag and emphatic future tense “Well,/ We shall find out” providing a chilling reminder that the state of being old comes to us all.

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

Reward contextual points which are significant and relevant

- Jennings’ poem is about her earliest recorded memory of refusing to go out with her father’s mother who kept a shop in Felixstowe
- Jennings often wrote about the themes of family, loneliness and death
- Larkin’s poem was published in 1973 in the collection, *High Windows*, so Larkin probably wrote it when he was about 50
- Larkin often wrote about his fear of old age and dying.

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

Reward comparative points which are significant and relevant

- both poems convey the loneliness and emptiness associated with old people: “There was nothing then/ To give her own reflection back again”; “This is why they give/ An air of baffled absence”
- Larkin lists the physical features of old people “Ash hair, toad hands, prune face” whereas Jennings lists the features of the objects that her grandmother loved “faded silks... tall/ Sideboards and cupboards”
- both speakers convey their detachment from old people through repeated use of third-person pronouns “She” and “they”.

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

#### 4 Boland Bleakney

This question is about **the human body**.

Read again “Anorexic” by Boland and “Coming to Terms” (from *Self-Portraits with Measuring Tape*) 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 the human body.

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

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

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

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

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

Answers should contain:

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

**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 (“the human body”).

“Anorexic”

- **Situation:**  
The speaker reflects upon her relationship with her body, which she considers as an entity inimical to and separate from her true self. She charts a ruthless and victorious campaign against this body, the destruction of which allows her access to a primordial state of purity, characterised by the absence of desire.

- **Language:**
  - use of a set of metaphors associating the human body with the abominations of heresy and witchcraft, and the speaker’s treatment of her body with the burning of heretics and witches (“Flesh is heretic./ My body is a witch./ I am burning it/ ...torching...”)
  - use for thematic purposes of a lexical choice – “flesh” – which associates through Biblical usage the human body and its needs and desires with sin
  - use of third-person pronoun to objectify the human body (“She has learned her lesson”)
  - use of polarising terms and negating suffix (“curves”, “curveless”, “thin”, “fat”; “sinless”, “foodless”) to convey the extreme nature of the speaker’s state of mind as she contemplates her body
  - use of allusions to Biblical myths of origin of the female human body (Genesis 2.21–22) and of the Fall, interpreted by the speaker as a fall into alimentive and sexual needs and desires
- **Form and structure:**
  - occasional use of rhyme for particular purposes e.g. “wiles/ self denials” to point to the antagonism of the speaker and her body
  - frequent use of brief declarative sentences functions to suggest the speaker’s state of mind as she considers her body, uncompromising and fanatical
- **Tone:**
  - use of violent tonal shift, from elevated to squalid and malevolent, as the Biblical virtue of renunciation of the desires of the human body (“renounced/ milk and honey”) is rephrased (“the taste of lunch./ I vomited...”)
  - tone of anger in speaking of the human body suggested by vituperation (“Now the bitch is burning”), modulating to frantic disgust conveyed by exaggeration (“python needs”) and the extended list which ends the poem

“Coming to Terms”

- **Situation:**

A richly characterised speaker describes in a chatty way her thoughts about a slight physical imperfection – the fact that one of her legs is a little shorter than the other.
- **Language:**
  - use of enactive language (the effect achieved through the duple rhythm of “slightly to-fro swagger”) to emphasise the particular “peculiarity” of the human body under discussion
  - use of parentheses and digression (questioning the principle of selection of her collection of photographs) to downplay the seriousness of this bodily peculiarity
  - use of pun to indicate psychological effect of the bodily defect which the speaker addresses (“It’s unbalancing, this having to admit/ that one leg’s shorter than the other”)
  - use of idiomatic phrases (“the way/ I can’t seem...”, “these days”, “Somewhere along the line”) to characterise the speaker as she contemplates a bodily peculiarity
  - use of familiar metaphor of the “safety net” to emphasise the speaker’s means of coping with a bodily imperfection
  - use of detailing (wheelbarrow, trouser sizing, uneven trouser-hems) to suggest the homely surroundings in which this all-too-human body functions
- **Form and structure:**
  - use of a movement from particular to general as the speaker considers her body, from details to a general conclusion about “coming to terms” with it
- **Tone:**
  - chatty, discursive tone suggested through frequent use of enjambment
  - tone of retrospective self-assessment provoked by the contrast between an unreflecting past (“I’d never dwelt...”) and a more conscious present where the speaker considers her own body

- gently humorous tone as in the final two verses ‘life lessons’ about bodily imperfection are extracted from apparently mundane material, conveyed e.g. by the commonsensical and obvious nature of the solution described in the image of learning to “tilt/against the grain”.

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

Reward contextual points which are significant and relevant

- Boland describes herself as a feminist, and her poems take up many feminist concerns. See, e.g. “Ode to Suburbia”
- Bleakney’s training and interests in botany and horticulture, and garden interests generally
- Bleakney’s fondness for incorporating family details in her poetry.

**AO4: Explore connections across literary texts**

Reward comparative points which are significant and relevant

- the absolutism of the speaker in “Anorexia” contrasts strongly with the placable persona of “Coming to Terms”
- in “Anorexia” the speaker’s experience is presented in violent and ultimately mythic terms; the background for Bleakney’s speaker is mundane and domestic
- there may be discussion about how far each speaker can be identified with the poet.

## Section B: Drama 1900 – Present

### General Marking Guidance

#### **Introduction**

This marking guidance sets out the approach which should be applied in allocating marks to students' responses. The Mark Grid and its descriptors should be regarded as the fundamental tool of judicious assessment.

An indication of the nature and range of students' responses likely to be worthy of credit is also provided on later pages which focus on each text/question option. This guidance document could be used in conjunction with the Chief Examiner's Reports and the Exemplification of Examination Performance scripts on the subject page of the CCEA website.

#### **Assessment Objectives**

Below are the assessment objectives for Assessment Unit AS1 Section B: The Study of Drama 1900 – Present.

Students 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.

AO5: Explore literary texts informed by different interpretations.

#### **Professional judgement**

The section of this document which presents indicative content is neither prescriptive nor exhaustive. Students may approach the given question in various ways and credit should be awarded as appropriate. In the event of unanticipated answers, assessors are expected to use their professional judgement regarding their validity.

#### **Positive marking**

Assessors are encouraged to be positive in their marking, giving appropriate credit for what students know, understand and can do rather than penalizing them for errors or omissions.

#### **Bands of response**

In deciding which **band** of response to award, assessors should primarily be focusing on the Driving Objective. In deciding which **mark** within a particular band to award to any response, assessors are expected to use their professional judgement.

The following guidance should prove helpful:

- **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 students' responses to all tasks. It is assessed under AO1.

## Assessing the Responses of Students

- 1 Assessors are expected to maintain a consistent standard throughout the marking. An agreed departmental method of annotation (perhaps developed through a shared consideration of a small selection of responses from across the teaching groups) may support a consistent approach.
- 2 Be positive in your approach. Look for things to reward, rather than faults to penalize.
- 3 Using the Mark Grid overleaf and the question-specific guidance, decide first which band best describes the attainment of the student in response to the question set and then determine a mark.
- 4 AS English Literature responses tend to be quite lengthy. Annotating the strengths and weaknesses of the response is a helpful step in holistic assessment and will also benefit colleagues reviewing the responses for the purpose of internal moderation/standardisation. It may be useful to comment on such things as: content, relevance, organization, cogency of argument and quality of expression. This process of annotation will reflect and support the rationale for the final mark awarded. An example of the 'Marking Annotations' for GCE English Literature is available on the CCEA website (final document under the 'General' tab). These annotations are brief and useful but are not mandatory.
- 5 Do not use half marks.

## Advice to Assessors

### 1 Key Terms

From Band 3a upwards you will find responses indicating increasing ability to engage with the precise terms of the question and to construct arguments. Responses in Bands 4 and 5 will address the key terms and construct arguments in an explicit and sustained way. However, responses which are merely narrative/descriptive are unlikely to have engaged with the key terms of the question beyond 'a very little ability' and so, the appropriate mark band would be Band 1.

In all questions, students should take account of the key terms and structure their answers accordingly if they are to be relevant and properly focused. They need not use the key term robotically as a refrain, and a fluent writer will not do so, but an assessor needs to be convinced of the focus and relevance of what s/he reads if credit is to be given.

### 2 Assessment Objectives

The assessment objectives provide an indication of the skills and abilities which the questions 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. In this unit, these are:

**AO1** This globalizing 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.

**AO2** This objective is concerned with the dramatist's methods used to achieve certain effects. It requires students to consider character interaction, staging, language, and form and structure in responding to the question's stimulus statement. Students who provide fleeting or scant discussion of methods should not be rewarded beyond the top of Band 4. The treatment of AO2 may be regarded as fleeting or scant when the dramatic methods offered are very few in number, or trivial, or lacking variety (e.g. restricted to small language points) or their relevance is not made clear, or they are poorly understood.

Students who provide no discussion of methods should not be rewarded beyond the top of Band 3b.

Failure to consider dramatic methods will severely attenuate the argument.

AO2 is a subsidiary assessment objective here, to be rewarded when it contributes to AO5 (Argument) which is the Driving Objective.

**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. Students who provide no relevant contextual information should not be rewarded beyond the top of Band 4.

**AO5** This objective is the driver of AS 1 Section B. The emphasis for this objective should be on the student's ability to respond to the stimulus statement provided in the question which expresses a particular reading of the play by constructing a coherent and cogent argument.

**AO5 will be the main determinant of the final mark awarded in the assessment of AS Drama.**

Alternative arguments: the stimulus statement of each question is designed to be contestable. At the very least, for top band responses, an acknowledgement of recalcitrant evidence, and a flexibility of argument signalled by ability to qualify and concede is expected.

### **3 Use of Textual Evidence**

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

Quotations should be appropriately selected and adequate to the purpose they are designed to serve.

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. Inaccurate and/or poorly presented quotations would point to an insecure grasp of AO1. However, if the assessment takes place under 'closed book' conditions, expectations should be realistic.

### **4 Length of Answers**

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

### **5 Uneven Performance**

While a response may begin badly, it may improve as it develops. Obvious weaknesses should not blind the assessor to strengths displayed elsewhere in the answer.

## AS Unit 1 Drama component (SEL13)

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

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

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

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

### 1 Friel: *Translations*

Answer either (a) or (b)

(a) *Translations* is an anti-Irish play.

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

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

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

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

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

Answers should contain:

- knowledge and understanding of the text in appropriate reference and 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 the key term “**anti-Irish**”
- 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 **rather than taking sides, the play presents an inevitable historical process.**

Situations: some elements which may be incorporated into an argument are: the ensemble scene in which Baile Beag is introduced, Lancey’s speeches to the locals, Owen’s explanation of the etymology of Tobair Vree, the love scene between Maire and Yolland... there are others.

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

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

- **Staging:**
  - use of stage set: the detailing of the hedge-school where the entire action (except perhaps Act 2 scene 2) takes place insists on its dilapidation and make-shift nature (“disused... broken and forgotten implements... comfortless...” etc.): this could form the basis of an argument about the representative nature of Baile Beag that could be construed as anti-Irish – or the reverse, in that so much humour, kindness and vitality survive in such unpromising surroundings
  - use of off-stage characters: the reactions of others, e.g. Doalty and Lancey to mention of the Donnelly twins are likely to prompt argument both for and against the key term “anti-Irish”
  
- **Language:**
  - use of the central image of the play may be argued to suggest the isolation and backwardness of Irish society and hence that this an anti-Irish play: “...it can happen that a civilization can be imprisoned in a linguistic contour which no longer matches the landscape of ... fact”
  - use of the word “civilization” and its cognates here and elsewhere signals the playwright’s intention that Baile Beag is to be understood as representing a wider social landscape than the literal townland itself: this may at the very least encourage caution in the use of terms such as “anti-Irish”
  - use of imagery of Eden used for Baile Beag may stimulate an argument against anti-Irishness
  
- **Form and structure:**
  - use of a single location for the action may be argued to encourage the audience to see Baile Beag as a microcosm for a declining culture and so focus argument as to whether *Translations* is or is not an anti-Irish play; alternatively, or additionally, it may be argued that it focuses audience responses, magnifying their feelings about whether this is or is not an anti-Irish play; it might even be argued that the effect is so limiting as to undermine the question of anti-Irishness
  - use of a cast of Irish characters in which Friel insists on defects and deficiencies (drunkard, crippled, mute, crazed, daft) is likely to provoke an argument engaging with the key term “anti-Irish”

## **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.

- English discrimination against and dislike of the Irish rooted in long-standing historical anti-Catholicism and influx of impoverished migrants from Ireland
- nineteenth-century stereotypes of the Irish: drunken, violent, indolent, improvident, dirty, employable only in unpleasant, menial jobs (the Irish navvy); but also imaginative, charming, harmlessly ‘artistic’, child-like, entertainingly feckless
- long-standing English fear that the ‘sister-island’ and its inhabitants constituted a potential threat to the security of the realm
- the extension of metropolitan surveillance over Ireland after a period of comparative neglect
- social problems in nineteenth-century Ireland (famine, emigration, landlordism, discontent about taxation, protest movements which became increasingly violent) persisting into the twentieth century
- *Translations* produced by Field Day which sought to re-assess Irish politics and history; the reaction against romantic nationalism by this movement

**For accurate assessment, the introductory pages must be used in conjunction with the information in this section.**

**(b)** Owen interferes in the lives of others.

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

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

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

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

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

Answers should contain:

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

**AO5: Explore literary texts informed by different interpretations.**

This 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 “**Owen**”, “**interferes**”, “**lives of others**”
- 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 **Owen is well-meaning and affectionate, wishing only the best for his family and his friends.**

Situations: some elements which may be incorporated into an argument are: the two contrasting scenes where Owen translates for Lancey, in the first of which the exercise of politeness and diplomacy enables Owen to mask the significance of what Lancey is saying, whereas in the second, the reality of the relationship between the soldier and the locals becomes utterly clear, to Owen’s distress; scenes at the end of Act One and the end of Act Two Scene One where he might be argued to be “setting up” an affair between Yolland and Maire: – has he been interfering?

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

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

- **Staging:**
  - use of timing and gesture and stage action during the introduction of the soldiers as Owen *smiles reassuringly...leaps in quickly...moves confidently across the floor* to effect introductions, mistranslates, deliberately involves the hitherto silent Yolland in the conversation: is this well-intentioned and helpful or irresponsible and interfering?
  - bravura use of positioning, movement, and uncompleted scraps of rapid dialogue as Owen transmits Maire's invitation to the dance to Yolland, but is blind to Manus's jealousy: does this lack of sensitivity to the impact of what he does on the lives of others constitute interference?
  - use of music (*rises to a crescendo*) and the entrance of Sarah at the end of the love scene emphasise the shock of the community, and point towards the consequences of Owen's perhaps irresponsible and interfering action in bringing Yolland and Maire together
  - use of stage action as Owen *snatches* the name-book from his father and *throws it on the table* may be taken as his acknowledgement of a "mistake", and thus acceptance of some responsibility for the impact of his interference on the lives of others
- **Language:**
  - use (by Owen in self-description) of ambiguous term at critical juncture ("Isn't this a job for the go-between?") as he introduces Maire to Yolland: constructive facilitation or interference and match-making?
  - Owen's final words ("I've got to go. I've got to see Doalty Dan Doalty. ... I'll be back soon" may prove to be richly interpretable in terms of his realisation of the consequences of interference and even the possibility of future corrective action
- **Form and structure:**
  - use of contrast between the two scenes where Owen translates for Lancey may form the basis for an argument that Owen has been officious, and heedless of the consequences of his interference as a "go-between" in the lives of others
  - use of character development from the Owen of the first half of the play (*considerate, enthusiastic*, vigorously driving the survey work forward and justifying it – "Is it astute not to be able to adjust for survival?") and the Owen of the latter stages (shows *neither concentration nor interest* as, in a piece of symbolic action, he abandons the Name Book): possible basis for an argument about his realization of the consequences of interference in the lives of others

## **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

- increasingly close attention of metropolitan government to the administration of Ireland
- stereotypes of the Irish prevalent in England in the nineteenth century, e.g. that they were charming, but dishonest and irresponsible
- nineteenth-century social history of Ireland – land agitation, discontent about taxation, nascent signs of violent resistance to English administration
- nineteenth-century mistrust of go-betweens: land agents, 'Castle Catholics'

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

## 2 Beckett: *Waiting for Godot*

### Answer (a) or (b)

(a) It is impossible to sympathise with Pozzo and Lucky.

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

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

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

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

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

Answers should contain:

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

### **AO5: Explore literary texts informed by different interpretations.**

This 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**”, “**sympathise**”, “**Pozzo**”, “**Lucky**”
- 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 **it is possible to sympathise with Lucky, the slave, but impossible to sympathise with Pozzo, the master.**

Situations: some elements which may be incorporated into an argument are: the interactions between Pozzo and Lucky where an argument about sympathy may be extracted from Pozzo’s cruel treatment of Lucky (Lucky with a rope around his neck, Pozzo commanding Lucky to put down his stool etc.); the interactions in Act 1 between the tramps and Pozzo and Lucky where an argument about sympathy 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 interactions in Act 2 between the tramps and Pozzo and Lucky where an argument about sympathy may be extracted from Pozzo’s blindness and Lucky’s dumbness, cruelly deformed by the action of time.

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

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

- **Staging:**
  - use of the stage property of the rope, e.g. *Pozzo drives Lucky by means of a rope passed round his neck* to show how Pozzo reduces Lucky to a mere instrument of his will which may make it possible to sympathise with Lucky and impossible to sympathise with Pozzo, who is presented as dominant and cruel
  - use of stage movement, e.g. Lucky *sagging* then *straightening up* to present him as a possible object of sympathy on the verge of sheer exhaustion and death
  - use of costume, e.g. *helps Pozzo on with his coat* to present Pozzo as the landlord who wears the clothing of English gentry and who represents a figure of oppression – impossible to sympathise with?
  - use of the stage property of the whip to suggest that Lucky is no better than an animal – it may be possible to sympathise with Lucky because of the cruel treatment he receives from Pozzo
  - use of dance, e.g. *Lucky's dancing* may convey Pozzo as the controlling master, but also convey Lucky as complicit in his own oppression – impossible to sympathise with either?
  - use of character entrance in Act 2 (*Enter Pozzo and Lucky. Pozzo is blind*) – impossible to sympathise with Pozzo who has spent his life denying the reality of Lucky's pains but whose own suffering is here presented as a ridiculous spectacle?
- **Language:**
  - use of epithets, e.g. "pig... hog" to dehumanise Lucky – possible to sympathise with him?
  - use of commands, e.g. "Back!... Stop!" to present Pozzo as a tyrant – impossible to sympathise with?
  - repeated use of questions, e.g. "Do I look like a man that can be made to suffer?" to present Pozzo as naïvely over-confident and self-centred – impossible to sympathise with?
  - use of Lucky's monologue, e.g. "Given the existence...unfinished..." to present Lucky's inability to impose order on his thoughts or on his life: this may form the basis for a point about sympathy
- **Form and structure:**
  - use of contrast in the character pairings to present Pozzo as impossible to sympathise with because of his selfish bellow to Lucky in Act One ("Coat!") when set against Vladimir's selfless spreading of his coat round Estragon's shoulders in Act Two
  - use of character contrast between Pozzo as the bullying extrovert (impossible to sympathise with?) and Lucky as the timorous introvert (possible to sympathise with?)
  - use of contrast in character entrance in Act 1 (*Enter Pozzo and Lucky. Pozzo drives Lucky by means of a rope passed around his neck... which is long enough to allow him to reach the middle of the stage*) and Act 2 (*Enter Pozzo and Lucky... Rope as before, but much shorter*) to present a change in dynamics in the master-slave relationship – possible to sympathise with both Pozzo and Lucky?

## **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.

### **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 people and things they encounter” (Gale)

- “a radical devaluation of language, toward a poetry that is to emerge from the concrete and objectified images of the stage itself” (Martin Esslin)
- often cyclical in structure
- influenced by slap-stick and early twentieth-century comedians (Charlie Chaplin, Buster Keaton)
- events drained of significance
- use of banality, cliché and repetition in dialogue
- presents the hopelessness of the human condition
- presents the break-down of communication
- the Absurd hero whose actions are meaningless and illogical (Camus’ Myth of Sisyphus)
- the influence of Artaud’s Theatre of Cruelty

**For accurate assessment, the introductory pages must be used in conjunction with the information in this section.**

**(b)** *Waiting for Godot* is an amusing play.

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

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

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

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

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

Answers should contain:

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

**AO5: Explore literary texts informed by different interpretations.**

This 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 “**amusing**”, “**play**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **Beckett’s consideration of philosophical and existential questions qualifies the amusement an audience may find.**

Situations: some elements which may be incorporated into an argument are: the interactions between Estragon and Vladimir where an argument about the play being amusing (or not) 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 the play being amusing (or not) 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 the play being amusing (or not) may be extracted from their discussions about Godot.

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

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

- **Staging:**
  - use of parody of vaudeville elements through dancing and singing which may be used to form an argument about the play being amusing
  - use of props, e.g. Vladimir's game with his hat may evoke the tragicomic character of the Shakespearean fool who knows the tragic condition of life, which may be used to form an argument about the play being amusing
  - use of slap-stick humour, e.g. struggling with hats and boots, trousers falling down, falling over which may be used to form an argument about the play being amusing
  - use of stage action, e.g. *Lucky kicks him* [Estragon] *violently in the shins* which creates humour due to the unexpectedness of this action and may be used to form an argument about the play being amusing
  - repeated use of silence which may be used to form an argument about the play being far from amusing because it emphasises the absurdity and meaninglessness of human existence
- **Language:**
  - use of repeated questions, e.g. "What did we do yesterday?" to present Vladimir and Estragon as characters who question the nature of their existence, which may be used to form an argument about the play being far from amusing because of the inherent futility of their questioning
  - repeated use of negatives, e.g. "Nothing happens, nobody comes, nobody goes", which may be used to form an argument about the play being far from amusing because it conveys the meaninglessness of the characters' lives
  - use of thematic metaphor, e.g. "Astride of a grave and a difficult birth. Down in the hole, lingeringly, the grave-digger puts on forceps" which heightens and intensifies the tragic nature of the human condition and may be used to form an argument on the play being far from amusing
  - use of music-hall cross-talk, e.g. "I don't know ... Why?... I don't know why I don't know", which may be used to form an argument on the play being amusing based on such comic misunderstandings
- **Form and structure:**
  - use of contrast in the character pairings – the more obvious cruelties in the master-servant relationship between Pozzo and Lucky, when set against the more genial relationship between Vladimir and Estragon, may be used to form an argument about amusement
  - use of repeated refrain ("We're waiting for Godot") which may be used to form an argument about the play being far from amusing as it presents the futility of the characters' lives, but also the indomitability and perseverance of the human spirit
  - use of cyclical (non)action ("Yes, let's go." *They do not move*) which may be used to form an argument about the play being far from amusing because it presents the tramps' existence as monotonous and repetitive, but also presents steadfast, active resistance
  - use of two-act near-symmetrical structure which may be used to form an argument about the play being far from amusing as the comic actions repeated in the second act lose their force to entertain and cause the audience to question its own amusement

## **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.

### **Literary: Tragicomedy:**

- a literary genre that blends aspects of both tragic and comic forms
- "tragicomedy lacks death and therefore there is no tragedy, but it brings some near [death] and therefore there is no comedy" (John Fletcher)

- modern tragicomedy is sometimes used synonymously with Absurdist drama, which suggests that laughter is the only response left to man when he is faced with the tragic emptiness and meaninglessness of existence
- “There’s nothing funnier than unhappiness” (Samuel Beckett)
- affinity with satire and “black” humour
- explores philosophies and leaves the audience with a sense of loneliness and alienation
- “[*Waiting for Godot*] has achieved a theoretical impossibility – a play in which nothing happens, that yet keeps audiences glued to their seats. What’s more, since the second act is a subtly different reprise of the first, he has written a play in which nothing happens, twice” (Vivian Mercier)
- social conditions at the time of the appearance of Absurdist Drama (e.g. the despair of the Atomic Age)

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

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

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

(a) In *A Streetcar Named Desire*, it is impossible to escape the past.

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

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

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

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

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

Answers should contain:

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

#### **AO5: Explore literary texts informed by different interpretations.**

This 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”**, **“to escape”**, **“the past”**
- 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 it may be impossible for Blanche, despite her efforts, to escape the past, this is in fact something that Stella has managed to do.**

Situations: some elements which may be incorporated into an argument are:

Blanche and Stella’s interaction in SCENE ONE dealing with Belle Reve and how one sister left/ ‘escaped’, and the other stayed; Blanche and Stella’s interaction in SCENE TWO where Blanche suggests that perhaps they can put the past behind them by embracing the new world as represented by Stanley: “Maybe he’s what we need to mix with our blood now that we’ve lost Belle Reve”; their interaction in SCENE FOUR when the past in the form of Belle Reve

is presented as something that should not be forgotten: “You have sufficient memory of Belle Reve to find this place and these poker players impossible to live with”; interaction in SCENE SEVEN when Stanley reveals the details of Blanche’s past that she has tried to escape: “Set down! I got th’ dope on your big sister, Stella.”

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

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

- **Staging:**
  - use of meticulous direction of character’s action in SCENE FIVE – *laughs breathlessly as she touches the cologne dampened handkerchief to her temples, her voice has note of fear, Her hand trembles* – to present Blanche’s anxiety when Stanley hints at her past, suggesting that she fears she cannot escape it
  - use of significant exit in SCENE ELEVEN – as Stella shouts “Blanche! Blanche! Blanche!” her sister *walks on without turning*, perhaps suggesting that to a degree Blanche’s exit from the house is tantamount to an escape from past events
  - use of music (the Varsouviana) and sound-effects (the gunshot) to present the reality of Blanche’s inner experience where she can never forget traumatic past events
- **Language:**
  - use of patterns of imagery associated with flight e.g. “Kiefaber, Stanley and Shaw have tied an old tin can to the tail of the kite” – used here to present the idea that it is impossible for Blanche’s prospective new life with Mitch to take flight since others have ensured that she cannot escape the past
  - use of metaphor – “You showed me the snapshot of the place with columns. I pulled you down off them columns and how you loved it” – to suggest that Stella’s relationship with Stanley extricated her from the memory of Belle Reve (as presented by her being removed from the columns), thus showing that Stella has escaped her past
- **Form and structure:**
  - use of contrapuntal structure in SCENE SEVEN, juxtaposing Blanche’s hopeful optimism regarding her future with Stanley’s gleeful exposure of the past that ultimately she cannot escape
  - use of reportage in SCENE ONE to present the past of Belle Reve from which Blanche cannot escape: “The long parade to the graveyard”

### **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.

- decaying gentility of the South
- idea of the southern belle, an elaboration of ideas of refinement and chivalry
- patriarchal society: stereotypical gender roles
- cultural diversity of the French quarter of New Orleans
- brothels, gambling houses, strip clubs and bars in New Orleans

**For accurate assessment, the introductory pages must be used in conjunction with the information in this section.**

**(b)** Mitch is superior to the other men in the play.

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

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

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

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

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

Answers should contain:

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

**AO5: Explore literary texts informed by different interpretations.**

This 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 “**Mitch**”, “**superior to**”, “**other men in the play**”;
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **his treatment of Blanche shows that Mitch has little claim to be regarded as superior.**

Situations: some elements which may be incorporated into an argument are:

the Poker Night of SCENE THREE, in terms of Mitch’s interactions with the other men, his interaction with Blanche, and Blanche and Stella’s assessment of him: “ that one seems superior to the others...I thought he had a sort of sensitive look”; the interaction between Mitch and Blanche after their date in SCENE SIX; Mitch and Blanche’s interaction in SCENE NINE where he arrives drunk to confront her about her ‘lies’; Mitch’s reaction to Blanche’s departure in SCENE ELEVEN.

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

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

- **Staging:**
  - use of meticulous direction of actor’s movement and action – “*embarrassed*”; “*he hesitates*”; “*clears his throat twice, shuffling nervously around with his hands in and out of his pockets*” (SCENE SIX) to indicate Mitch’s awkwardness and nervousness, which contrasts with the brash confidence of the other men and which may make him seem superior in terms of sensitivity
  - use of costume in SCENE NINE – “*Mitch comes around the corner in work clothes: blue denim shirt and pants. He is unshaven*” to underscore his deliberate abandonment of superior standards
  - use of differentiation in positioning between Mitch and the other men in SCENE ELEVEN – “*the poker players stand awkwardly at the table – all except MITCH, who remains seated, looking at the table*” – to emphasise the contrast in attitudes and to suggest that he shows a superior sense of understanding
- **Language:**
  - use of religious imagery to suggest Mitch as a saviour and therefore in Blanche’s eyes superior to the ordinary men: “Sometimes – there’s God – so quickly”; “I thanked God for you, because you seemed so gentle”
  - use of metaphor to present Mitch as representing safety and security and thereby superior in Blanche’s eyes – “a cleft in the rock of the world that I could hide in” –
- **Form and structure:**
  - use of parallel structure at the end of SCENE 9 and SCENE 10 where each scene concludes with an assault on Blanche (Mitch, SCENE 9 and Stanley, SCENE 10) emphasises that Mitch is similar to Stanley in his brutality to a certain degree and therefore cannot be considered as superior

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

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

- the idea of the southern gentleman: courtesy, respect, chivalry
- gender roles at the time: Huey Long, ‘Every man is a King’
- Tennessee Williams’s experience of a boorish, macho father

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

#### 4 Miller: *The Crucible*

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

(a) In *The Crucible*, John Proctor is presented as powerless.

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

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

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

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

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

Answers should contain:

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

**AO5: Explore literary texts informed by different interpretations.**

This 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 “**John Proctor**”, “**presented**”, “**powerless**”
- 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 Proctor exerts patriarchal power within the household and wields considerable influence in the community.**

Situations: some elements which may be incorporated into an argument are:

Proctor’s visit to the home of Rev. Parris in Act One; his interaction with Hale in Act Two; his participation in the court proceedings in Act Three; and the interactions with Elizabeth and Danforth in the moments before his death.

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

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

- **Staging:**
  - use of initial stage entrance to create the impression of a man who wields power over others: *Enter John Proctor. On seeing him, Mary Warren leaps in fright; Since Proctor's entrance, Abigail has stood as though on tip-toe, absorbing his presence, wide-eyed*
  - use of stage proxemics to signify emotional distance between Proctor and Elizabeth in Act Two (*Her back is turned to him. He turns to her and watches her. A sense of their separation rises*) which may be argued to signify a limitation to his power
  - use of stage prop in Act Two to denote his power over his servant, Mary Warren: *He strides to the mantel, takes down the whip hanging there*
  - use of command (Danforth) and response (Proctor, both in word and action) shows clearly who wields power in the court
  - use of sound-effect (the drumroll) signalling Proctor's failure to save his own life and that of others, which may be taken as a sign that he is a powerless character – or alternatively, that the manner of his death conveys his moral power
- **Language:**
  - use of simile to depict his lustful feelings towards Abigail Williams (“[you] sweated like a stallion whenever I come near”) may be argued as suggesting his sexual power, or conversely that he is in thrall to Abigail
  - use of seasonal metaphor to depict the difficulties within the Proctor marriage (“It's winter in here yet”) arguably suggesting a limitation to Proctor's power
- **Form and structure:**
  - use of interlude (interpolated descriptive material) to introduce Proctor: “Proctor, respected and even feared in Salem... as he enters from the crowded parlour below it is a man in his prime we see with a quiet confidence and an unexpressed, hidden force” – Proctor begins the play as a character of some status in the community and a forceful personality and thus he is not powerless
  - use of dramatic climax marked by significant stage action (*Proctor tears the paper and crumples it, and he is weeping in fury, but erect*): this is richly interpretable in terms of power/powerlessness

## 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.

- historically, Salem was a hierarchical society with publicly acknowledged gradations of power
- the hard work necessary to survive and gain any yield from the ground – a community under pressure
- the genre of tragedy: Miller was interested in the idea of, and wrote an essay entitled *Tragedy and the Common Man*

**For accurate assessment, the introductory pages must be used in conjunction with the information in this section.**

**(b)** *The Crucible* has little relevance for a modern audience.

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

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

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

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

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

Answers should contain:

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

**AO5: Explore literary texts informed by different interpretations.**

This will require the candidate to

- offer opinion or judgment in response to the given reading of the text
- take account of and examine the relationship between the key terms “**little relevance**”, “**modern audience**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **certain themes and ideas have an acute relevance for a modern audience (for example, the coincidence of the religious and political spheres, or the place accorded to the individual conscience).**

**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.

Situations: some elements which may be incorporated into an argument are:

the interaction between Parris and Abigail in Act One (the rights of children), the mistreatment of Tituba (scapegoating, racism, mass hysteria), the interactions between Proctor and Elizabeth (the dynamics of a marriage), the failure to overturn Abigail’s power (a miscarriage of justice), Proctor’s tearing up of his confession and subsequent death (martyrdom, integrity).

- **Staging:**
  - use of setting: 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) – each setting might be argued to be a significant representation of a concern relevant to a modern audience
  - use of stage set, props and lighting to create a physical representation of an embattled religious and spiritual outlook, which embraces and prizes its asceticism – arguably of little obvious relevance to a modern audience
- **Language:**
  - use of repetition as an expression of hysteria – “I saw Sarah Good with the Devil! I saw Goody Osburn with the Devil! I saw Bridget Bishop with the Devil!” etc. – this may be deemed of relevance to a modern audience likely to be conscious of the dangers of mass hysteria, and the power of peer pressure and its consequences
  - use of archaism which aims to evoke seventeenth-century Salem with Miller’s carefully selected images, constructions and cadences (e.g. “let you” or “he have”): this may be felt as diminishing relevance to a modern audience
  - use of polarising imagery (e.g. to show the importance that characters place on their reputations – “She is blackening my name in the village!”, “Your name in the village, it is entirely white, is it not?”): such simple binary oppositions may or may not be argued as relevant to a modern audience
- **Form and structure:**
  - use of an expansive four-act structure allows for the placing of emphasis on differing key themes, e.g. the community’s attempts to apportion blame for both societal and personal problems, the invasion of the private and personal domain by the public domain, the probing of integrity: these may be seen as constituting age-old questions whose relevance is universal
  - the combination of tragedy and historical drama may be seen as evidence of Miller’s didactic purpose, and his intention that this play should be of relevance for a modern audience

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

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

- Miller intended his version of the Salem witch hunts – their power and corruption – to be interpreted as his comment upon the McCarthyism of his era
- Miller paralleled the problems found within his own contemporary society with the weaknesses of seventeenth-century Salem – this is detailed in the introduction he wrote to his *Collected Plays (1957)*
- the strict religious tenets adhered to by the Salem community and their strong views on the role of religion within their society
- the repression of women and children in Salem society
- the simmering tensions and disputes within the Salem community, often regarding property ownership
- seventeenth-century views on adultery and marriage

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

## 5 Stewart: *Men Should Weep*

### Answer (a) or (b)

(a) The Morrison family are powerless victims of society.

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

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

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

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

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

Answers should contain:

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

**AO5: Explore literary texts informed by different interpretations.**

This 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 “**Morrison family**”, “**powerless**”, “**victims**” and “**society**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **the upturn in the family’s fortunes in Act 3 demonstrates that the Morrisons have the ability to change their situation, and thus that they are not powerless victims of society.**

Situations: some elements which may be incorporated into an argument are: the conversations between Maggie and John in which John alludes to the prevalence of unemployment in 1930s Glasgow, the reports from Mrs Harris and Mrs Wilson about the collapse of the tenement building and the conversation between John and Jenny in which John refers to the economic conditions of the time. Discussion of Lily can also be credited if it is related to the key terms of the question.

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

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

- **Staging:**
  - use of detailing in relation to the 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, suggesting that the family are victims of social forces
  - use of detailing in relation to the set at the beginning of Act 3 (*The kitchen is clean, tidy and festive: decorations, vase of paper flowers etc.*) to indicate the improvement in the family's living conditions, suggesting that they are no longer powerless victims of society
  - use of the dramatic entrances of Mrs Harris and Mrs Wilson who report the collapse of Alec's tenement building, presenting Alec as a powerless victim of society
  - use of props (e.g. hats, football boots, wireless) at the beginning of Act 3 to illustrate an upturn in the family's fortunes and demonstrating that they are not powerless victims of society
  - the use of a *deus ex machina* device (Jenny's offer of financial assistance) which may be argued as representing the possibility of the family effecting a change in their material circumstances and thus that they are not simply victims of society
- **Language:**
  - use of pauses and fragmented dialogue ("There might be work and there might be no..." and "Three days – or mebbe four...Hundreds o us, Maggie, beggin for the chance tae earn enough for food and a roof ower our heids") to indicate John's despondency at the widespread unemployment in the city – a powerless victim of society
  - use of accusatory questions and exclamations in John's conversations with Jenny at the end of Act 1 Scene 2 ("Well, so it is bad luck! There's a depression on! D'ye no undestaun"?) to indicate John's awareness of the broader social context to their problems and to suggest that they are indeed powerless victims of society
  - use of accusatory questions and exclamations in John's conversation with Maggie at the end of Act 2 Scene 1 ("Christ Almighty! A we've din wrong is tae be born intae poverty! What dae they think this kind o life dis tae a man?") to suggest that their situation is beyond their control and that they are powerless victims of society
  - use of exclamation when John celebrates the prospect of a happy Christmas due to his new job ("it's gonnæ be the best. *The best!*), which presents him as having a level of agency which makes him more than just a powerless victim of society
- **Form and structure:**
  - use of a 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, and to suggest that they are not simply powerless victims of society
  - 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 presents him as having effected a positive change in the family's circumstances, and depicting the Morrisons as more than just powerless victims of society

## 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

- 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

**For accurate assessment, the introductory pages must be used in conjunction with the information in this section.**

**(b)** Alec and Isa do not deserve our sympathy.

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

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

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

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

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

Answers should contain:

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

**AO5: Explore literary texts informed by different interpretations.**

This 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 “**Alec**”, “**Isa**”, “**do not deserve**” and “**our sympathy**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **at points Alec is presented as a pathetic character deserving of sympathy, and that Isa might deserve our sympathy as she is physically attacked by both Maggie and Alec at separate points in the play.**

Situations: some elements which may be incorporated into an argument are:

the scene in which we learn that Alec and Isa’s home has been destroyed and the scene in which they discuss robbing a woman.

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

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

- **Staging:**
  - use of the dramatic entrances of Mrs Harris and Mrs Wilson who report the collapse of Alec and Isa’s home, presenting them as deserving of our sympathy
  - use of the prop of the “battered suitcase” to emphasise their homelessness, suggesting that they deserve sympathy
  - use of costume (“Isa comes out in a soiled, tawdry negligé with her hair about her shoulders, a cigarette hanging from her lip” and “Alec appears behind her, half dressed”) to suggest that they are lazy, feckless characters who are perhaps not deserving of our sympathy
  - use of the prop of the knife to present Alec as a dangerous and violent character who does not deserve our sympathy
  - use of stage movement when Isa tricks Alec (“...*she puts out a foot smartly and trips him up, grabs her coat, bag and case, overturning a chair as she races to the door*”) to present her as a devious character who does not deserve our sympathy
- **Language:**
  - use of exclamation and rhetorical question (“An I’m nae wantin ony favours! Can I help it if the bloody roof fa’s in?”), suggesting that Alec and Isa are victims of circumstances beyond their control and thus deserving of our sympathy
  - use of accusatory questions when they discuss robbing a woman (“Whit did ye dae wi yon bag?” and “Why the hell did ye no pick on a toff!”) to present them as violent criminals who do not deserve our sympathy
  - use of profanity when Isa argues with Maggie (“ye dirty aul bitch”) to present her as highly disrespectful of her mother-in-law, and thus not deserving of our sympathy
  - use of repetition and exclamation when Alec and Isa fight (“I’ll kill ye! I’ll kill ye!” and “You...! Ma Goad! You’ll pay for that!”) to present the couple as violent and confrontational – not deserving of our sympathy?
- **Form and structure:**
  - use of an ongoing contrast between the two marriages (Maggie and John, as opposed to Isa and Alec) in which the audience may feel sympathy for the former but not the latter
  - use of temporal shifts between scenes which emphasise the lack of any development or improvement in Alec and Isa’s behaviour, suggesting that they are not deserving of our sympathy

## **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

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

6 Bolt: *A Man for all Seasons*

Answer (a) or (b)

(a) In this play, Cromwell is an effective politician.

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

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

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

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

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

Answers should contain:

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

**AO5: Explore literary texts informed by different interpretations.**

This 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 “**Cromwell**”, “**effective**” and “**politician**”
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **Cromwell’s execution for treason (as explained in the play by the Common Man) indicates that, ultimately, he was not effective in ensuring his own political survival.**

Situations: some elements which may be incorporated into an argument are:

the encounters between Cromwell and Rich (in which the latter agrees to provide information about More in return for career advancement), which suggest Cromwell’s operations as an effective politician; the interaction between Chapuys and Cromwell at the end of the play in which the closing stage direction indicates the effectiveness of Cromwell’s politics.

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

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

- **Staging:**
  - use of the stage furniture of the rack to suggest Cromwell’s willingness to use ruthless methods of interrogation – an effective politician?
  - use of an intervention of the Common Man (in the guise of the Jailer) to allude to Cromwell’s subsequent fall from power and execution for treason, suggesting that Cromwell did not remain an effective politician
  - use of the stage furniture of the Coat-of-Arms and the panels to indicate Cromwell’s ability to exploit and control the legal system to achieve his goals – an effective politician?
  - use of stage movement as indicated in the final stage direction in which Cromwell is presented as having achieved his objectives, suggesting that he is an effective politician
- **Language:**
  - use of a metaphor of fishing in which Cromwell observes that he will need “a net with a finer mesh” to catch More – an effective politician in the way he is able to adapt his strategies to achieve the outcomes he desires
  - use of a battery of methods at the beginning of the trial scene (rhyming couplets, pun, rhetorical question, aphorism) to demonstrate Cromwell’s ability to manipulate the legal system to suit his objectives – an effective politician?
  - use of a simile in which Cromwell describes man’s soul as “a miserable thing... that lives like a bat in a Sunday School” – his readiness to dismiss high-minded abstractions might make him a more effective politician
- **Form and structure:**
  - use of a two-act structure (with Act Two presenting a contrast between the demise of Cromwell’s enemies and the success of Cromwell himself) – an effective politician?
  - use of character contrast: Cromwell’s successful expediency set against More’s principled inflexibility to suggest that the former is an effective politician

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

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

- Machiavellian thought: the idea that in order to be truly effective, a politician must act in a purely pragmatic manner
- the view of the actual historical personage of Cromwell as a Machiavellian schemer
- the idea that historical drama should go beyond its historical moment to explore debates on more general issues such as what makes a politician effective?
- the (possible) contemporary mood of disillusionment with many high-profile political figures

**For accurate assessment, the introductory pages must be used in conjunction with the information in this section.**

**(b)** In this play, Margaret and Alice are not important to More.

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

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

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

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

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

Answers should contain:

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

**AO5: Explore literary texts informed by different interpretations.**

This 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 **“Margaret”**, **“Alice”**, **“not important”** and **“More”**
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement: candidates may, for example, argue that **More’s evident love and concern for his wife and daughter demonstrate that they are important to him.**

Situations: some elements which may be incorporated into an argument are:  
the encounters between Cromwell and Rich (in which the latter agrees to provide information about More in return for career advancement), which suggest Cromwell’s operations as an effective politician; the interaction between Chapuys and Cromwell at the end of the play in which the closing stage direction indicates the effectiveness of Cromwell’s politics.;  
the scene in which More rejects the exhortations of his wife and daughter to accept the money from the Bishops, and subsequently the prison scene in which More again rejects the exhortations of his wife and daughter to accept the Act of Succession (Act Two).

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

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

- **Staging:**
  - use of stage movement: ([More] “*kisses wife and daughter*” and “*the More family, as a matter of routine, put their hands together*” to pray) to indicate affection and intimacy, and thus the idea that Alice and Margaret are important to More
  - use of props (bracken and costume) to show the impoverishment of Meg and Alice, which may be argued to derive from their lack of importance in More’s eyes
  - use of stage movement in the prison scene (More and Alice “*clasp each other fiercely*”), suggesting that Alice is very important to More
  
- **Language:**
  - use of Latin in the dialogue between Henry and Margaret to demonstrate the care with which More has educated his daughter, suggesting her importance to him
  - use of a Biblical allusion in the prison scene in which More compares Margaret to Eve (“Well, has Eve run out of apples?”) – unimportant?
  - use of a metaphor in which More compares Margaret’s description (painful to him) of the family’s sufferings to the torture that would be inflicted by the rack, suggesting that Margaret and Alice are very important to him
  - use of a metaphor in which More compares Alice to a lion, indicating his admiration for her and therefore her importance to him
  
- **Form and structure:**
  - use of a two-act structure which depicts the family’s descent into poverty and misery as a result of More’s refusal to change his position, does this imply a lack of importance to him?

## **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 relationships with Margaret and Alice in the play reflect the patriarchal values of sixteenth-century society
- the efforts of the historical More to educate his daughter
- the idea that historical drama should go beyond its historical moment to explore debates such as the role/status of women in family life
- modern interest in debates about the role/status of women in society
- the defining role of feminist thought in these debates