

**GCE AS**  
**English Literature**  
**Summer 2009**

**Mark Schemes**

Issued: October 2009



MARK SCHEMES (2009)

Foreword

*Introduction*

Mark Schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

*The Purpose of Mark Schemes*

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of 16- and 18-year-old students in schools and colleges. The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes therefore are regarded as a part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

The Council hopes that the mark schemes will be viewed and used in a constructive way as a further support to the teaching and learning processes.

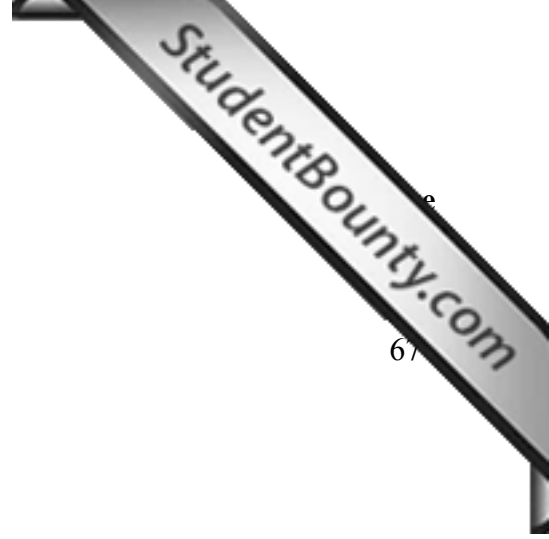


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Rewarding Learning

ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2009

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## English Literature

### Assessment Unit AS 1

*assessing*

Module 1: The Study of Poetry Written  
after 1800 and the  
Study of Twentieth-Century Dramatists

[ASL11]

WEDNESDAY 10 JUNE, AFTERNOON

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# MARK SCHEME

Mark Schemes

Assessment Objectives

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

**In the Advanced Subsidiary components, candidates will be assessed on their ability to:**

- communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression (AO1);
- respond with knowledge and understanding to literary texts of different types and periods (AO2(i));
- show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings (AO3);
- articulate independent opinions and judgements, informed by different interpretations of literary texts by different readers (AO4);
- show understanding of the contexts in which literary texts are written and understood (AO5(i)).

**Assessing the Responses of Candidates**

- 1 You are expected to implement the decisions taken at the marking conference and maintain a consistent standard throughout your marking.
- 2 Be positive in your approach. Look for things to reward, rather than faults to penalise.
- 3 Using the assessment grid overleaf and the question-specific guidance, decide first which mark band best describes the attainment of the candidate in response to the question set. Further refine your judgement by deciding the candidate's overall competence within that band and determine a mark.
- 4 You **must** comment on each answer. Tick points you reward and indicate inaccuracy, irrelevance, obscurity, where these occur. Explain your mark with an assessment of the quality of the answer. You must comment on such things as: content, relevance, organisation, cogency of argument and expression.
- 5 Excessive misspelling, errors of punctuation and consistently faulty syntax in answers should be noted on the front cover of the answer script and drawn to the attention of the Chief Examiner.
- 6 Do not bunch marks. You must use the whole scale [0]–[30]. Do not use half marks.



## GCE English Literature Assessment Matrix for AS 1 Section A

	<b>AO3 methods</b>	<b>AO5(i) context</b>
<b>Band 1 (a) 0–6</b>  <b>VERY LITTLE</b>	<ul style="list-style-type: none"> <li>shows very little understanding of the text or ability to write about it</li> </ul>	
<b>Band 1 (b) 7–11</b>  <b>GENERAL</b>	<ul style="list-style-type: none"> <li>communicates broad or generalised understanding of the text</li> <li>writes with very little sense of order and relevance and with limited accuracy</li> </ul>	
<b>Band 2 12–14</b>  <b>SUGGESTION</b>	<ul style="list-style-type: none"> <li>identifies a few basic aspects of language (including imagery)</li> <li>may refer to tone</li> <li>may mention basic aspects of form and structure – but with limited understanding</li> <li>occasionally relates remarks to the focus of the question</li> </ul> <p><b>[i.e. suggestion of methods and relevance]</b></p>	<ul style="list-style-type: none"> <li>may mention a little external contextual information</li> </ul> <p><b>[suggestion of context]</b></p>
<b>Band 3 15–17</b>  <b>EMERGENCE</b>	<ul style="list-style-type: none"> <li>identifies a few basic aspects of language (including imagery)</li> <li>identifies tone(s)</li> <li>may mention basic aspects of form and structure – but with limited understanding</li> <li>makes a little more determined effort to relate comments on methods to the focus of the question</li> </ul> <p><b>[i.e. emergence of methods and relevance]</b></p>	<ul style="list-style-type: none"> <li>identifies a little relevant <b>external</b> contextual information</li> </ul> <p><b>[emergence of relevant external context]</b></p>
<b>Band 4 18–20</b>  <b>SOME</b>	<ul style="list-style-type: none"> <li>identifies some aspects of language (including imagery)</li> <li>identifies some aspects of tone</li> <li>may show some awareness of form and structure</li> <li>makes some comments on identified methods</li> <li>relates comments on methods to the focus of the question with some sense of relevance</li> </ul>	<ul style="list-style-type: none"> <li>offers some relevant <b>external</b> contextual information in answering the question.</li> </ul>
<b>Band 5 21–23</b>  <b>MOSTLY ADEQUATE</b>	<ul style="list-style-type: none"> <li>identifies a mostly adequate selection of poetic methods – i.e. language (including imagery), tone, form and structure</li> <li><b>explains</b> in a mostly adequate way how these methods create meaning</li> <li>relates comments on methods to the focus of the question in a mostly adequate manner</li> </ul>	<ul style="list-style-type: none"> <li>makes a mostly adequate use of relevant <b>external</b> contextual information in answering the question.</li> </ul>
<b>Band 6 (a) 24–27</b>  <b>FROM ADEQUATE TO VERY GOOD</b>	<ul style="list-style-type: none"> <li>identifies an adequate range of relevant aspects of poetic methods – i.e. language (including imagery), tone, form and structure</li> <li><b>explores</b> in adequate detail how these methods create meaning</li> <li>relates comments on methods to the focus of the question in an adequate manner</li> </ul>	<ul style="list-style-type: none"> <li>makes adequate use of relevant <b>external</b> contextual information in answering the question.</li> </ul>
<b>Band 6 (b) 28–30</b>  <b>EXCELLENT</b>	<ul style="list-style-type: none"> <li>excellent in all respects</li> </ul>	

## Advice to Examiners

### 1 Description v Analysis

Answers which consist of simple narration or description as opposed to the analysis required by AO3 should not be rewarded beyond Band 1. From Band 3 upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and to analyse method. Top Band answers will address methods and key terms in an explicit and sustained way.

### 2 Key Terms/Issues

In all questions, candidates should take account of key terms in both the stem of the question and in the bullet points and structure their answers accordingly. Key terms in this unit include the focus of the question as stated in the stem of the question and the “poetic methods” specified in the bullet points, usually “form and structure”, “language – including imagery”, “tone”. Reward candidates who address fully bullet points and use them to structure an organic, well-integrated response. Be less generous to candidates who use bullet points in a mechanical way and do not relate them to the main focus of the question.

### 3 Assessment Objectives

- (a) **AO3** This objective is at the heart of AS 1 (a) concerned with the writers’ methods used to achieve certain effects. It is targeted in the bullet points, usually requiring candidates to consider form and structure, language – including imagery, tone.
- (b) **AO5(i)** Although AO5(i) is targeted in this unit, no specific sources for context information are prescribed or recommended. Nevertheless, candidates will be expected to be aware that the objective must be addressed and that they are required to provide social/topographical/environmental contextual information from **outside the text** and relevant to the focus of the question. (In the case of answers on Robert Frost, contextual information may be taken from poems other than those addressed in the question and including those not on the prescribed list.) Other relevant contextual information such as biographical will, of course, be rewarded. Examiners must be realistic about what candidates can be expected to have studied. Contextual information should be integrated into the candidate’s overall response to the text – i.e. context should be used to **illumine** the text and to answer the question set. There is no value in contextual information that is introduced merely for its own sake. Candidates who provide **no** external context cannot be awarded more than 20 marks out of 30. Candidates who provide only limited external context cannot be awarded more than 23 marks out of 30.

### 4 Derived Material

As AS 1 (a) is an “Open Book” unit there is always the possibility of derivative work although a directive in the **Specification** limits considerably the possibility of candidates using texts which have been heavily annotated. Derivative work is work which shows signs of being substantially derived from editors’ “Introductions” and “Notes” and/or from teachers’ notes. Evidence of close dependence on such aids may include (a) the repetition of the same ideas or phrases from a particular centre or from candidates using the same edition

of text and (b) oblique or irrelevant responses to the questions. Such evidence is always be easily spotted, however, and candidates must be given the benefit of the doubt. Candidates should also distinguish between the uses to which such derived material is put. Where a candidate has integrated short pieces of derived material relevantly into her/his argument, marks should not be withheld. On the other hand, credit cannot be given for large sections of material regurgitated by the candidate even when they are relevant.

## 5 **Unsubstantiated Assertions**

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

## 6 **Use of Quotation**

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

## 7 **Text-based questions**

In this unit, where candidates are

- (a) referred to a specific poem and asked to examine it **and** another poem selected by her/himself in relation to the set question, equal marks are available for treatment of each poem.
- (b) referred to an extract from a long poem and asked to examine it **and** "other appropriately selected parts" of that poem, equal marks are available for the treatment of the extract and of other parts of the poem
- (c) referred to a specific poem and – because of that poem's length and/or unusual complexity – asked to make "reference to one other other appropriately selected poem" one quarter of the marks are available for treatment of the poem referred to.

## 8 **Observance of Rubric**

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

## 9 **Length of Answers**

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

## 10 Answers in Note Form

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

## 11 Uneven Performance

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

## 12 Quality of Language

On the examination papers candidates are reminded that the “quality of written communication will be assessed”. Take account, therefore, of AO1 requirements noted in the mark band grid.

## 13 Implicit/Explicit

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

1 Dickinson: *Selected Poems*

Answer either (a) or (b)

- (a) By looking closely at “Safe in their Alabaster Chambers –” (both versions) and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Dickinson uses to challenge the New England attitudes to death and the afterlife.

In your answer, consider:

- relevant **contextual information** about nineteenth-century New England attitudes to death and the afterlife
- the ways in which the **form** and **structure** of the poems contribute to Dickinson’s challenging of the New England attitudes to death and the afterlife
- Dickinson’s **language** (including **imagery**) and **tone** in challenging the New England attitudes to death and the afterlife.

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

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO5(i)

Shows understanding of

- relevant contextual information on nineteenth-century New England attitudes to death and the afterlife
  - Calvinist ideas of resurrection and reunion with God in heaven
  - conventional notions of a crossing over to a better world
  - Calvinist concepts of heaven, eternity, “the Elect”, salvation by divine grace.

AO3

**Identifies and explores** aspects of form, structure and language in shaping

- **form and structure** (in challenging New England attitudes to death and the afterlife)
  - develops basic contrast between life and death
  - simple diction to create a stark contrast between the dead and the living
  - repetition to suggest utter remoteness of the dead
- **language** including **imagery** (in challenging New England attitudes to death and the afterlife)
  - in first version, contrast between images of entombment and images of sensuous nature and light-hearted living
  - in both versions, contrast between silence of tomb and sounds of the world above
  - contrast between first version's emphasis on the beauty of nature which continues despite death, and the emphasis on nature's coldness and remoteness in the second version
  - ironic language in both versions, e.g. loaded opening word "Safe"; ironic contrast between the vanity of human life ("sagacity", "Diadems", "Doges") and the silence and immobility of the dead
- **tone** (in challenging New England attitudes to death and the afterlife)
  - tone in first version is both mocking and regretful; in second version the tone is darker in emphasising inevitabilities.

**N.B.**

1. **Comments on poetic methods must be related to the focus of the question – i.e. Dickinson's challenging the usual New England attitudes to death and the afterlife.**
2. **The above suggestions relate to the given poem. Similar and equal treatment is to be given to an appropriately selected second poem. Equal marks [15/30] will be available for treatment of each poem.**
3. **Suitable second poems might include: "I felt a Funeral, in my Brain", "It was not Death, for I stood up", "I heard a fly buzz when I died".**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of band 4 in questions requiring equal treatment of the second poem.**



- (b) By looking closely at “Fairer through Fading – as the Day” and one other carefully selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Dickinson uses to present her unusual ideas about life and how her nineteenth-century New England contemporaries would have found startling and surprising.

In your answer, consider:

- relevant **contextual information** about Dickinson’s unusual ideas about life
- the ways in which the **form** and **structure** of the poems contribute to Dickinson’s presentation of her unusual ideas about life
- Dickinson’s **language** (including **imagery**) and **tone** in presentation of her unusual ideas about life.

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

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO5(i)

Shows understanding of:

- relevant contextual information about Dickinson’s highly individualistic ideas about life
  - her indifference to fame and reputation
  - intellectual and personal isolation in New England
  - inward-turned, neurotic, intense, sceptical
  - her dislike of dogma of all kinds, especially religious dogma.

AO3

**Identifies and explores** aspects of form, structure and language in shaping

- **form and structure** (in presenting her unusual ideas about life)
  - two quatrains describing the surprising paradox of “perfection” in dying
  - disjointed, eccentric typography, phrasing and syntax – use of capitalisation and dashes
  - halting, uncertain, abruptly shifting development enacting struggle to find precise and original analogues and descriptions
  - unusual adaptation of hymnal – full-rhyme of first two lines in each stanza followed by consonantal half-rhymes of next two lines
- **language including imagery** (in presenting her unusual ideas about life)
  - startling images – of fading day, dying friend, aggravated Dark, perfection of expiring look
  - unusual use of verbs as nouns (“Amend”), capitalised abstractions (“Darkness”, “Dark”)
- **tone** (in presenting her high individualistic ideas about life)
  - tentative, exploratory.

**N.B.**

1. **Comments on poetic methods must be related to the focus of the question – i.e. Dickinson’s unusual ideas about life.**
2. **The above suggestions relate to the given poem. Similar and equal treatment is to be given to an appropriately selected second poem. Equal marks [15/30] will be available for treatment of each poem.**
3. **Suitable second poems might include: “I heard a fly buzz – when I died”, “Success is counted sweetest”, “He fumbles at your soul”.**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of band 4 in questions requiring equal treatment of the second poem.**



2 Frost: *Selected Poems*

Answer either (a) or (b)

- (a) By looking closely at “Tree at My Window” (from the volume *West Running Brook*, 1928) and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Frost uses to explore the individual’s relationship to nature in rural New England.

In your answer, consider

- relevant **contextual information** about life in rural New England
- the ways in which the **form** and **structure** of the poems contribute to Frost’s exploration of the individual’s relationship to nature in rural New England
- Frost’s **language** (including **imagery**) and **tone** in exploring the individual’s relationship to nature in rural New England.

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

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO5(i)

Shows understanding of:

- **cultural context**
  - the isolation/physical beauty of New England
- **literary context**
  - Frost’s indebtedness to the tradition of the romantic poets as evidenced in this poem.

AO3

**Identifies and explores** aspects of form, structure and language in shaping

- **form and structure** (in presenting the individual's relationship to nature in rural New England)
  - lyric of four stanzas, including short final line using regular rhyme scheme reflecting resolution in the poem
  - use of contrasts inside/outside, “inner” and “outer weather”
  - use of stanza four as a conclusion to the poem
- **language** – including imagery (in presenting the individual's relationship to nature)
  - reminiscent of the Romantic poets in its use of parallels and the personal pronouns “you” and “me” reflecting his affinity with nature
  - contrast in language in stanzas 1 and 2: stanza 2 more metaphorical (leaves are “tongues”; “talking aloud”; contrast of “profound” and “light”)
  - personification of “Fate” as in an imaginative woman who has put “our heads” together
  - the use of weather as a metaphor because it conveys the changeable nature of life and experience
- **tone** (in presenting the individual's relationship to nature)
  - reflective
  - philosophical
  - whimsical.

**N.B.**

1. **Comments on poetic methods must be related to the focus of the question – i.e. how Frost presents the individual's relationship to nature in rural New England.**
2. **The above suggestions relate to the given poem. Similar treatment is to be given to an appropriately selected second poem. One quarter of the marks available for the question will be available for the candidate's treatment of the poem selected for reference.**
3. **Suitable second poems might include: “An Old Man's Winter Night”, “Two Look at Two”, “Stopping by Woods on a Snowy Evening”, “The Tuft of Flower”.**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of band 4 in questions requiring equal treatment of the second poem.**

(b) By looking closely at “A Servant to Servants” (from the volume *North of Boston*, 1914) and with reference to one other appropriately selected poem, and making use of relevant **contextual information**, examine the **poetic methods** which Frost uses to explore the experiences of women in rural New England.

In your answer, consider

- relevant **contextual information** about the lives of women in rural New England
- the ways in which the **form** and **structure** of the poems contribute to Frost’s exploration of the experience of women in rural New England
- Frost’s **language (including imagery)** and **tone** in exploring the experience of women in rural New England.

**N.B. One quarter of the marks for this question are available for your treatment of the poem which you selected for reference.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO5(i)

Shows understanding of

- **social/cultural context**
  - the social sphere in which women lived – emphasis on domesticity, subservience in a male-dominated society
  - Frost’s explanation of his creation of the persona in the poem as a fusion of three “real” women he had met
  - the hardships of life – manual work and isolation.

AO3

**Identifies and explores** aspects of form, structure and language in shaping

- **form and structure** (in exploring the experiences of women)
  - dramatic monologue (woman speaks to unseen campers) written in flexible medium of blank verse used to expose the speaker's troubled mind
  - use of implied dialogue – the question to the campers and the response
  - piecemeal revelation of details building the narrative picture – the suggestions of her insanity
  - the parallel created by the anecdote about the uncle
- **language – including imagery** (in exploring the experiences of women)
  - imagery of servitude reflected in the title and the woman's account of her drudgery (“a houseful of hungry men to feed”; “from the sink where I wash the plates”; “it's rest I want”)
  - nature as a source of comfort
  - sexual imagery suggestive of frustration (“through my wrapper”; “That was what marrying father meant to her”)
  - language indicative of failures in communication (“I waited till Len said the word”)
- **tone** (in presenting the experiences of women)
  - conversational
  - confessional/intimate
  - bleak/alienated
  - fearful.

**N.B.**

1. **Comments on poetic methods must be related to the focus of the question – i.e. how Frost presents the experience of women in rural New England.**
2. **The above suggestions relate to the given poem. Similar treatment is to be given to an appropriately selected second poem. One quarter of the marks available for the question will be available for the candidate's treatment of the poem selected for reference.**
3. **Suitable second poems might include: “Home Burial”, “The Hill Wife”, “The Death of the Hired Man”.**

3 Heaney: *Opened Ground*

Answer either (a) or (b)

- (a) By looking closely at “Act of Union” (from the volume *North*, 1975) and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Heaney uses to present the violence and pain caused by political conflict in the North of Ireland.

In your answer, consider

- relevant **contextual information** about the violence and pain caused by political conflict in the North of Ireland
- the ways in which the **form** and **structure** of the poems contribute to Heaney’s presentation of the violence and pain caused by political conflict in the North of Ireland
- Heaney’s use of **language (including imagery)** and **tone** in presenting the violence and pain caused by political conflict in the North of Ireland.

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

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i>
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<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO5(i)

Shows understanding of:

- **social/historical/cultural context**
  - the Act of Parliament that abolished the Irish government in 1801 and “united” Britain and Ireland
  - the ongoing sectarian violence of the “Troubles”
  - the deteriorating political situation in Northern Ireland in the mid 1970s.

AO3

**Identifies and explores** aspects of form, structure and language in shaping

- **form and structure** (in presenting the violence and pain caused by political conflict)
  - two sonnets which are extended metaphors about the political connections between Britain and Ireland
  - love poem/political statement
  - narrative development – movement between the sexual act of union in Section I and images of birth in Section II
- **language including imagery** (in presenting the violence and pain caused by political conflict)
  - imagery of male and female in terms of imperial power and exploited colony – e.g. “I am the tall kingdom over your shoulder”
  - sexual imagery suggestive of violation and suffering – e.g. “The ending process in the colony/The battering ram, the boom burst from within”
  - imagery of war/conflict – e.g. “obstinate fifth column”; “wardrum/Mustering force”;
  - imagery of unborn baby and childbirth and its impact, symbolising a growing force of resistance to rule (“mustering force”) and the violent and painful times Northern Ireland has to go through – e.g. “tracked and stretchmarked body”; “leaves you raw”
- **tone** (in presenting the violence and pain caused by political conflict)
  - dispassionate
  - guilty
  - uneasy
  - hopeless/pessimistic
  - regretful/pitiful.

**N.B.**

1. **Comments on poetic methods must be related to the focus of the question – i.e. how Heaney presents the violence and pain caused by political conflict in the North of Ireland.**
2. **The above suggestions relate to the given poem. Similar and equal treatment is to be given to an appropriately selected second poem. Equal marks [15/30] will be available for treatment of each poem.**
3. **Suitable second poems might include: “Punishment”, “Tollund Man”, “Casualty”, “Keeping going”, “Two Lorries”.**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of band 4 in questions requiring equal treatment of the second poem.**

- (b) By looking closely at “From the Frontier of Writing” (from the volume *Lantern*, 1987) and one other appropriately selected poem, and making use of **contextual information**, examine the **poetic methods** which Heaney uses to present his ideas about his responsibilities and role as a poet during times of political conflict.

In your answer, consider

- relevant **contextual information** on Heaney’s ideas about his responsibilities and role as a poet
- the ways in which the **form** and **structure** of the poems contribute to Heaney’s presentation of his ideas about his responsibilities and role as a poet
- Heaney’s use of **language (including imagery)** and **tone** in expressing his feelings about his responsibilities and role as a poet.

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

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO5(i)

Shows understanding of:

- **social and political context**
  - the sectarian conflict of the “Troubles”
  - political divisions between the two communities in Northern Ireland
- **biographical context**
  - Heaney’s awareness of the attitudes of each community towards each other and to him
  - Heaney’s statement (on record) that he felt a responsibility to write about the events of the “Troubles”
  - Heaney’s avoidance of polemics and propaganda; his refusal to be the voice of nationalism.



AO3

**Identifies and explores** aspects of form, structure and language in shaping

- **form and structure** (relating to Heaney's presentation of his ideas about his responsibilities and role as a poet during times of political conflict)
  - terza rima stanzas, divided into two halves but linked by imagery of intimidation and military scrutiny
  - narrative development – movement from feelings of intimidation at a military check-point to feelings of being under scrutiny and subject to ethical responsibility as a poet facing public appraisal of his work
  - circular structure – poem finishes with imagery from the border crossing with which it began
- **language including imagery** (relating to Heaney's presentation of his ideas about his responsibilities and role as a poet during times of political conflict)
  - vivid references depicting the uncomfortable and claustrophobic experience of being stopped at an army roadblock – e.g. “the tightness and the nilness round that space...”
  - the images of troops as a suspicious, sinister authority who represent the interests of a particular side in the political conflict
  - imagery of military scrutiny expressing Heaney's subjection as a poet to ethical obligations – e.g. “guns on tripods”; “sergeant ... repeating/data about you”
  - the simile “like a hawk” expressing the poet's feelings of having his every move scrutinised
  - water imagery expressing the poet's sense of liberation from the interrogation experience – e.g. “as if you'd passed from behind a waterfall”
- **tone** (relating to Heaney's presentation of his ideas about his responsibilities and role as a poet during times of political conflict)
  - menacing/intimidating
  - detached
  - satirical/mocking
  - anxious
  - relieved.

**N.B.**

1. **Comments on poetic methods must be related to the focus of the question – i.e. how Heaney presents his ideas about his responsibilities and role as a poet during times of political conflict.**
2. **The above suggestions relate to the given poem. Similar and equal treatment is to be given to an appropriately selected second poem. Equal marks [15/30] will be available for treatment of each poem.**
3. **Suitable second poems might include: “Exposure”, “Tolland man”, “Punishment”, “Casualty”.**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of band 4 in questions requiring equal treatment of the second poem.**



4 Hopkins: *Selected Poems*

Answer either (a) or (b)

- (a) By looking closely at “The Windhover” and one other appropriately selected poem, making use of **relevant contextual information**, examine the **poetic methods** which Hopkins uses to present his views, as a Jesuit priest, about the relationship between God – Father and Son – and the world of nature.

In your answer consider:

- relevant contextual information about Hopkins’ views as a Jesuit priest
- the ways in which **the form and structure** of the poems contribute to Hopkins’ presentation of his views, as a Jesuit priest, about the relationship between God – Father and Son – and the world of nature
- Hopkins’ **language (including imagery)** – and **tone** in presenting his views, as a Jesuit priest, about the relationship between God – Father and Son – and the world of nature.

**N.B. Equal marks are given for your discussion of each poem.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO5(i)

Shows understanding of

- relevant contextual information about Hopkins’ views as a Jesuit priest
  - all of his poetry bound up with his religious beliefs and vocation; Ignatian spirituality finding God in all things
  - poems written with the single aim of promoting the glory of God: *ad maiorum Dei gloriam*
  - beliefs in relation to nature: “I do not think I have ever seen anything more beautiful than the bluebell I have been looking at. I know the beauty of our Lord by it”.

AO3

**Identifies and explores** aspects of form, structure and language in shaping

- **form and structure** (in presenting his views about the relationship between God – Father and Son – and the world of nature)
  - use of sonnet form: disciplined, intense, condensed
  - octave/sestet division: octave focuses on the bird, the sestet on Christ; sensual experience leads to wider reflection
  - sprung rhythm allows for varied speed of lines to capture the bird’s movement
- **language including imagery** (in presenting his views about the relationship between God – Father and Son – and the world of nature)
  - exhilarating description of the falcon’s flight: sound patterning, compound words, compression, striking comparisons
  - explicit link between bird and Christ: “a billion/Times told lovelier”
  - bird as “dauphin”; Christ as “chevalier”
- **tone** (in presenting his views about the relationship between God – Father and Son – and the world of nature)
  - awestruck tone: use of exclamation, interjection
  - excited tone and pace
  - adoring tone: “O my chevalier”.

**N.B.**

1. **Comments on poetic methods must be related to the focus of the question: Hopkins’ presentation of his views about the relationship between God – Father and Son – and the world of nature.**
2. **The above suggestions relate to the given poem. Similar and equal treatment is to be given to an appropriately selected second poem. Equal marks [15/30] will be available for treatment of each poem.**
3. **Suitable second poems might include: “Spring”, “The Starlight Night”, “God’s Grandeur”.**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of band 4 in questions requiring equal treatment of the second poem.**

- (b) By looking closely at “My own heart let me more have pity on” and one appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Hopkins uses to present the feelings of disappointment and hopelessness which he experienced in his life.

In your answer, consider

- relevant **contextual information** about Hopkins’ own experiences of disappointment and hopelessness in his life
- the ways in which the **form** and **structure** of the poems contribute to Hopkins’ exploration of the feelings of disappointment and hopelessness which he experienced in his life
- Hopkins’ use of **language (including imagery)** and **tone** in exploring the feelings of disappointment and hopelessness which he experienced in his life.

**N.B. Equal marks are given for your discussion of each poem.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO5(i)

Shows understanding of:

- **biographical context**
  - felt himself unsuccessful as a professor and priest: “I have never wavered in my vocation, but I have not lived up to it” in poor health
  - letter of September 1885: “it kills me to be time’s eunuch and never to beget”
  - cut off from family and friends; loneliness
  - not at ease with the Irish political situation: “like prisoners made to serve the enemies’ gunners”.

AO3

**Identifies and explores** aspects of form, structure and language in shaping

- **form and structure** (in presenting the feelings of disappointment and hopelessness which he experienced in his own life)
  - use of sonnet form: condensed, disciplined, conveys intensity of feeling
  - octave/sestet division: the octave containing images of hopelessness, the sestet entertaining the possibility of comfort
- **language including imagery** (in presenting the feelings of disappointment and hopelessness which he experienced in his own life)
  - repetition of “torment”: suggesting inescapable disappointment and suffering
  - use of functional conversion to stress utter lack of relief: “my comfortless”
  - use of comparison to emphasise hopelessness of situation: “blind eyes”; “thirst”
  - “Jackself”, “sad self”: suffering soul
  - positive imagery of final tercet: unexpected beauty and relief
- **tone** (in expressing his feelings of disappointment and hopelessness)
  - relenting: “My own heart let me more have pity on”
  - despairing: “I cast for comfort I can no more get”
  - encouraging: “leave comfort root-room”
  - hopeful: “as skies/Between pie mountains – lights a lovely mile”.

**N.B.**

1. **Comments on poetic methods must be related to the focus of the question: Hopkins’ presentation of his feelings of disappointment and hopelessness which he experienced in his life.**
2. **The above suggestions relate to the given poem. Similar and equal treatment is to be given to an appropriately selected second poem. Equal marks [15/30] will be available for treatment of each poem.**
3. **Suitable second poems might include: “My own heart let me more have pity on”, “Thou art indeed just, Lord”, “No worst, there is none”.**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of band 4 in questions requiring equal treatment of the second poem.**

5 Smith: *Selected Poems*

- (a) By looking closely at “The Recluse” and one other appropriately selected poem, making use of **relevant contextual information**, examine the **poetic methods** which Smith uses to explore issues of belonging and alienation in the society of her time.

In your answer, consider

- relevant **contextual information** about issues of belonging and alienation in the society of her time
- the ways in which the **form** and **structure** of the poems contribute to Smith’s exploration of issues of belonging and alienation in the society of her time
- Smith’s use of **language (including imagery)** and **tone** in exploring issues of belonging and alienation in the society of her time.

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

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO5(i)

Shows understanding of:

- **biographical/literary context**
  - Smith’s familiarity with Tennyson
  - unsettled childhood leaving Smith with a sense of impermanence and instability
  - Smith’s lifelong questioning of unquestioning faith
  - her attitude to male/female relationships
- **social/cultural context**
  - expected path of female duty in the mid-twentieth century
  - mid-twentieth-century age of anxiety and alienation
  - Smith as characteristic of the society of her time.

AO3

**Identifies and explores** aspects of form, structure and language in shaping meaning

- **form and structure** (used by Smith to explore issues of belonging and alienation in the society of her time)
  - monologue, used to expose the speaker’s self-indulgent introspection
  - accumulations of rhymes in lines 1–7 undermine the speaker’s “reverent reveries” : “night...blight...light...trod...God...plod...rod”, culminating in the limerick-like rhyme “officious/delicious” to mark the girl’s entrance to the poem
- **language including imagery** (used by Smith to explore issues of belonging and alienation in the society of her time)
  - use of imagery for mocking effect: “Like a languid plant with a fungoid blight”
  - use of apostrophe in final couplet marking the speaker’s awareness of being changed by the girl’s “ridiculous intention”, by the introduction of a new discourse into his narcissistic “delicious/Melancholy”
  - allusion to Icarus in final couplet suggesting the speaker’s new and uneasy sense of exile
- **tone** (used by Smith to explore issues of belonging and alienation in the society of her time)
  - opening self-reverential tone
  - speaker’s outrage set against the overall mocking tone of poem
  - new note of uncertainty in final couplet.

**N.B.**

1. **Comments on poetic methods must be related to the focus of the question – i.e. Smith’s exploration of the issues of belonging and alienation in the society of her time.**
2. **The above suggestions relate to the given poem. Similar and equal treatment is to be given to an appropriately selected second poem. Equal marks [15/30] will be available for treatment of each poem.**
3. **Suitable second poems might include: “Scorpion”, “The Frog Prince”, “I Rode with my Darling”, “Mrs Simpkins”, “Not Waving but Drowning”.**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of band 4 in questions requiring equal treatment of the second poem.**

- (b) By looking closely at “Egocentric” and one other appropriately selected poem, making use of **relevant contextual information**, examine the **poetic methods** Smith uses to present a sense of suffering in the society of her time.

In your answer, consider

- relevant **contextual information** about suffering in the society of her time
- the ways in which the **form** and **structure** of the poems contribute to Smith’s presentation of a sense of suffering in the society of her time
- Smith’s **language (including imagery)** and **tone** in presenting a sense of suffering in the society of her time.

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

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO5(i)

Shows understanding of:

- **biographical context** (used by Smith to present a sense of suffering in the society of her time)
  - her experiences of life in pre- and post-war Britain
  - childhood of illness, abandonment, confinement and death
- **social/cultural context**
  - increasingly secular society
  - mid-twentieth-century age of anxiety and alienation
  - Smith as (arguably) characteristic of the society of her time.



AO3

**Identifies and explores** aspects of form, structure and language in shaping

- **form and structure** (used by Smith to present a sense of suffering in the society of her time)
  - repetition of “What care I...?” to progress reader through the poem
  - rejection of God counterpointed by playful itemisation of God’s creation: “...golden Lion, and mud-delighting Clam”
  - use of sing-song rhythm of nursery rhymes to tackle serious issues: the question of an all-powerful God allowing suffering in the world
- **language including imagery** (used by Smith to present a sense of suffering in the society of her time)
  - use of simple diction to evoke suffering: “cry”; “melancholy midnight sigh”; “bitter”
  - use of alliteration and sing-song rhyme to explore profound issues: “What care I if good God be/If he be not good to me”
  - the sudden complexity of lines 12–15 following the seemingly random list of God’s work, suggesting the absurdity of humanity’s expectation of God’s intervention in their woes
- **tone** (used by Smith to present a sense of suffering in the society of her time)
  - rhetorical “What care I...?”
  - suddenly direct appeal to listener: “Unquickened by the questing conscious flame/That is my glory and my bitter bane”
  - melancholy balanced by delight in the world
  - playfulness that highlights the absurdity of belief in God’s intervention

**N.B.**

1. **Comments on poetic methods must be related to the focus of the question – i.e. Smith’s presentation of a sense of suffering in the society of her time.**
2. **The above suggestions relate to the given poem. Similar and equal treatment is to be given to an appropriately selected second poem. Equal marks [15/30] will be available for treatment of each poem.**
3. **Suitable second poems might include: “Come Death (1)”, “Little Boy Sick”, “Do Take Muriel Out”, “The Stroke”.**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of band 4 in questions requiring equal treatment of the second poem.**



6 Thomas: *Selected Poems*

Answer either (a) or (b)

- (a) By looking closely at “Tears” and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Thomas uses to present his feelings about war in the early twentieth century.

In your answer, consider:

- relevant **contextual information** about Thomas’ feelings concerning war in the early twentieth century
- the ways in which the **form and structure** of the poems contribute to Thomas’ exploration of his feelings about war in the early twentieth century
- Thomas’ use of **language (including imagery)** and **tone** in exploring his feelings about war in the early twentieth century.

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

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO5(i)

Shows understanding of:

- **social/historical context**
  - war as a nuisance, potentially a serious distraction from farming and country life
  - initial patriotism and glorification of war replaced by increasing horror at the realities of the front: euphoria becomes disenchantment
  - public tragedy of war: the disastrous effects of the war on the life of England – war as robbing England of its young men
  - personal tragedy of war: the individual man/soldier as victim of circumstances beyond his control.

- **biographical context**
  - Thomas' enlisting in middle-age in July 1915; his dislike of war co- balanced by initial patriotism
  - Thomas' posting near Arras in January 1917; his death in April 1917 as a result of a shell-blast.

AO3

**Identifies and explores** aspects of form, structure and language in shaping meaning:

- **form and structure** (used by Thomas to present his feelings about war in the early twentieth century)
  - monologue
  - plain, reflective mode
  - colloquial, natural prose cadences in verse (influence of Robert Frost)
  - narrative of two scenes, associated, actually or potentially, with violence and death
- **language including imagery** (used by Thomas to present his feelings about war in the early twentieth century)
  - the simile “a great dragon” suggesting the violent, sinister aspects of the trail of hounds and brutality/barbarity of war
  - imagery of the English countryside (e.g. “Blooming Meadows” near Thomas' home in Kent) suggesting patriotism
  - imagery of sounds and smells of spring – contrasted by implication with negative feelings about the brutality and violence of war
  - image of the young, white-clad soldiers changing guard to the patriotic marching song suggesting pity for their idealism/naivety about war and hinting at sorrow and regret for the loss of young lives to come
- **tone** (used by Thomas to present his feelings about war in the early twentieth century)
  - reflective
  - intense/profound
  - sorrowful/sad.

**N.B.**

1. **Comments on poetic methods must be related to the focus of the question – i.e. how Thomas presents his feelings about war in the early twentieth century**
2. **The above suggestions relate to the given poem. Similar and equal treatment is to be given to an appropriately selected second poem. Equal marks [15/30] will be available for treatment of each poem.**
3. **Suitable second poems might include: “This is No Case of Petty Right or Wrong”, “As the Team’s Head-Brass”, “The Owl”.**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of band 4 in questions requiring equal treatment of the second poem.**

- (b) By looking closely at “Celandine” and one other appropriately selected poem, making use of **relevant contextual information**, examine the **poetic methods** Thomas uses to explore how the early twentieth-century English countryside inspires him.

In your answer, consider:

- relevant **contextual information** about the early twentieth-century English countryside
- the ways in which the **form and structure** of the poems contribute to Thomas’ exploration of how the early twentieth-century English countryside inspires him
- Thomas’ use of **language (including imagery)** and **tone** in exploring how the early twentieth-century English countryside inspires him.

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

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO5(i)

Shows understanding of:

- **social/historical/cultural context**
  - quiet, unspoilt countryside of southern England before the slow destruction brought about by urbanisation and industrialisation
  - traditional farming methods for hay-making, ploughing, sowing, digging
  - country people representing solid values, pragmatism, stoicism and endurance
- **biographical context**
  - Thomas as an acute observer of wildlife, trees, plants, the weather and seasons, the sights, sounds and smells of the English countryside and nature as inspiration for self-expression.

AO3

**Identifies and explores** aspects of form, structure and language in shaping

- **form and structure** (used by Thomas in presenting how the early twentieth-century English countryside inspires him)
  - elegy
  - concretely realised evocation of the scene becoming an expression of memories of a girl he loved
  - conversational, colloquial capturing of a transient, but piercing sense of beauty and inspiration
- **language including imagery** (in presenting how the early twentieth-century English countryside inspires him)
  - the flowers as a symbol of the girl he loved – alive, bright, beautiful, blooming, inspirational
  - the flowers as a down-to-earth reminder that the girl is gone
  - imagery of fire suggesting vibrancy, brightness
  - sensuous imagery: “I saw the sun on the celandines lie”; “I smelt the juice” showing how the speaker has been inspired by the countryside
  - metaphor of world’s “winter hues” suggesting how beauty, both human and natural, can inspire
- **tone** (in presenting how the early twentieth-century English countryside inspires him)
  - subtle, gentle musing
  - celebratory
  - wonder
  - nostalgic
  - affectionate.

**N.B.**

1. **Comments on poetic methods must be related to the focus of the question – i.e. how Thomas expresses how the early twentieth-century English countryside inspires him.**
2. **The above suggestions relate to the given poem. Similar and equal treatment is to be given to an appropriately selected second poem. Equal marks [15/30] will be available for treatment of each poem.**
3. **Suitable second poems might include: “Hay-Making”, “The Glory”, “Adelstrop”, “The Manor Farm”.**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of band 4 in questions requiring equal treatment of the second poem.**

Answer either (a) or (b)

- (a) By looking closely at “September 1913” (from the volume *Responsibilities*, 1914) and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Yeats uses to explore his attitude to Ireland in the early twentieth century.

In your answer, consider

- relevant **contextual information** about Yeats’ attitude to Ireland in the early twentieth century
- the ways in which the **form** and **structure** of the poem contributes to Yeats’ exploration of his attitude to Ireland in the early twentieth century
- Yeats’ **language (including imagery)** and **tone** in exploring his attitude to Ireland in the early twentieth century.

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

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO5(i)

Shows understanding of:

- **social/historical context**
  - a lock-out of strikers led by James Larkin
  - leading figures of an older Irish nationalism admired by Yeats
  - the negative reaction to the Lane’s art gallery.

AO3

**Identifies and explores** aspects of form, structure and language in shaping

- **form and structure** (used by Yeats to explore his attitude to Ireland in the early twentieth century)
  - eight-line stanzas consist of two stanzas, with alternate lines rhyming, and a refrain at the end of a verse – controlled form emphasises the speaker’s pointed scorn
  - refrain evokes the growing sense of bitterness throughout poem
  - use of rhetorical questions to underline the death of idealism: “What need you... But fumble in a greasy till...?”; “And what, God help us, could they save?”; “Was it for this the wild geese spread/The grey wing on every tide...?”
- **language including imagery** (used by Yeats to explore his attitude to Ireland in the early twentieth century)
  - use of alliteration to convey contempt: “And add the halfpence to the pence/And prayer to shivering prayer, until...”
  - creation of images of greedy materialism (“greasy till”; “dried the marrow from the bone”) and contrasting images of idealism (“the wild geese spread/The grey wing on every tide”; “the delirium of the brave”)
  - use of proper names for Yeats’ heroes becomes a litany of “the brave”
- **tone** (used by Yeats to explore his attitude to Ireland in the early twentieth century)
  - bitter, scornful, scathing with respect to middle-class Dublin contemporaries
  - wistful, admiring with respect to the heroes of “Romantic Ireland”
  - elegiac tone of final refrain.

**N.B.**

1. **Comments on poetic methods must be related to the focus of the question – i.e. Yeats’ exploration of his attitude to Ireland in the early twentieth century.**
2. **The above suggestions relate to the given poem. For candidates to be admitted to the top band similar and equal treatment is to be given to an appropriately selected poem. Equal marks [15/30] will be available for treatment of each poem.**
3. **Suitable second poems might include: “To a Shade”, “Upon a House Shaken by the Land Agitation”, “The Fisherman”, “A Prayer for my Daughter”.**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of band 4 in questions requiring equal treatment of the second poem.**



- (b) By looking closely at “Beautiful Lofty Things” (from the volume *New Poems*) and one other appropriately selected poem and making use of **relevant contextual information**, examine the **poetic methods** which Yeats uses to present memorable and significant moments in his own lifetime.

In your answer, consider

- relevant **contextual information** about moments that Yeats found memorable and significant in his own lifetime
- the ways in which the **form** and **structure** of the poems contribute to Yeats’ presentation of memorable and significant moments in his own lifetime
- Yeats’ **language** (including **imagery**) and **tone** in presenting memorable and significant moments in his own lifetime.

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

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO5(i)

- **biographical/ literary context**
  - failing health
  - growing sense of revaluing his life and work
  - continuing effect on Yeats of past events, e.g. the upheaval caused by the *Playboy* riots
  - the influence of the classics on his outlook and writing.

AO3

**Identifies and explores** aspects of form, structure and language in shaping

- **form and structure** (used by Yeats to present memorable and significant moments in his own lifetime)
  - rounds off the poem by returning to the starting point: “Beautiful lofty thing  
“a thing never known again”
  - the use of proper names to create a cumulative list of “All the Olympians”:  
“O’Leary’s noble head”... “Standish O’Grady”... “Augusta Gregory”... “Maud  
Gonne”
  - use of caesura to create moments of reflection within the single verse, e.g. to  
recreate his father’s sense of timing, “This land of Saints” ... “Of plaster Saints”
- **language including imagery** (used by Yeats to present memorable and significant moments in his own lifetime)
  - economical recreation of significant moments and settings: “Standish O’Grady  
supporting himself between the tables/ Speaking to a drunken audience in high  
nonsensical words”
  - cumulative effect of adjectives which compares the superior to the mundane:  
“noble”; “beautiful mischievous”; “straight back ... arrogant head”; “raging  
crowd”; “drunken audience”
  - use of direct speech to enrich the recreated moment: “Yesterday he threatened  
my life...”
- **tone** (used by Yeats to present memorable and significant moments in his own lifetime)
  - assertion of uniqueness of the moments which shaped the poet’s life: “a thing  
never known again”
  - proud, wistful evocation of memorable and significant moments
  - sense of disdain for the ordinary.

**N.B.**

1. **Comments on poetic methods must be related to the focus of the question – i. e. Yeats’ presentation of memorable and significant moments in his own lifetime.**
2. **The above suggestions relate to the given poem. Similar and equal treatment is to be give to an appropriately selected second poem. Equal marks [15/30] will be available for treatment of each poem.**
3. **Suitable second poems might include: “In Memory of Major Robert Gregory”, “Upon a House Shaken by the Land Agitation”, “The Municipal Gallery 1931”.**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of band 4 in questions requiring equal treatment of the second poem.**



GCE English Literature Assessment Matrix for AS 1 Section B

	AO2(i) <i>knowledge and understanding/ type and period</i>	AO4 <i>argument</i>
<b>Band 1 (a)</b> 0–6  <i>VERY LITTLE</i>	<ul style="list-style-type: none"> <li>shows very little understanding of the text or ability to write about it</li> </ul>	
<b>Band 1 (b)</b> 7–11  <i>GENERAL</i>	<ul style="list-style-type: none"> <li>communicates broad or generalised understanding of the text</li> <li>writes with very little sense of order and relevance and with limited accuracy</li> </ul>	
<b>Band 2</b> 12–14  <i>SUGGESTION</i>	<ul style="list-style-type: none"> <li>may make a few basic references to genre (i.e. type of drama) and period</li> <li>offers only very little textual evidence to support or illustrate comments</li> </ul>	<ul style="list-style-type: none"> <li>offers a simple consideration of the two bullet points without necessarily coming to a personal conclusion.</li> <li>makes little use of the given extract</li> <li>takes little account of key terms and bullet points</li> <li>shows a very basic attempt at reasoning in support of her/his opinion</li> </ul> <p><b>[suggestion of relevant argument]</b></p>
<b>Band 3</b> 15–17  <i>EMERGENCE</i>	<ul style="list-style-type: none"> <li>refers to genre (i.e. type of drama) and period with limited relevance to the question</li> <li>offers limited textual evidence to support or illustrate comments</li> </ul>	<ul style="list-style-type: none"> <li>offers a simple consideration of the two bullet points and <i>reaches a simplistic personal conclusion</i></li> <li>makes a limited use of the given extract</li> <li>takes a limited account of key terms and bullet points</li> <li>shows a very basic attempt at reasoning in support of her/his opinion</li> </ul> <p><b>[emergence of relevant argument]</b></p>
<b>Band 4</b> 18–20  <i>SOME</i>	<ul style="list-style-type: none"> <li>refers to genre (i.e. type of drama) and period <b>with some relevance to the question</b></li> <li>offers some textual evidence to support or illustrate comments</li> </ul>	<ul style="list-style-type: none"> <li>offers some consideration of the two bullet points and reaches a personal conclusion</li> <li>makes some use of the given extract</li> <li>takes some account of key terms and bullet points</li> <li>makes some attempt at reasoning in support of her/his opinion</li> </ul>
<b>Band 5</b> 21–23  <i>MOSTLY ADEQUATE</i>	<ul style="list-style-type: none"> <li>shows a mostly adequate grasp of genre (i.e. type of drama) and period <b>in relation to the question</b></li> <li>offers mostly adequate textual evidence to support or illustrate comments</li> </ul>	<ul style="list-style-type: none"> <li>offers a mostly adequate consideration of the two bullet points and reaches a mostly adequate personal conclusion</li> <li>makes a mostly adequate use of the given extract</li> <li>addresses key terms and bullet points in a mostly adequate manner</li> <li>offers mostly adequate reasoning in support of her/his opinion</li> </ul>
<b>Band 6 (a)</b> 24–27  <i>FROM ADEQUATE TO VERY GOOD</i>	<ul style="list-style-type: none"> <li>shows a clear grasp of features of genre (i.e. type of drama) and period <b>in relation to the question</b></li> <li>offers adequate textual evidence to support or illustrate comments</li> </ul>	<ul style="list-style-type: none"> <li>offers adequate consideration of the two bullet points and reaches an adequate personal conclusion</li> <li>makes an adequate use of the given extract</li> <li>addresses key terms and bullet points in an adequate manner.</li> <li>offers adequate reasoning in support of her/his opinion</li> </ul>
<b>Band 6 (b)</b> 28–30  <i>EXCELLENT</i>	<ul style="list-style-type: none"> <li>excellent in all respects</li> </ul>	

## 1 Description v Argument

Answers which consist of simple narration or description as opposed to the discursiveness required by AO4 should not be rewarded beyond Band 1. From Band 3 upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and to develop a point of view. Top Band answers will engage cogently with the question's stimulus statement.

## 2 Key Terms/Issues

In all questions, candidates should take account of key terms in the given reading, the stem of the question and the bullet points and structure their answers accordingly. Reward candidates who address fully bullet points and use them to structure an organic, well-integrated response.

## 3 Stimulus Statements/Given Readings

All questions in this unit employ stimulus statements or given readings of the plays. Candidates are expected to show an awareness of the relationship of these statements/readings to the question and to focus on the nuances of their wording. **In general, the ability to “unpack” the question and to address all the issues which it raises is the sign of a good candidate.**

## 4 Assessment Objectives

**AO2(i)** This objective is concerned with (i) the candidate's knowledge and understanding of the text as shown in appropriate referencing and short, apt and accurate quotation and (ii) the candidate's awareness of the type of period of the text being discussed.

**AO4** In AS 1 Section B the emphasis is on the candidate's ability to respond to a given reading and develop an argument conveying her/his opinion. Candidates can reach full marks without reference to other critics; when they do so refer, however, they should integrate these into their own arguments and acknowledge their sources.

## 5 Derived Material

As AS 1 Section B is an “Open Book” unit, there is always the possibility of derivative work although a directive in the **Specification** limits considerably the possibility of candidates using texts which have been heavily annotated. Derivative work is work which shows signs of being substantially derived from editors' “Introductions” and “Notes” and/or from teachers' notes. Evidence of close dependence on such aids may include (a) the repetition of the same ideas or phrases from a particular centre or from candidates using the same edition of text and (b) oblique or irrelevant responses to the questions. Such evidence cannot always be easily spotted, however, and candidates must be given the benefit of the doubt. Examiners should also distinguish between the uses to which such derived material is put. Where the candidate has integrated short pieces of derived material **relevantly** into her/his argument, marks should not be withheld. On the other hand, credit cannot be given for large sections of material regurgitated by the candidate even when they are relevant.

## 6 Unsubstantiated Assertions

In all answers, candidates are expected to provide convincing textual evidence in the form of close reference and/or apt quotation for their comments. Reference to other critical opinions should include sufficient information to indicate that the candidate understands the point she/he is citing. Unsupported generalisation should not be rewarded.

## 7 Use of Quotation

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

## 8 Use of given passage

In this unit, candidates will be referred to an extract from a drama text to be used as a starting point in an argument which will address the play as a whole. One quarter of the marks are given for the use of the passage.

## 9 Observance of Rubric

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

## 10 Length of Answers

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

## 11 Answers in Note Form

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

## 12 Uneven Performance

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

## 13 Quality of Language

On the examination papers candidates are reminded that the "quality of written communication will be assessed". Take account, therefore, of AO1 requirements noted in the mark band grid.

## 14 Implicit/Explicit

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

Section B – The Study of Twentieth-Century Dramatists

8 Bolt: *A Man for All Seasons*

Answer either (a) or (b)

(a) In the play, Richard Rich is a thoroughly unpleasant character.

Using the extract\* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the above statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that, in the play, Richard Rich is a thoroughly unpleasant character
- reasons for thinking that, in the play, Richard Rich is **not** a thoroughly unpleasant character.

\* The extract begins about ten pages before the end of Act One with the words,

STEWARD: Master Rich is here, Sir Thomas.

It ends about two pages later with the stage direction,

*Exit RICH. All watch him; the others turn to MORE, their faces alert.*

**N.B. One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<b>[0–6]</b>	<b>VERY LITTLE</b>
<b>[7–11]</b>	<b>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</b>
<b>[12–14]</b>	<b>SUGGESTION</b>
<b>[15–17]</b>	<b>EMERGENCE</b>
<b>[18–20]</b>	<b>SOME</b>
<b>[21–23]</b>	<b>MOSTLY ADEQUATE</b>
<b>[24–27]</b>	<b>FROM ADEQUATE TO VERY GOOD</b>
<b>[28–30]</b>	<b>EXCELLENT</b>

## AO2(i)

## Responds

- to period (modern) and type (historical/political play) – **where appropriate relevant to the terms of the question**
- by developing a personal and informed response to the given reading
- by constructing an argument to discuss **whether or not Richard Rich is a thoroughly unpleasant character**
- by using the given passage as a starting-point in the argument and by drawing on other appropriate parts of the text in developing the argument.

## AO4

## Articulates

- an informed personal opinion in response to the given reading, drawing on a detailed understanding of the text
- a cogent, relevant and well-structured argument which addresses key terms in the given reading, the question and the bullet points in the course of a coherent argument – e.g. **“Richard Rich”, “thoroughly unpleasant”, “character”**
- a response to the given passage as a starting-point in answering the given question and an awareness of the passage’s relation to the wider text
- appropriate textual referencing to illustrate the argument
- an awareness of other readings from that expressed in the given reading – e.g. **that Richard Rich is not a thoroughly unpleasant character.**

## N.B.

1. **The primary requirement is for candidates to address the given reading.**
2. **Candidates who do not make effective use of the given extract cannot be awarded more than 23 marks.**

(b) In the play, evil triumphs over good.

Using the extract\* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that, in the play, evil triumphs over good
- reasons for thinking that, in the play, evil does **not** triumph over good.

\* The extract begins about three pages before the end of the play with the words,

CROMWELL: Now we plainly see that you are malicious!

It ends about three pages later with,

MORE (*takes off his hat, revealing the grey disordered hair*): He will not refuse one who is so blithe to go to him. (*Kneeling*)

**N.B. One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<b>[0–6]</b>	<b>VERY LITTLE</b>
<b>[7–11]</b>	<b>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</b>
<b>[12–14]</b>	<b>SUGGESTION</b>
<b>[15–17]</b>	<b>EMERGENCE</b>
<b>[18–20]</b>	<b>SOME</b>
<b>[21–23]</b>	<b>MOSTLY ADEQUATE</b>
<b>[24–27]</b>	<b>FROM ADEQUATE TO VERY GOOD</b>
<b>[28–30]</b>	<b>EXCELLENT</b>

AO2(i)

Responds

- to period (modern) and type (historical/political play) – **where appropriate relevant to the terms of the question**
- by developing a personal and informed response to the given reading
- by constructing an argument to discuss **whether or not evil triumphs over good**
- by using the given passage as a starting-point in the argument and by drawing on other appropriate parts of the text in developing the argument.

AO4

Articulates

- an informed personal opinion in response to the given reading, drawing on a detailed understanding of the text
- a cogent, relevant and well-structured argument which addresses key terms in the given reading, the question and the bullet points in the course of a coherent argument – e.g. “evil”, “triumphs”, “over”, “good”
- a response to the given passage as a starting-point in answering the given question and an awareness of the passage’s relation to the wider text
- appropriate textual referencing to illustrate the argument
- an awareness of other readings from that expressed in the given reading – e.g. **that evil does not triumph over good.**

**N.B.**

- 1. The primary requirement is for candidates to address the given reading.**
- 2. Candidates who do not make effective use of the given extract cannot be awarded more than 23 marks.**



9 Friel: *Making History*

Answer either (a) or (b)

(a) In the play, O'Neill does little to struggle against disaster.

Using the extract\* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the above statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that, in the play, O'Neill does little to struggle against disaster
- reasons for thinking that, in the play, O'Neill **does** struggle against disaster.

\* The extract begins at the start of Act 2 Scene 1.

It ends about two and a half pages later with,

O'NEILL: Names.

**N.B. One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

## AO2(i)

## Responds

- to period (modern) and type (Irish historical/political/cultural play) – **when appropriate and relevant to the terms of the question**
- by developing a personal and informed response to the given reading
- by constructing an argument to discuss **the extent to which O’Neill does little to struggle against disaster**
- by using the given passage as a starting-point in the argument and by drawing on other appropriate parts of the text in developing the argument.

## AO4

## Articulates

- an informed personal opinion in response to the given reading, drawing on a detailed understanding of the text
- a cogent, relevant and well-structured argument which addresses key terms in the given reading, the question and the bullet points in the course of a coherent argument – e.g. **“In the play”, “O’Neill does little to struggle against”, “disaster”**
- a response to the given passage as a starting-point in answering the given question and an awareness of the passage’s relation to the wider text
- appropriate textual referencing to illustrate the argument
- an awareness of other readings from that expressed in the given reading – e.g. **that, in the play, O’Neill does struggle against disaster.**

## N.B.

1. **The primary requirement is for candidates to address the given reading.**
2. **Candidates who do not make effective use of the given extract cannot be awarded more than 23 marks.**

(b) The play shows the importance of the heroic figure in history.

Using the extract\* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that the play shows the importance of the heroic figure in history
- reasons for thinking that the play questions the importance of the heroic figure in history.

\* The extract begins about ten pages into the start of Act 2 Scene 2 with the words,

LOMBARD: Let me tell you what I'm doing.

It ends about three pages later with,

LOMBARD: That is my outline. I'll rewrite it any way you want.

**N.B. One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO2(i)

Responds

- to period (modern) and type (Irish historical/political/cultural play) – **when appropriate and relevant to the terms of the question**
- by developing a personal and informed response to the given reading
- by constructing an argument to discuss **the extent to which the play shows the importance of the heroic figure in history**
- by using the given passage as a starting-point in the argument and by drawing on other appropriate parts of the text in developing the argument.

AO4

Articulates

- an informed personal opinion in response to the given reading, drawing on a detailed understanding of the text
- a cogent, relevant and well-structured argument which addresses key terms in the given reading, the question and the bullet points in the course of a coherent argument – e.g. **“The play”, “shows the importance of”, “the heroic figure in history”**
- a response to the given passage as a starting-point in answering the given question and an awareness of the passage’s relation to the wider text
- appropriate textual referencing to illustrate the argument
- an awareness of other readings from that expressed in the given reading – e.g. **that the play questions the importance of the heroic figure in history.**

N.B.

1. **The primary requirement is for candidates to address the given reading.**
2. **Candidates who do not make effective use of the given extract cannot be awarded more than 23 marks.**

10 McGuinness: *Observe the Sons of Ulster Marching Towards the Somme*

Answer either (a) or (b)

(a) Religious belief is not important to the men.

Using the extract\* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the above statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that religious belief is not important to the men
- reasons for thinking that religious belief **is** important to the men.

\* The extract begins approximately ten pages into PART 3: PAIRING with the stage direction,  
(PYPER *points to the carving*)  
It ends about a page later, after Crawford's speech, with the stage direction,  
(*Lights fade on the church.*)

**N.B. One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<b>[0–6]</b>	<b>VERY LITTLE</b>
<b>[7–11]</b>	<b>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</b>
<b>[12–14]</b>	<b>SUGGESTION</b>
<b>[15–17]</b>	<b>EMERGENCE</b>
<b>[18–20]</b>	<b>SOME</b>
<b>[21–23]</b>	<b>MOSTLY ADEQUATE</b>
<b>[24–27]</b>	<b>FROM ADEQUATE TO VERY GOOD</b>
<b>[28–30]</b>	<b>EXCELLENT</b>

## AO2(i)

## Responds

- to period (modern) and type (Irish historical/political/cultural play) – **when appropriate and relevant to the terms of the question**
- by developing a personal and informed response to the given reading
- by constructing an argument to discuss **the extent to which religious belief is not important to the men**
- by using the given passage as a starting-point in the argument and by drawing on other appropriate parts of the text in developing the argument.

## AO4

## Articulates

- an informed personal opinion in response to the given reading, drawing on a detailed understanding of the text
- a cogent, relevant and well-structured argument which addresses key terms in the given reading, the question and the bullet points in the course of a coherent argument – e.g. **“religious belief”, “is not”, “important”, “to the men”**
- a response to the given passage as a starting-point in answering the given question and an awareness of the passage’s relation to the wider text
- appropriate textual referencing to illustrate the argument
- an awareness of other readings from that expressed in the given reading – e.g. **that religious belief is important to the men.**

## N.B.

1. **The primary requirement is for candidates to address the given reading.**
2. **Candidates who do not make effective use of the given extract cannot be awarded more than 23 marks.**

- (b) The men's behaviour reveals a deep uncertainty about their masculine identity.

Using the extract\* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the statement.

In your **argument**, consider the two bullet points given below in coming to your own conclusions:

- reasons for thinking that the men's behaviour reveals a deep uncertainty about their masculine identity
- reasons for thinking that the men's behaviour does **not** reveal a deep uncertainty about their masculine identity.

\* The extract begins three or four pages into PART 2: INITIATION with the words,

MILLEN: You never laid a hand on her.

It ends about two pages later with,

PYPER: No, not a single day. I once nearly starved rather than do a day's work. In fact I did starve. You wouldn't think that to look at me, would you?

**N.B. One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<b>[0–6]</b>	<b>VERY LITTLE</b>
<b>[7–11]</b>	<b>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</b>
<b>[12–14]</b>	<b>SUGGESTION</b>
<b>[15–17]</b>	<b>EMERGENCE</b>
<b>[18–20]</b>	<b>SOME</b>
<b>[21–23]</b>	<b>MOSTLY ADEQUATE</b>
<b>[24–27]</b>	<b>FROM ADEQUATE TO VERY GOOD</b>
<b>[28–30]</b>	<b>EXCELLENT</b>



AO2(i)

Responds

- to period (modern) and type (Irish historical/political/cultural play) – **when appropriate and relevant to the terms of the question**
- by developing a personal and informed response to the given reading
- by constructing an argument to discuss **the extent to which the men’s behaviour reveals a deep uncertainty about their masculine identity**
- by using the given extract as a starting-point in the argument and by drawing on other appropriate parts of the text in developing an argument.

AO4

Articulates

- an informed personal opinion in response to the given reading, drawing on a detailed understanding of the text
- a cogent, relevant and well-structured argument which addresses key terms in the given reading, the question and the bullet points in the course of a coherent argument – e.g. **“The men’s behaviour”, “reveals a deep uncertainty about”, “their masculine identity”**
- a response to the given passage as a starting-point in answering the given question and an awareness of the passage’s relation to the wider text
- appropriate textual referencing to illustrate the argument
- an awareness of other readings from that expressed in the given reading – e.g. **the men’s behaviour does not reveal a deep uncertainty about their masculine identity.**

**N.B.**

- 1. The primary requirement is for candidates to address the given reading.**
- 2. Candidates who do not make effective use of the given extract cannot be awarded more than 23 marks.**

11 Mamet: *Glengarry Glen Ross*

Answer either (a) or (b)

(a) It is a desire for success, not fear of failure, which motivates the salesmen.

Using the extract\* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the above statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that it is a desire for success which motivates the salesmen
- reasons for thinking that it is fear of failure which motivates the salesmen.

\* The extract begins about three and a half pages into Act One Scene One with the words,

WILLIAMSON: You know what those leads cost?

It ends about three pages later with,

WILLIAMSON: What are we going to say?

**N.B. One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO2(i)

Responds

- to period (modern) and type (American drama) – **where appropriate and to the terms of the question**
- by developing a personal and informed response to the given reading
- by constructing an argument to discuss **the extent to which it is a desire for success, not fear of failure, which motivates the salesmen**
- by using the given extract as a starting-point in the argument and by drawing on other appropriate parts of the text in developing the argument.

AO4

Articulates

- an informed personal opinion in response to the given reading, drawing on a detailed understanding of the text
- a cogent, relevant and well-structured argument which addresses key terms in the given reading, the question and the bullet points in the course of a coherent argument – e.g. **“It is a desire for success”, “not fear of failure”, “which motivates the salesmen”**
- a response to the given extract as a starting-point in answering the given question and an awareness of the extract’s relation to the wider text
- appropriate textual referencing to illustrate the argument
- an awareness of other readings from that expressed in the given reading – e.g. **that it is a fear of failure, not a desire for success, that motivates the salesmen.**

**N.B.**

- 1. The primary requirement is for candidates to address the given reading.**
- 2. Candidates who do not make effective use of the given extract cannot be awarded more than 23 marks.**

(b) The salesmen do not deserve our pity.

Using the extract\* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the statement.

In your **argument**, consider the two bullet points given below in coming to your own conclusions:

- reasons for thinking that the salesmen do not deserve our pity
- reasons for thinking that the salesmen **do** deserve our pity.

\* The extract begins nearly three pages into Act Two with the stage direction,

(BAYLEN *goes back into the inner room.*)

It ends just over two pages later with the stage direction,

(WILLIAMSON *starts back into the office...*)

**N.B. One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

## AO2(i)

## Responds

- to period (modern) and type (American drama) – **where appropriate and to the terms of the question**
- by developing a personal and informed response to the given reading
- by constructing an argument to discuss **the extent to which the salesmen do not deserve our pity**
- by using the given extract as a starting-point in the argument and by drawing on other appropriate parts of the text in developing the argument.

## AO4

## Articulates

- an informed personal opinion in response to the given reading, drawing on a detailed understanding of the text
- a cogent, relevant and well-structured argument which addresses key terms in the given reading, the question and the bullet points in the course of a coherent argument – e.g. **“The salesmen”, “do not deserve”, “our pity”**
- a response to the given extract as a starting-point in answering the given question and an awareness of the extract’s relation to the wider text
- appropriate textual referencing to illustrate the argument
- an awareness of other readings from that expressed in the given reading – e.g. **the salesmen deserve our pity.**

## N.B.

1. **The primary requirement is for candidates to address the given reading.**
2. **Candidates who do not make effective use of the given extract cannot be awarded more than 23 marks.**

12 Pinter: *Betrayal*

Answer either (a) or (b)

(a) Betrayal is not taken seriously by the characters in the play.

Using the extract\* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the above statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that betrayal is not taken seriously by the characters in the play
- reasons for thinking that betrayal **is** taken seriously by the characters in the play.

\* The extract begins about four pages before the end of Scene 5 with,

EMMA: We're lovers.

It goes on to the end of the scene.

**N.B. One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

## AO2(i)

## Responds

- to period (twentieth century) and type (Theatre of the Absurd/Theatre of the Absence) **where appropriate and relevant to the terms of the question**
- by developing a personal and informed response to the given reading
- by constructing an argument to discuss **whether or not betrayal is taken seriously by the characters in the play**
- by using the given passage as a starting-point in the argument and by drawing on other appropriate parts of the text in developing the argument.

## AO4

## Articulates

- an informed personal opinion in response to the given reading, drawing on a detailed understanding of the text
- a cogent, relevant and well-structured argument which addresses key terms in the given reading, the question and the bullet points in the course of a coherent argument – e.g. **“betrayal”, “taken seriously”, “the characters in the play”**
- a response to the given passage as a starting-point in answering the given question and an awareness of the passage’s relation to the wider text
- appropriate textual referencing to illustrate the argument
- an awareness of other readings from that expressed in the given reading – e.g. **that betrayal is taken seriously by the characters in the play.**

## N.B.

1. **The primary requirement is for candidates to address the given reading.**
2. **Candidates who do not make effective use of the given extract cannot be awarded more than 23 marks.**



- (b) The characters in the play are unable to communicate effectively with each other.

Using the extract\* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that the characters in the play are unable to communicate effectively with each other
- reasons for thinking that the characters in the play are able to communicate effectively with each other.

\* The extract begins about three pages into Scene 1 with,

EMMA: Well, it's nice, sometimes, to think back. Isn't it?

It ends about four pages later with,

JERRY: Well, I would remember that.

**N.B. One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

## AO2(i)

## Responds

- to period (twentieth century) and type (Theatre of the Absurd/Theatre of the Absurd) **where appropriate and relevant to the terms of the question**
- by developing a personal and informed response to the given reading
- by constructing an argument to discuss **whether or not the characters in the play are able to communicate effectively with each other**
- by using the given extract as a starting-point in the argument and by drawing on other appropriate parts of the text in developing the argument.

## AO4

## Articulates

- an informed personal opinion in response to the given reading, drawing on a detailed understanding of the text
- a cogent, relevant and well-structured argument which addresses key terms in the given reading, the question and the bullet points in the course of a coherent argument – e.g. **“characters in the play”; “unable to communicate”, “effectively”, “with each other”**
- a response to the given passage as a starting-point in answering the given question and an awareness of the passage’s relation to the wider text
- appropriate textual referencing to illustrate the argument
- an awareness of other readings from that expressed in the given reading – e.g. **that characters in the play are able to communicate effectively with each other.**

## N.B.

1. **The primary requirement is for candidates to address the given reading.**
2. **Candidates who do not make effective use of the given extract cannot be awarded more than 23 marks.**

13 Shaffer: *Amadeus*

Answer either (a) or (b)

(a) Salieri never gains the audience's sympathy.

Using the extract\* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the above statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that Salieri never gains the audience's sympathy
- reasons for thinking that Salieri **does** gain the audience's sympathy.

\* The extract begins about fifteen or sixteen pages into Act 2, at the beginning of the section entitled THE FIRST PERFORMANCE OF *Figaro*.

It goes on to the end of the section.

**N.B. One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

## AO2(i)

## Responds

- to period (modern) and type (experimental drama) – **where appropriate and relevant to the terms of the question**
- by developing a personal and informed response to the given reading
- by constructing an argument to discuss **the extent to which Salieri gains the audience's sympathy**
- by using the given extract as a starting-point in the argument and by drawing on other appropriate parts of the text in developing the argument.

## AO4

## Articulates

- an informed personal opinion in response to the given reading, drawing on a detailed understanding of the text
- a cogent, relevant and well-structured argument which addresses key terms in the given reading, the question and the bullet points in the course of a coherent argument – e.g. **“Salieri never gains”, “the audience's sympathy”**
- a response to the given extract as a starting-point in answering the given question and an awareness of the extract's relation to the wider text
- appropriate textual referencing to illustrate the argument
- an awareness of other readings from that expressed in the given reading – e.g. **that Salieri does gain the audience's sympathy.**

## N.B.

1. **The primary requirement is for candidates to address the given reading.**
2. **Candidates who do not make effective use of the given extract cannot be awarded more than 23 marks.**

- (b) The conflict in the play is not between men but between men and God.

Using the extract\* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that the conflict in the play is between men and God
- reasons for thinking that the conflict in the play is only between men.

\* The extract begins about eighteen pages into Act 1, about a page and a half before the end of the section entitled THE LIBRARY OF THE BARONESS WALDSTÄDTEN with the stage direction,

*(He rolls on top of her delightedly, uttering his high whinnying giggle... )*

In the revised version the extract begins about sixteen pages into Act 1, about a page and a half before the end of the section entitled THE LIBRARY OF THE BARONESS WALDSTÄDTEN with the stage direction,

*(He rolls on top of her delightedly)*

It ends about two and a half pages later at the end of the section entitled SALIERI'S APARTMENTS.

**N.B. One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<b>[0–6]</b>	<b>VERY LITTLE</b>
<b>[7–11]</b>	<b>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</b>
<b>[12–14]</b>	<b>SUGGESTION</b>
<b>[15–17]</b>	<b>EMERGENCE</b>
<b>[18–20]</b>	<b>SOME</b>
<b>[21–23]</b>	<b>MOSTLY ADEQUATE</b>
<b>[24–27]</b>	<b>FROM ADEQUATE TO VERY GOOD</b>
<b>[28–30]</b>	<b>EXCELLENT</b>

AO2(i)

Responds

- to period (modern) and type (experimental drama) – **where appropriate relevant to the terms of the question**
- by developing a personal and informed response to the given reading
- by constructing an argument to discuss **the extent to which the conflict in the play is not between men but between men and God**
- by using the given extract as a starting-point in the argument and by drawing on other appropriate parts of the text in developing the argument.

AO4

Articulates

- an informed personal opinion in response to the given reading, drawing on a detailed understanding of the text
- a cogent, relevant and well-structured argument which addresses key terms in the given reading, the question and the bullet points in the course of a coherent argument – e.g. **“conflict in the play”, “is not between men”, “but between men and God”**
- a response to the given extract as a starting-point in answering the given question and an awareness of the extract’s relation to the wider text
- appropriate textual referencing to illustrate the argument
- an awareness of other readings from that expressed in the given reading – e.g. **that the conflict in the play is only between men.**

**N.B.**

- 1. The primary requirement is for candidates to address the given reading.**
- 2. Candidates who do not make effective use of the given extract cannot be awarded more than 23 marks.**

14 Williams: *A Streetcar Named Desire*

Answer either (a) or (b)

(a) In the play, sexual desire is threatening and dangerous.

Using the extract\* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the above statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that, in the play, sexual desire is threatening and dangerous
- reasons for thinking that, in the play, sexual desire is **not** threatening and dangerous.

\* The extract begins about four pages before the end of Scene Three with the stage direction,

*(The door closes on them and the place is still...)*

It ends about three pages later with the stage direction,

*(BLANCHE comes out on the upper landing in her robe and slips fearfully down the steps.)*

**N.B. One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>



## AO2(i)

## Responds

- to period (mid-twentieth century) and type (American symbolist drama) – **appropriate and relevant to the terms of the question**
- by developing a personal and informed response to the given reading
- by constructing an argument to discuss **whether or not sexual desire is destructive and dangerous**
- by using the given extract as a starting-point in the argument and by drawing on other appropriate parts of the text in developing the argument.

## AO4

## Articulates

- an informed personal opinion in response to the given reading, drawing on a detailed understanding of the text
- a cogent, relevant and well-structured argument which addresses key terms in the given reading, the question and the bullet points in the course of a coherent argument – e.g. **“sexual desire”, “destructive”, “dangerous”**
- a response to the given passage as a starting-point in answering the given question and an awareness of the passage’s relation to the wider text
- appropriate textual referencing to illustrate the argument
- an awareness of other readings from that expressed in the given reading – e.g. **that sexual desire in the play is not destructive and dangerous.**

## N.B.

1. **The primary requirement is for candidates to address the given reading.**
2. **Candidates who do not make effective use of the given extract cannot be awarded more than 23 marks.**

(b) The men in the play lack any positive qualities.

Using the extract\* given below as a starting-point and with reference to other appropriately selected parts of the play, **construct an argument** in response to the statement.

In your **argument**, consider the two bullet points below in coming to your own conclusions:

- reasons for thinking that the men lack any positive qualities
- reasons for thinking that the men do have some positive qualities.

\* The extract begins about six pages before the end of Scene Three with,

BLANCHE: Oh! Have you finished? Wait – I'll turn on the radio.

It ends about three pages later with,

MITCH: (*sadly but firmly*) Poker should not be played in a house with women.

**N.B. One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<b>[0–6]</b>	<b><i>VERY LITTLE</i></b>
<b>[7–11]</b>	<b><i>GENERAL/BASIC/SIMPLE/LIMITED/A LITTLE/A FEW</i></b>
<b>[12–14]</b>	<b><i>SUGGESTION</i></b>
<b>[15–17]</b>	<b><i>EMERGENCE</i></b>
<b>[18–20]</b>	<b><i>SOME</i></b>
<b>[21–23]</b>	<b><i>MOSTLY ADEQUATE</i></b>
<b>[24–27]</b>	<b><i>FROM ADEQUATE TO VERY GOOD</i></b>
<b>[28–30]</b>	<b><i>EXCELLENT</i></b>

AO2(i)

Responds

- to period (**mid-twentieth century**) and type (**American symbolist drama**)
- by developing a personal and informed response to the given reading
- by constructing an argument to discuss **whether or not the men lack any positive qualities**
- by using the given passage as a starting-point in the argument and by drawing on other appropriate parts of the text in developing the argument.

AO4

Articulates

- an informed personal opinion in response to the given reading, drawing on a detailed understanding of the text
- a cogent, relevant and well-structured argument which addresses key terms in the given reading, the question and the bullet points in the course of a coherent argument – e.g. **“the men”, “lack any positive qualities”**
- a response to the given passage as a starting-point in answering the given question and an awareness of the passage’s relation to the wider text
- appropriate textual referencing to illustrate the argument
- an awareness of other readings from that expressed in the given reading – e.g. **that the men do possess some positive qualities.**

**N.B.**

- 1. The primary requirement is for candidates to address the given reading.**
- 2. Candidates who do not make effective use of the given extract cannot be awarded more than 23 marks.**





*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2009**

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## **English Literature**

**Assessment Unit AS 2**

*assessing*

**Module 2: The Study of Shakespeare**

**[ASL21]**

**FRIDAY 12 JUNE, MORNING**

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# **MARK SCHEME**

## GCE Advanced/Advanced Subsidiary (AS) English Literature

### Mark Schemes

#### Assessment Objectives

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

#### In the Advanced Subsidiary components, candidates will be assessed on their ability to:

- communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression (AO1);
- respond with knowledge and understanding to literary texts of different types and periods (AO2(i));
- show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings (AO3);
- articulate independent opinions and judgements, informed by different interpretations of literary texts by different readers (AO4);
- show understanding of the contexts in which literary texts are written and understood (AO5(i)).

#### Assessing the Responses of Candidates

- 1 You are expected to implement the decisions taken at the marking conference and maintain a consistent standard throughout your marking.
- 2 Be positive in your approach. Look for things to reward, rather than faults to penalise.
- 3 Using the assessment grid overleaf and the question specific guidance, decide first which mark band best describes the attainment of the candidate in response to the question set. Further refine your judgement by deciding the candidate's overall competence within that band and determine a mark.
- 4 You **must** comment on each answer. Tick points you reward and indicate inaccuracy, irrelevance, obscurity, where these occur. Explain your mark with an assessment of the quality of the answer. You must comment on such things as: content, relevance, organisation, cogency of argument and expression. Annotation should be both progressive and summative and should indicate both positive and negative points.
- 5 Excessive misspelling, errors of punctuation and consistently faulty syntax in answers should be noted on the front cover of the answer script and drawn to the attention of the Chief Examiner.
- 6 Do not bunch marks. You must use the whole scale [0]–[30]. Do not use half marks.

## GCE English Literature Assessment Matrix for AS 2

	<b>AO1</b> <i>knowledge and understanding /communication</i>	<b>AO2(i)</b> <i>type and period</i>	<b>AO2(ii)</b> <i>methods</i>
<b>Band 1 (a)</b> 0–6  <b>VERY LITTLE</b>	<ul style="list-style-type: none"> <li>shows very little understanding of the text or ability to write about it</li> </ul>		
<b>Band 1 (b)</b> 7–11  <b>GENERAL</b>	<ul style="list-style-type: none"> <li>communicates broad or generalised understanding of the text</li> <li>writes with very little sense of order and relevance and with limited accuracy</li> </ul>		
<b>Band 2</b> 12–14  <b>SUGGESTION</b>	<ul style="list-style-type: none"> <li>communicates basic knowledge and understanding of the text by simple remarks about the given extract and the text as a whole – but not necessarily giving equal attention to both</li> <li>occasionally relates remarks to the terms of the question in a basic manner</li> </ul> <p><b>[i.e. suggestion of relevance]</b></p> <ul style="list-style-type: none"> <li>writes with basic accuracy using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>may make a few basic references to genre (i.e. type of drama) and period</li> </ul>	<ul style="list-style-type: none"> <li>identifies a few aspects of character and language</li> </ul> <p><b>[i.e. suggestion of methods]</b></p> <ul style="list-style-type: none"> <li>may mention staging</li> <li>occasionally makes a few basic remarks about the identified methods</li> </ul>
<b>Band 3</b> 15–17  <b>EMERGENCE</b>	<ul style="list-style-type: none"> <li>communicates basic knowledge and understanding of the extract and the text as a whole – but not necessarily giving attention to both</li> <li>makes a more determined effort to relate comments to the key terms of the question</li> </ul> <p><b>[i.e. emergence of relevance]</b></p> <ul style="list-style-type: none"> <li>writes with basic accuracy using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>refers to genre (i.e. type of drama) and period with limited relevance to the question</li> </ul>	<ul style="list-style-type: none"> <li>identifies a few aspects of characterisation and language</li> </ul> <p><b>[i.e. emergence of methods]</b></p> <ul style="list-style-type: none"> <li>may make basic comments on staging</li> <li>occasionally comments on identified methods</li> </ul>
<b>Band 4</b> 18–20  <b>SOME</b>	<ul style="list-style-type: none"> <li>communicates knowledge and understanding of the extract and the text as a whole, giving equal attention to both</li> <li>relates comments on methods to the terms of the question with some sense of relevance</li> <li>writes with some accuracy, using some literary terms</li> </ul>	<ul style="list-style-type: none"> <li>refers to genre (i.e. type of drama) and period <b>with some relevance to the question</b></li> </ul>	<ul style="list-style-type: none"> <li>identifies some aspects of characterisation and language</li> <li>may show some awareness of aspects of staging</li> <li>makes some comments on the identified methods</li> </ul>
<b>Band 5</b> 21–23  <b>MOSTLY ADEQUATE</b>	<ul style="list-style-type: none"> <li>communicates mostly adequate knowledge and understanding of the text by equal use of the given extract and the text as a whole</li> <li>relates comments on methods to the terms of the question in a mostly relevant manner</li> <li>writes with mostly adequate accuracy, using some literary terms</li> </ul>	<ul style="list-style-type: none"> <li>shows a mostly adequate grasp of genre (i.e. type of drama) and period <b>in relation to the question</b></li> </ul>	<ul style="list-style-type: none"> <li>identifies a mostly adequate selection of aspects of characterisation, language and staging</li> <li><b>explains</b> in a mostly adequate way how these methods create meaning</li> </ul>
<b>Band 6 (a)</b> 24–27  <b>FROM ADEQUATE TO VERY GOOD</b>	<ul style="list-style-type: none"> <li>communicates adequate knowledge and understanding of the text by balanced use of the given extract and the text as a whole</li> <li>addresses the terms of the question in an adequately relevant manner</li> <li>writes with adequate accuracy, using literary terminology</li> </ul>	<ul style="list-style-type: none"> <li>shows a clear grasp of features of genre (i.e. type of drama) and period <b>in relation to the question</b></li> </ul>	<ul style="list-style-type: none"> <li>identifies an adequate range of relevant aspects of characterisation, language and staging</li> <li><b>explores</b> in adequate detail how these aspects create meaning</li> </ul>
<b>Band 6 (b)</b> 28–30  <b>EXCELLENT</b>	<ul style="list-style-type: none"> <li>excellent in all respects</li> </ul>		



## Advice to Examiners

### 1 Description v Analysis/Assessment

Answers which consist of simple narration, paraphrase of content or description as opposed to analysis of methods required by A03 should not be rewarded beyond Band 1. Within Band 3 you will find scripts indicating increasing ability to engage with the precise terms of the question and to analyse and assess dramatic methods. Top Band answers will address methods and key terms in an explicit and sustained way.

### 2 Key Terms/Issues

In all questions, candidates should take account of key terms and structure their answers accordingly. Key terms in this unit include the focus of the question as stated in the stem of the question and the “dramatic methods” specified in the bullet points – usually “character interaction”, “language – including imagery”, “staging”. Reward candidates who address fully bullet points and use them to structure an organic, well-integrated response. Be less generous to candidates who use bullet points in a mechanical way and do not relate them to the main focus of the question.

### 3 Assessment Objectives

- (a) **AO1** This globalising Objective emphasises two essential qualities: (i) communication appropriate to literary studies (which is also reflected in the paper’s general rubric: “Quality of written communication will be assessed in all questions”) and (ii) the coherent organisation of material in response to the question.
- (b) **AO2(i)** This objective is concerned with (i) the candidate’s knowledge and understanding of the text as shown in appropriate referencing and short, apt and accurate quotation and (ii) their awareness of the type and period of the text being discussed. Information about type and period – i.e. about the late Elizabethan/Jacobean period and the genre, whether history, tragedy, romantic comedy, tragic-comedy – must be included only where **relevant to the terms of the question** and not as an end in itself.
- (c) **AO3** This objective is at the heart of AS 2 and is concerned with the writers’ methods used to achieve certain effects. It is targeted in the bullet points, usually requiring candidates to consider character interaction, language – including imagery, staging of significant episodes.

### 4 Derived Material

Although it is more likely that derivative work would be a feature of an “open book” examination, there may be signs in this unit of material substantially derived from editors’ “Introductions” and “Notes” and/or from teachers’ notes. Evidence of close dependence on such aids may include (a) the repetition of the same ideas or phrases from a particular centre or from candidates using the same edition of text, (b) oblique or irrelevant responses to the questions and (c) signs of imperfectly remembered material not used meaningfully. Such evidence cannot always be easily spotted, however, and candidates must be given the benefit of the doubt. Examiners should also distinguish between the uses to which such derived material is put. Where the candidate has integrated short pieces of derived material relevantly into her/his argument, marks should not be withheld. On the other hand, credit cannot be given for large sections of material regurgitated by the candidate even when they are relevant.

## 5 Unsubstantiated Assertions

While AS 2 is a closed book examination, candidates are expected to have a **close knowledge of the text** and are expected to show this knowledge by providing convincing textual evidence in the form of close reference and/or apt quotation for their comments. Reference to other critical opinions should include sufficient information to indicate that the candidate understands the point s/he is citing. Unsupported generalisation should not be rewarded.

## 6 Use of Quotation

Again, although AS 2 is a “closed book” examination, candidates are expected to support their comments with short, appropriately selected quotations. The context of the quotation and its relation to the point being made should be clear. Proper conventions governing the introduction, punctuation and layout of quotations should be observed, with particular regard to the candidates’ smooth and syntactically appropriate combining of the quotation with their own words.

## 7 Observance of Rubric

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

## 8 Length of Answers

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

## 9 Answers in Note Form

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

## 10 Uneven Performance

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

## 11 Quality of Language

On the examination papers candidates are reminded that the “quality of written communication will be assessed”. Take account, therefore, of AO1 requirements noted in the mark band grid.

## 12 Implicit/Explicit

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

### 13 Staging

Candidates are often asked to write about the staging of significant episodes in relation to a question. This requires a consideration, where appropriate, of such aspects of Shakespeare's **stagecraft** as:

- characters' relationship to each other on stage
- contrasts/comparisons emphasised on stage
- degree of formality/informality in scene setting
- occasions of spectacle and tableaux as indicated in the text – not as provided by individual directors
- effective entrances and exits
- lighting – often as suggested through dialogue
- use of music
- off-stage effects – including reportage of what happens off-stage
- asides/soliloquies
- symbolism – often to suggest mood
- effects associated with the Shakespearean theatre.

**Candidates should not interpret this as a requirement to write about specific productions of the play.**

1 *Richard II*

Answer either (a) or (b)

- (a) By examining closely extract 1(a) printed in the accompanying Resource Booklet, and referring to other appropriately selected episodes in the play, write about the **dramatic methods** which Shakespeare uses to present Bolingbroke.

In your answer, consider the **dramatic methods** listed below:

- Shakespeare's use of **character interactions** to present Bolingbroke
- Shakespeare's use of **language** (including **imagery**) to present Bolingbroke
- **staging** of significant episodes relevant to the presentation of Bolingbroke.

**N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the given extract in your answer.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO2(i)

Responds:

- to features of period (Elizabethan) and type (historical tragedy) – **where appropriate and relevant to the terms of the question**
- by analysing Shakespeare's **dramatic methods** in presenting Bolingbroke
- by examining the given passage closely in relation to Shakespeare's methods of presenting Bolingbroke
- by referring appropriately to other parts of the text in relation to Shakespeare's methods of presenting Bolingbroke.

AO3

Shows understanding of:

- character interactions relating to the presentation of the character of Bolingbroke
  - the majesty of Richard at the walls of Flint Castle prior to submitting to Bolingbroke compared to the awe Bolingbroke (arguably) displays
  - contrast between characters, e.g. Bolingbroke's formal, almost impersonal addresses, contrasting with Richard's passion and eloquence
  - Bolingbroke's dealings with his followers suggesting practical, no-nonsense group compared to Richard and his frivolous followers
- Shakespeare's use of language – including imagery – relating to the presentation of Bolingbroke as a leader
  - use of tone, e.g. the seeming sincerity of his message to Richard (extract) contrasting with the latter's evident lack of trust
  - use of imagery, e.g. Bolingbroke's awed reference to Richard as “the blushing discontented sun”, an image used by Shakespeare to refer to Richard's splendour, his divinity as a king (extract)
  - Bolingbroke's reticence compared generally to Richard's eloquence
- staging of significant episodes relating to the presentation of Bolingbroke as leader
  - mirroring of scenes to show Bolingbroke as leader, e.g. Richard's handling of the dispute between Bolingbroke and Mowbray at the start of the play, and the almost farcical proceedings over which Bolingbroke presides in Act V scene 3
  - use of off-stage effects, e.g. sympathetic reportage by York on how the crowds welcomed Bolingbroke but ignored Richard when they arrive into London
  - lack of action in the play underlines the ease with which Henry gains power (extract)
  - **remarks to examine aspects of how these episodes are presented.**

**N.B.**

- 1. Comments on dramatic methods must be related to the focus of the question: Shakespeare's presentation of Bolingbroke as leader.**
- 2. Candidates who do not make use of the given extract cannot be given more than half marks.**

- (b) By examining closely extract **1(b)** printed in the accompanying Resource Book, referring to other appropriately selected episodes in the play, write about the **dramatic methods** Shakespeare uses to explore the theme of fortune in the play.

In your answer, consider the **dramatic methods** listed below:

- Shakespeare's use of **character interactions** relating to the theme of fortune in the play
- Shakespeare's use of **language** (including **imagery**) relating to the theme of fortune in the play
- **staging** of significant episodes relevant to the theme of fortune in the play.

**N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the given extract in your answer.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO2(i)

Responds:

- to features of period (Elizabethan) and type (historical tragedy) – **where appropriate and relevant to the terms of the question**
- by analysing Shakespeare's dramatic methods in exploring the theme of fortune in the play
- by examining the given passage closely in relation to Shakespeare's methods of exploring the theme of fortune in the play
- by referring appropriately to other parts of the text in relation to Shakespeare's methods of exploring the theme of fortune in the play.

AO3

Shows understanding of:

- character interactions relating to the theme of fortune in the play
  - contexts of the interactions – e.g. the decisiveness of Bolingbroke's victory and Richard's self-pitying struggle with adversity (extract)
  - parallel and contrasting interactions – e.g. the contrast between Richard in this scene where he rails against his fortune (extract) and his subsequent regal acceptance of his fate at Flint Castle

- Shakespeare's use of language – including imagery – relating to the exploration of the theme of fortune
  - images of suffering, descriptions of decay, fading light contributing to the play's tragic mood as Richard's fortunes decline
  - use of fatalistic imagery, e.g. Richard's image of the water buckets in the deposition scene
  - use of dialogue, e.g. the memory of Edward's leadership repeatedly recalled as an ideal by which Richard's weakness and egotism are measured, his tragic flaws
  - variety of tone, e.g. fatalistic; defeated; rebellious
- staging of significant episodes relating to the theme of fortune
  - handling of plot to underline the inevitability of Richard's decline, e.g. the ease of Henry's progress which keeps the focus on Richard's struggles
  - use of soliloquies/monologues – e.g. Richard fatalistic acceptance of defeat (extract)
  - the characters' relationship to each other on stage, e.g. Richard's descent from Flint Castle to submit to Bolingbroke
  - **remarks to examine aspects of how these episodes are presented.**

**N.B.**

- 1. Comments on dramatic methods must be related to the focus of the question: Shakespeare's exploration of the theme of fortune in the play.**
- 2. Candidates who do not make use of the given extract cannot be given more than half marks.**



2 *As You Like It*

Answer either (a) or (b)

- (a) By examining closely extract 2(a) printed in the accompanying Resource Booklet, and refer to other appropriately selected parts of the play, write about the **dramatic methods** which Shakespeare uses to present the relationship between Rosalind and Celia.

In your answer, consider the **dramatic methods** listed below:

- Shakespeare's use of **character interactions** to present the relationship between Rosalind and Celia
- Shakespeare's use of **language** (including **imagery**) to present the relationship between Rosalind and Celia
- **staging** of significant episodes relevant to the presentation of the relationship between Rosalind and Celia.

**N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the given extract in your answer.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO2(i)

Responds:

- to features of period (Elizabethan) and type (pastoral, romantic comedy) – **where appropriate and relevant to the terms of the question**
- by analysing Shakespeare's dramatic methods in his presentation of the relationship between Rosalind and Celia
- by examining the given passage closely in relation to Shakespeare's methods of presenting the relationship between Rosalind and Celia
- by referring appropriately to other parts of the text in relation to Shakespeare's methods of presenting the relationship between Rosalind and Celia.

AO3

Shows understanding of:

- Shakespeare's use of character interactions to present the relationship between Rosalind and Celia
  - context of interactions
  - Rosalind and Celia: Celia tries to cheer her friend
  - Rosalind and Celia: Celia supports her friend at court (extract)
  - Rosalind and Celia: they joke about Orlando and his poems
  - Rosalind and Celia: Celia mocks Rosalind's moodiness
  - Rosalind and Celia: Celia criticises Rosalind
- Shakespeare's use of language – including imagery – to present the relationship between Rosalind and Celia
  - repetition of “together” to emphasise their closeness (extract)
  - comparison to “Juno's swans” (extract)
  - friendship further stressed: “coupled”; “inseparable” (extract)
  - affectionate language: “sweet girlie”; “cousin”; “my poor Rosalind” (extract)
  - Celia's resolute tone: “No, let my father seek another heir” (extract)
  - Celia's teasing, unflattering descriptions of Orlando
  - Rosalind's flurry of questions to her friend regarding Orlando
- staging of significant episodes relevant to the presentation of the relationship between Rosalind and Celia
  - the stage direction – *Celia opens her mouth to speak*: she is ready to defend her friend (extract)
  - relationship is presented at court and in the Forest of Arden
  - Rosalind and Celia's use of disguise.

**N.B.**

- 1. Comments on dramatic methods must be related to the focus of the question: Shakespeare's presentation of the relationship between Rosalind and Celia.**
- 2. Candidates who do not make use of the given extract cannot be given more than half marks.**

- (b) By examining closely extract 2(b) printed in the accompanying Resource Book, referring to other appropriately selected parts of the play, write about the **dramatic methods** Shakespeare uses to explore the theme of courtship.

In your answer, consider the **dramatic methods** listed below:

- Shakespeare's presentation of **character interactions** relating to the theme of courtship
- Shakespeare's use of **language** (including **imagery**) relating to the theme of courtship
- **staging** of significant episodes relevant to the theme of courtship.

**N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the given extract in your answer.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO2(i)

Responds:

- to features of period (Elizabethan) and type (pastoral, romantic comedy) – **where appropriate and relevant to the terms of the question**
- by analysing Shakespeare's dramatic methods in his exploration of the theme of courtship
- by examining the given passage closely in relation to Shakespeare's methods of exploring the theme of courtship
- by referring appropriately to other parts of the text in relation to Shakespeare's methods of exploring the theme of courtship.

AO3

Shows understanding of:

- Shakespeare's use of character interactions relating to the theme of courtship
  - context of interactions
  - Rosalind and Orlando: the "love-cure"
  - Rosalind and Orlando: the "mock marriage" (extract)
  - Touchstone and Audrey: earthly and ungallant wooing
  - Silvius and Phebe: his worship of her

- Shakespeare's use of language – including imagery – relating to the theme of courtship
  - reference to disguise in her wooing: “Well, in her person...”; “now I will... Rosalind” (extract)
  - teasing nature of her wooing: references to characters – Troilus, Leander – who causes other than love (extract)
  - language of marriage: “Will you, Orlando...” (extract)
  - imagery of love as madness
  - use of hunting imagery
  - contrast between Rosalind's teasing wit and Orlando's more conventional verse
  - Silvius' language of torment and suffering
- staging of significant episodes relevant to the theme of courtship
  - Orlando's declaration of love in the form of poetry
  - Hymeneal ceremony as culmination of courtship
  - Touchstone's comic treatment of courtship is juxtaposed with Silvius' sincerity.

**N.B.**

- 1. Comments on dramatic methods must be related to the focus of the question: Shakespeare's exploration of the theme of courtship.**
- 2. Candidates who do not make use of the given extract cannot be given more than half marks.**

3 *King Lear*

Answer either (a) or (b)

- (a) By examining closely extract 3(a) in the accompanying Resource Booklet, and referring to appropriately selected parts of the play, write about the **dramatic methods** which Shakespeare uses to present the character of Gloucester.

In your answer, consider the **dramatic methods** below:

- Shakespeare's presentation of **character interactions** to present the character of Gloucester
- Shakespeare's use of **language** (including **imagery**) to present the character of Gloucester
- **staging** of significant episodes relevant to the presentation of the character of Gloucester.

**N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the given extract in your answer.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO2(i)

Responds:

- to features of period (Jacobean) and type (English tragedy) – **where appropriate and relevant to the terms of the question**
- by analysing Shakespeare's dramatic methods in presenting the character of Gloucester
- by examining the given passage closely in relation to Shakespeare's methods of presenting the character of Gloucester
- by referring appropriately to other parts of the text in relation to Shakespeare's methods of presenting the character of Gloucester.

AO3

Shows understanding of:

- character interactions relating to Shakespeare's presentation of the character of Gloucester
  - Act 1 Scene 2: Gloucester's remarkable gullibility when duped by Edmund: his metaphorical blindness to Edmund's deception
  - Act 3 Scene 7: the bravery and heroism of Gloucester in response to his interrogation and blinding
  - Act 4 Scene 1 (extract): the pathos and dramatic irony of Gloucester's words to the Old Man (heard by Edgar): "Oh! dear son Edgar... Might I but live to see thee in my touch." Gloucester's despairing musings: "As flies to wanton boys, are we to th' Gods..."; his poignant observation about madmen leading "the blind"
  - Act 4 Scene 6: Gloucester's attempted suicide and the poignancy of his conversation with the mad Lear and its references to eyes and seeing, culminating in Gloucester's "I see it feelingly"
- Shakespeare's use of language (including imagery) in presenting the character of Gloucester
  - Gloucester's shocking denial of paternity of Edgar ("I never got him"); his ironical description of Edmund as "loyal and natural boy"
  - imagery of eyes and sight representing judgement and power: in many speeches and in Act 3 Scene 7, crucial to the action. Gloucester has to suffer blinding before he can "see"
  - in the extract, the ironies and ambiguities of the exchanges between Edgar and Gloucester; the blind Gloucester's understanding: the abject state of man ("made me think a man a worm"), the cruelty of the gods ("as flies to wanton boys..."), the help of the helpless ("madmen lead the blind"), his own mistakes: "I stumbled when I saw" – the imagery here connecting sight and judgement
  - the language's power of suggestion to create the illusion of the cliff and seascape in the suicide scene; language of patience and resignation in the suicide scene: "henceforth I'll bear affliction..."
- staging of significant episodes relevant to the presentation of Gloucester
  - the onstage blinding scene – in Jacobean times, unusual and so overwhelmingly shocking for such extreme violence to take place on stage; the bitter irony of Gloucester's pleas to Edmund to "quit this horrid act"
  - the pathos and dramatic irony of the father/son interaction in the extract – poignancy and intensity are heightened because the son unrecognised leads the sorrowing father who wronged him
  - the suicide scene – the simple staging and powerful language producing dazzling theatre charged with dramatic irony
  - **remarks to examine aspects of how these episodes are presented.**

**N.B.**

- 1. Comments on dramatic methods must be related to the focus of the question: Shakespeare's presentation of the character of Gloucester.**
- 2. Candidates who do not make use of the given extract cannot be given more than half marks.**

- (b) By examining closely extract **3(b)** printed in the accompanying Resource Book, referring to other appropriately selected parts of the play, write about the **dramatic methods** Shakespeare uses to explore the theme of suffering.

In your answer, consider the **dramatic methods** below:

- Shakespeare's presentation of **character interactions** relating to the theme of suffering
- Shakespeare's use of **language** (including **imagery**) relating to the theme of suffering
- **staging** of significant episodes relevant to the theme of suffering.

**N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the given extract in your answer.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO2(i)

Responds:

- to features of period (Jacobean) and type (English tragedy) – **where appropriate and relevant to the terms of the question**
- by analysing Shakespeare's dramatic methods in exploring the theme of suffering
- by examining the given passage closely in relation to Shakespeare's methods of exploring the theme of suffering
- by referring appropriately to other parts of the text in relation to Shakespeare's methods of exploring the theme of suffering.

AO3

Shows understanding of:

- character interactions relating to Shakespeare's exploration of the theme of suffering
  - Lear's inner torment as he admits to the Fool that he has wronged Cordelia; his fear that he may go mad with grief at what is happening to him at the hands of his two daughters
  - in the storm scenes, Lear's crazed, extravagant, passionate speeches conveying his suffering and identification with Poor Tom
  - the brutal interrogation and taunting of Gloucester, bound to a chair, by Goneril, Regan and Cornwall ("let him smell his way to Dover")
  - the comments of Kent, Edgar and Albany about the harrowing sight of Lear grieving over the dead Cordelia (extract)



- Shakespeare's use of language – including imagery – in exploring the theme of suffering
  - imagery describing mental suffering in terms of physical pain: Lear's tears "burn" his face, his shame "burns", his daughters are "a disease that's in my flesh... a boil that's never cured"; the treatment of him has left him "cut to the brains"; he is "bound upon a wheel of fire" and "the image of 'being stretched out upon the rack of this tough world'" (extract)
  - the mad Lear's eloquent and sympathetic speaking about the suffering of the poor and the wronged of the world – suffering as a learning process: "I have ta'en too little care of this!"
  - other characters' use of imagery when describing Lear's pain: Edgar refers to him as a "side-piercing sight", while Kent watching Lear cradle the dead Cordelia comments, "Break, heart; I prithee, break!"; Poor Tom speaks of how "the foul fiend bites" his back
  - Lear's agonized accusation of the onlookers who stare aghast at the dead Cordelia: "O! you are men of stones... murderers, traitors all!..." ; his raging at the injustice of Cordelia's death: "Why should a dog, a horse, a cat have life..." His despairing repetition of "never, never, never, never..." (extract)
  - Kent's appalled question, "Is this the promised end?" and agonized comments: "All's cheerless, dark and deadly"; "Break, heart; I prithee, break!" (extract)
- staging of significant episodes relevant to the theme of suffering
  - Lear's suffering in the confrontations with Goneril and Regan and in the storm scenes
  - Gloucester's physical torture in the blinding scene; the way in which the perpetrators revel in the violence
  - Gloucester's mental suffering and despair in the suicide scene; Edgar's suffering when watching his father in his blind agony; Gloucester's death of a broken heart
  - Kent's quiet, stoical suffering and his agony in the extract
  - the harrowingly bleak closure to the play; the anguish of the onlookers; the audience stunned by the tragedy
  - **remarks to examine aspects of how these episodes are presented.**

**N.B.**

1. **Comments on dramatic methods must be related to the focus of the question: Shakespeare's presentation of the theme of suffering.**
2. **Candidates who do not make use of the given extract cannot be given more than half marks.**

4 *Coriolanus*

Answer either (a) or (b)

- (a) By examining closely extract 4(a) printed in the accompanying Resource Booklet, and refer to other appropriately selected parts of the play, write about the **dramatic methods** which Shakespeare uses to present Coriolanus.

In your answer, consider the **dramatic methods** listed below:

- Shakespeare's use of **character interactions** to present Coriolanus
- Shakespeare's use of **language** (including **imagery**) to present Coriolanus
- **staging** of significant episodes relevant to the presentation of Coriolanus.

**N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the given extract in your answer.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO2(i)

Responds:

- to features of period (Jacobean) and type (Roman tragedy) – **where appropriate and relevant to the terms of the question**
- by analysing Shakespeare's dramatic methods in his presentation of Coriolanus
- by examining the given passage closely in relation to Shakespeare's methods of presenting Coriolanus
- by referring to other parts of the text in relation to Shakespeare's presentation of Coriolanus.

AO3

Shows understanding of:

- character interactions relating to the presentation of Coriolanus
  - context of interactions
  - use of scenes in which Coriolanus is presented as heroic in battle (extract) in contrast to those in which he is presented as arrogant, overbearing and lacking in humility – Act 1 Scene 1
- Shakespeare’s use of language – including imagery – in presenting the character of Coriolanus
  - Coriolanus’s language of patriotism and loyalty to Rome
  - “you shout me forth/In acclamations hyperbolic” contrasted with “we debase/The nature of our seats”
  - Volumnia’s language when speaking of her son’s courage in battle
  - Cominius’s language describing his bravery (extract)
  - Aufidius’s language in application to Coriolanus – “thou Mars” “But that I see thee here, Thou noble thing”
- staging of significant episodes which deal with the presentation of the character of Coriolanus
  - episodes focusing on his courage in battle (extract)
  - episodes focusing on his unwillingness to compromise – Act 3 Scene 3
  - Aufidius’s role in the conspiracy and at the end of the play
  - **remarks to examine aspects of how these episodes are presented.**

**N.B.**

- 1. Comments on dramatic methods must be related to the focus of the question: Shakespeare’s presentation of Coriolanus.**
- 2. Candidates who do not make use of the given extract cannot be given more than half marks.**

- (b) By examining closely extract 4(b) printed in the accompanying Resource Book, referring to other appropriately selected parts of the play, write about the **dramatic methods** Shakespeare uses to present the theme of war.

In your answer, consider the methods listed below:

- Shakespeare's use of **character interactions** to present the theme of war
- Shakespeare's use of **language** (including **imagery**) to present the theme of war
- **staging** of significant episodes relevant to the presentation of the theme of war.

**N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the given extract in your answer.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO2(i)

Responds:

- to features of period (Jacobean) and type (Roman tragedy) – **where appropriate and relevant to the terms of the question**
- by analysing Shakespeare's dramatic methods in his presentation of the theme of war
- by examining the given passage closely in relation to Shakespeare's methods of presenting the theme of war
- by referring to other parts of the text in relation to Shakespeare's presentation of the theme of war.

AO3

Shows understanding of:

- **character interactions relating to the presentation of the theme of war**
  - context of interactions
  - use of contrast between attitudes of Volumnia/Virgilia in Act 1 Scene 3
  - use of juxtaposition of Coriolanus/Aufidius
  - use of contrast in presentation of Coriolanus himself (“a thing of blood”) and his own frequent references to the suffering of women and children in war
  - reactions of ordinary Roman citizens to Coriolanus as a returning war hero – “Stalls, bulks, windows/Are smothered up, leads filled”

- Shakespeare's use of language – including imagery – in presenting the theme of war
  - Volumnia's glorification of her son, and therefore war e.g. "I had rather have my child die nobly for their country than one voluptuously surfeit of our action"
  - the attitudes expressed by the serving men, e.g. "Peace is a very apoplexy, lethargy, muffled, deaf, sleepy, insensible"
- staging of significant episodes which deal with the presentation of the theme of war
  - Act 1 Scene 3: Volumnia and Virgilia, e.g. "O Jupiter, no blood!"
  - Act 3 Scene 2: Coriolanus prepares to go to the market place – "My throat of war be turned,/Which choired with my drum, into a pipe/small as an eunuch"
  - Act 1 Scene 8: the adulation of his soldiers in battle – "They all shout and wave their swords, take him up in their arms and cast up their caps"
  - **remarks to examine aspects of how these episodes are presented.**

**N.B.**

- 1. Comments on dramatic methods must be related to the focus of the question: Shakespeare's presentation of the theme of war.**
- 2. Candidates who do not make use of the given extract cannot be given more than half marks.**

5 *The Tempest*

Answer either (a) or (b)

- (a) By examining closely extract 5(a) printed in the accompanying Resource Booklet, and referring to other appropriately selected episodes of the play, write about the **dramatic methods** which Shakespeare uses to present the character of Caliban.

In your answer, consider the **dramatic methods** listed below:

- Shakespeare's use of **character interactions** to present the character of Caliban
- Shakespeare's use of **language** (including **imagery**) to present the character of Caliban
- **staging** of significant episodes relevant to the presentation of the character of Caliban.

**N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the given extract in your answer.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO2(1)

Responds:

- to features of period (Jacobean) and type (Romance drama) in relation to Shakespeare's presentation of the character of Caliban – **where appropriate and relevant to the terms of the question**
- by analysing Shakespeare's dramatic methods in his presentation of the character of Caliban
- by examining the given passage closely in relation to Shakespeare's methods of presenting the character of Caliban
- by referring appropriately to other parts of the text in relation to Shakespeare's methods of presenting the character of Caliban.

AO3

Shows understanding of:

- Shakespeare's use of character interactions to present the character of Caliban
  - context of interactions
  - Caliban, Trinculo and Stephano (extract)
  - Caliban and Prospero

- Shakespeare's use of language – including imagery – to present the character of Caliban
  - violent language: “brain him”; “batter his skull”; “paunch him with a staff”; “burn his books” (extract)
  - expresses pleasure at the prospect of Prospero's death: “thou mak'st me merry”; “Let us be jocund” (extract)
  - lyricism of speech about the island's noises: “The clouds methought would open...” (extract)
  - animal imagery applied to Caliban
  - natural imagery used by Caliban
  - his use of curses
  - obsequious language when speaking to “King” Stephano
  - regretful tones: “I'll be wise hereafter”
- staging of significant episodes relevant to the presentation of the character of Caliban
  - juxtaposed with the loyal Ariel: “This will I tell my master” (extract)
  - reluctance to appear on stage
  - use of song: “ ’Ban, ’Ban Caliban”.

**N.B.**

- 1. Comments on dramatic methods must be related to the focus of the question: Shakespeare's presentation of the character of Caliban.**
- 2. Candidates who do not make use of the given extract cannot be given more than half marks.**



- (b) By examining closely extract **5(b)** printed in the accompanying Resource Book, with reference to other appropriately selected parts of the play, write about the **dramatic methods** which Shakespeare uses to explore the theme of government.

In your answer, consider the **dramatic methods** listed below:

- Shakespeare's use of **character interactions** relating to the theme of government
- Shakespeare's use of **language** (including **imagery**) relating to the theme of government
- **staging** of significant episodes relating to the theme of government.

**N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the given extract in your answer.**

The following mark scheme should be applied in conjunction with the AS mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO2(i)

Responds:

- to features of period (Jacobean) and type (romance drama) in relation to Shakespeare's presentation of the exploration of the theme of government – **where appropriate and relevant to the terms of the question**
- by analysing Shakespeare's dramatic methods in his presentation of the exploration of the theme of government
- by examining the given passage closely in relation to Shakespeare's methods of presenting the exploration of the theme of government
- by referring appropriately to other parts of the text in relation to Shakespeare's methods of presenting the exploration of the theme of government.

AO3

Shows understanding of:

- Shakespeare's use of character interactions relating to the theme of government
  - Prospero and Miranda: how he passed government to his brother
  - Prospero and Caliban: government of the island
  - Gonzalo and Sebastian and Antonio: government of the ideal state (extract)
  - Stephano, Trinculo and Caliban: Stephano as ruler
  - Prospero and Alonso: "this cell's my court"
- Shakespeare's use of language – including imagery – relating to the theme of government
  - Gonzalo emphasises the "contrary" nature of his government through repetition of "no" and "none" (extract)
  - use of lists to describe features of the ideal state (extract)
  - idealistic language: "innocent and pure"; "all abundance"; "perfection" (extract)
  - comic contradiction: "No sovereignty" – yet he is King (extract)
  - sarcastic responses from Sebastian and Antonio (extract)
  - Caliban's frank language: "For I am all the subjects that you have"
  - language suggesting limits of Prospero's government: "my library/Was dukedom enough"; "this cell's my court"
- staging of significant episodes relating to the theme of government
  - pairing of Sebastian and Antonio leads to the sarcastic undercutting of an idealistic vision (extract)
  - use of Stephano and Trinculo to present government/rule in a comic way
  - Prospero's government is restored through his magic.

**N.B.**

- 1. Comments on dramatic methods must be related to the focus of the question: Shakespeare's exploration of the theme of government.**
- 2. Candidates who do not make use of the given extract cannot be given more than half marks.**



