

GCE AS

English Literature

January 2009

Mark Schemes

Issued: April 2009

NORTHERN IRELAND GENERAL CERTIFICATE OF SECONDARY EDUCATION (GCSE) AND NORTHERN IRELAND GENERAL CERTIFICATE OF EDUCATION (GCE)

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.

CONTENTS

	Page
AS 1: Module 1	1
AS 2: Module 2	67



Rewarding Learning

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

English Literature

Assessment Unit AS 1

assessing

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

[ASL11]

THURSDAY 22 JANUARY, MORNING

**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.
- 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

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

Advice to Examiners

1 Description v Analysis/Assessment

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 **illuminate** 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 25 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 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**

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 appropriate use of syntax in combining 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 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 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.

Section A – The Study of Poetry Written After 1800

Answer **one** question from this section.

1 Dickinson: *Selected Poems*

Answer either (a) or (b)

- (a) By looking closely at “The reticent volcano keeps” and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Dickinson uses to explore her attitude to the New England society in which she lived.

In your answer, consider:

- relevant **contextual information** about Dickinson’s attitude to the New England society in which she lived
- the ways in which the **form** and **structure** of the poems contribute to Dickinson’s exploration of her attitude to the New England society in which she lived
- Dickinson’s **language** (including **imagery**) and **tone** in exploring her attitude to the New England society in which she lived.

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</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**
 - unmarried “nun of Amherst”
 - intellectual and personal isolation in New England
 - her intense individualism and resistance to dogma of any kind e.g. Calvinism
 - her eccentric relation to the social, religious and literary norms of her time.

AO3

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

- **form and structure** (in exploring her attitude to the New England society in which she lived)
 - three quatrains conveying sense of strict order yet containing all kinds of local linguistic and metrical disturbances
 - awkward phrasing, inverted word order e.g. “Confided are his projects pink”
 - use of rhetorical questions in first two stanzas answered by confident command (“Let ...”) and assertion in last stanza
- **language** – including **imagery** (in exploring her attitude to the New England society in which she lived)
 - mixture of colloquial (“babbling”) and formal (“Immortality”) language reflecting her unconventional attitudes
 - startling imagery e.g. personification of “reticent”, “slumbering” volcano; “projects pink”; “buckled lips” reflecting her unconventional attitudes
 - culminating emphasis falling on last capitalised word “Immortality” reflecting her unconventional attitudes
- **tone** (in exploring her attitude to the New England society in which she lived)
 - familiar and questioning shifting to assured and emphatic.

N.B.

1. **Comments on poetic methods must be related to the focus of the question – i.e. Dickinson’s attitude to the New England society in which she lived.**
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: “The soul selects her own society”, “I tried to think a lonelier Thing”, “Exultation is the going”.**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of Band 4 in questions requiring equal treatment.**

- (b) By looking closely at “There came a wind like a bugle” and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Dickinson uses to explore her sense of being at the mercy of mysterious, violent forces in the world.

In your answer, consider:

- relevant **contextual information** concerning Dickinson’s ideas about mysterious, violent forces in the world
- the ways in which the **form** and **structure** of the poems contribute to Dickinson’s exploration of her sense of being at the mercy of mysterious, violent forces in the world
- Dickinson’s **language** (including **imagery**) and **tone** in exploring her sense of being at the mercy of mysterious, violent forces in the world.

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</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**
 - relevant contextual information on Dickinson’s sense of being at the mercy of mysterious, violent forces in the world.
 - her religious views – influenced by New England Transcendentalism and Puritanism
 - her view of nature – influenced by Romantic concept of the sublime.

AO3

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

- **form and structure** (used in exploring her sense of being at the mercy of mysterious, violent forces in the world)
 - vivid, energetic description followed by questioning reflection in last 3 lines
 - capitalisation and dashes: halting, uncertain, abruptly shifting development
 - use of repetition (“How much can come/And much can go”) to emphasise sense of awe
- **language** – including **imagery** (used in exploring her sense of being at the mercy of mysterious, violent forces in the world)
 - startling comparisons of wind to “bugle”, “emerald ghost”, “electric moccasin” suggesting violence and mysteriousness
 - personification of “mob of panting trees” and “fleeing” houses to emphasise apocalyptic effects of wind
 - transferred epithet – “steeple wild” – emphasising disturbance and panic
- **tone** (used in exploring her sense of being at the mercy of mysterious, violent forces in the world)
 - awe at nature’s violent, mysterious power.

N.B.

1. **Comments on poetic methods must be related to the focus of the question – i.e. Dickinson’s sense of being at the mercy of mysterious, violent forces in the world.**
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: “An awful tempest mashed the air”, “He fumbles at your soul”, “I felt a funeral in my brain”.**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of Band 4 in questions requiring equal treatment.**

2 Frost: *Selected Poems*

Answer either (a) or (b)

- (a) By looking closely at “Desert Places” (from the volume *A Further Range*, 1936) and one other appropriately selected poem and making use of **relevant contextual information**, examine the **poetic methods** which Frost uses to explore the experience of loneliness and isolation in rural New England.

In your answer, consider:

- relevant **contextual information** about loneliness and isolation in rural New England
- the ways in which the **form** and **structure** of the poems contribute to Frost’s exploration of loneliness and isolation in rural New England
- Frost’s **language** (including **imagery**) and **tone** in exploring the experience of loneliness and isolation 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</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 geographical isolation of rural New England
 - the emphasis on stoicism
 - Frost’s own experiences of depression.

AO3

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

- **form and structure** (in exploring the experience of loneliness and isolation)
 - regular 4 line stanzas, aaba rhyme scheme, 3rd line unrhymed expressing sense of isolation, dissonance
 - linkage of title emphasis on “desert” rather than places, with poet’s own experience
 - use of repetition “falling” and heavy repetitive patterning “lonely” “loneliness” “lonely” linked back to loneliness of stanza 2
 - use of contrast “more”/“less” reflecting speaker’s own gloomy thoughts
 - use of enjambement “snow” “With” reinforcing the link between the literal scene and his thoughts

- **language** – including **imagery** (in exploring the experience of loneliness and isolation)
 - imagery of desert with all the accompanying nuances of barrenness, emptiness and sterility
 - imagery of snow and night linked to coldness and deadness, claustrophobic quality of “smothered”
 - imagery of stars evocative of the vastness of the universe and leading to reflection – emptiness part of the human condition?

- **tone** (in exploring the experience of loneliness and isolation)
 - reflective
 - pessimistic
 - philosophical.

N.B.

1. **Comments on poetic methods must be related to the focus of the question – i.e. how Frost explores the experience of loneliness and isolation in rural New England.**
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 the treatment of each poem.**
3. **Suitable second poems might include: “Stopping by Woods on a Snowy Evening”, “Acquainted with the Night”, “Design”.**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of Band 4 in questions requiring equal treatment.**

- (b) By looking closely at “The Subverted Flower” (from the volume *A Witness Tree*, 1942) 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 experience of men and women in rural New England.

In your answer, consider:

- relevant **contextual information** about the lives of men and 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 men and women in rural New England
- Frost’s **language** (including **imagery**) and **tone** in exploring the experience of men and 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 select 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</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/autobiographical context**
 - the poem as an insight into Frost’s courtship of Elinor
 - the nature of male/female relationships in the early twentieth century
 - fear of open sexuality.

AO3

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

- **form and structure** (in exploring the experience of men and women in rural New England)
 - narrative poem with impersonal narrative voice
 - narrative development – recounts a sexual encounter and the negative impact of lust
 - use of rhyme contributing to the story-telling dimension, but constant irregularity in use of inter-locking full rhyme contributing to evocation of tension between the man/woman
 - use of enjambement and driving rhythms
- **language** – including **imagery** (in exploring the experience of men and women in rural New England)
 - imagery of male and female expressed in highly symbolic terms – apparent bestiality of male figure expressed in animal imagery “muzzle” “like a tiger at a bone” “paw” “snout”
 - repeated use of image of the flower to explore sexual fear/tension
 - language suggestive of fear “dared not stir” “demon of pursuit”
 - language reflecting lack of communication
- **tone** (in exploring the experience of men and women in rural New England)
 - initially seemingly impersonal modulating into complex identification with the characters
 - reflective
 - ambiguous.

N.B.

1. **Comments on poetic methods must be related to the focus of the question – i.e. how Frost explores the experience of men and 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”, “A Servant to Servants”, “The Death of the Hired Man”.**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of Band 4 in questions requiring equal treatment.**

3 Heaney: *Opened Ground*

Answer either (a) or (b)

- (a) By looking closely at “Punishment” (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 explore past events in an attempt to understand the present.

In your answer, consider:

- relevant **contextual information** about past and present events
- the ways in which the **form** and **structure** of the poems contribute to Heaney’s exploration of past events in an attempt to understand the present
- Heaney’s use of **language** (including **imagery**) and **tone** in exploring past events in an attempt to understand the present.

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</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:

- **political context**
 - the “Troubles” in the North of Ireland, at their height in the 1970s when the poem was written
 - the sectarian violence – murders, bombings, terror, violent reprisals within communities, such as knee-capping/tarring and feathering.

- **historical context**
 - the bog bodies, discovered in Denmark in the 1950s and written about in Glob's book "The Bog People"
 - the tarring and feathering by the IRA of Catholic women from their own community who were romantically linked to British soldiers during the 1970s in Belfast and Londonderry
 - bodies of victims of sectarian atrocities found hooded and dumped during the 1970s.

AO3

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

- **form** and **structure** (relating to exploration of past events in an attempt to understand the present)
 - elegy in short, four-lined stanzas
 - meditation/reflection
 - narrative development – movement from images of the prehistoric bog body (killed for adultery) to images of contemporary victims of violent reprisals
- **language** – including **imagery** (relating to exploration of past events in an attempt to understand the present)
 - figurative language identifying the girl's body with the Danish landscape – e.g. "It blows her nipples/to amber beads"; "She was a barked sapling"
 - photographic and visual imagery combining to highlight the dramatic impact this corpse has had on the poet – e.g. "her shaved head/like a stubble of black corn"; "your brain's exposed/and darkened combs"
 - vivid references depicting the contemporary victims of brutal punishment and humiliation – e.g. "your betraying sisters/cauled in tar..."
 - antithesis – e.g. between "civilised" and "tribal" to express his confusion of feeling
- **tone** (to explore past events in an attempt to understand the present)
 - elegiac
 - meditative
 - pitying
 - self-accusatory/troubled complicity
 - ambivalence.

N.B.

1. **Comments on poetic methods must be related to the focus of the question – i.e. explores past events in an attempt to understand the present.**
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 poems might include: "The Tollund Man", "Bogland".**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of Band 4 in questions requiring equal treatment.**

- (b) By looking closely at “Tollund” (from the volume *The Spirit Level*, 1996) and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Heaney uses to explore his responses to the changing situation in his native place.

In your answer, consider:

- relevant **contextual information** about the changing situation in Heaney’s native place
- the ways in which the **form** and **structure** of the poems contribute to Heaney’s exploration of the changing situation in his native place
- Heaney’s use of **language** (including **imagery**) and **tone** in exploring the changing situation in his native place.

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</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:

- **historical/political context** (relating to the changing situation in the North of Ireland.)
 - the impact on communities of living through the sectarian violence and terrorism in North of Ireland (at its height in the 1970s) referred to as the “Troubles”
 - peace/power-sharing initiatives – e.g. in 1972 which ended in failure
 - the peace negotiations and IRA/loyalist paramilitary ceasefires of August/September 1994 in response to which this poem was written.

AO3

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

- **form and structure** (relating to the changing situation in the North of Ireland.)
 - monologue and recollection
 - narrative development – movement from initial observations of the Tollund area to reflections on the changing situation in the North of Ireland and the appealing notion of being “at home” beyond tribal loyalties
- **language** – including **imagery** (relating to the changing situation in North of Ireland)
 - photographic and visual imagery highlighting similarities between the Danish countryside and that of the North of Ireland – e.g. “And silage under wraps in its silent mound”; “It could have been Mulhollandstown or Scribe”
 - imagery of a rural, traditional farming past, set alongside imagery of the modern, technological age – e.g. “the scarecrow’s arms”; “a standing stone”; “the satellite dish” linked with imagery of travelling, moving into new territory, progressing, making a fresh start – e.g. “we had travelled far”; “things had moved on”
 - imagery of stagnation and inactivity – e.g. “swart water”; “dormant quags” set against images of change/progression/transcendence – e.g. “a standing stone/Had been resituated..”; “tourist signs ../ In Danish and in English”
 - references to courage, making free choices, self-determination – e.g. “Unfazed by light”; “make a go of it;” “free-willed again”
- **tone** (relating to the changing situation in the North of Ireland)
 - reflective
 - cautiously optimistic
 - conciliatory
 - open-minded.

N.B.

1. **Comments on poetic methods must be related to the focus of the question – i.e. how Heaney explores the changing situation 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: “The Tollund Man”, “Punishment”, “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.**

4 Hopkins: *Selected Poems*

Answer either (a) or (b)

- (a) By looking closely at “Pied Beauty” and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Hopkins uses to present his distinctive ideas about the world of nature.

In your answer consider:

- relevant **contextual information** about Hopkins’ distinctive ideas about the world of nature
- the ways in which the **form** and **structure** of the poems contribute to Hopkins’ presentation of his distinctive ideas about the world of nature
- Hopkins’ **language** (including **imagery**) and **tone** in presenting his distinctive ideas about 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</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’ distinctive ideas about the world of nature
 - ideas about the design and pattern of nature: “all the world is full of inscape and chance falls into an order”
 - Ignatian spirituality: finding God in all things
 - inscape: the essence or substance of the thing; a special and particular quality
 - instress: our perception of the external world
 - influence of Duns Scotus on Hopkins: the idea of *haecceitas* or “thisness”.

AO3

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

- **form and structure** (in expressing his distinctive ideas about the world of nature)
 - use of the curtal sonnet: disciplined, dense and intense expression of ideas
 - relationship between the first part and the second: movement from perception of the world of nature to the spiritual implications
- **language** – including **imagery** (in expressing his distinctive ideas about the world of nature)
 - variety: things, landscape, human beings
 - vivid use of colour
 - innovative, striking imagery to give a vivid sense of the world of nature
 - use of contrasts to stress nature's variety
 - compound words, compression and sound patterning used to create the distinctive aspects of nature
- **tone** (in expressing his distinctive ideas about nature)
 - tone of exhilaration and delight at nature's beauty and variety
 - lively tone
 - appreciative of the inscapes nature holds.

N.B.

1. **Comments on poetic methods must be related to the focus of the question: i.e. Hopkins' presentation of his distinctive ideas about 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: "The Windhover", "As Kingfishers Catch Fire", "Binsey Poplars".**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of Band 4 in questions requiring equal treatment.**

- (b) By looking closely at “God’s Grandeur” and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Hopkins uses to present his personal attitudes to God – Father and Son.

In your answer, consider:

- relevant **contextual information** about Hopkins’ religious views and beliefs
- the ways in which the **form** and **structure** of the poems contribute to Hopkins’ presentation of his personal attitudes to God – Father and Son
- Hopkins’ use of **language** (including **imagery**) and **tone** in presenting his personal attitudes to God – Father and Son.

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</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’ religious views and beliefs**
 - all of his poetry bound up with his religious beliefs and vocation: conversion to Roman Catholicism at Oxford in 1866
 - poems written with the single aim of promoting the glory of God: *ad maiorum Dei gloriam*
 - commentary on the Spiritual Exercises: Hopkins acknowledges that man was created to “praise, reverence and serve God our Lord”.

AO3

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

- **form and structure** (in presenting his personal attitudes to God – Father and Son)
 - use of the sonnet form: condensed, intense
 - use of densely packed lines to convey intensity of feeling
 - octave/sestet division: presents contrast between man’s careless destruction and God’s revitalising power
- **language** – including **imagery** (in presenting his personal attitudes to God – Father and Son)
 - unequivocal first line makes clear his attitude to God
 - striking, unusual imagery: “ooze of oil”; “charged”
 - visual imagery to convey praise
 - association of God with light and warmth
- **tone** (in presenting personal attitudes to God – Father and Son)
 - awestruck tone in first quatrain; tonal shift when he considers man’s folly
 - optimistic tone of the sestet.

N.B.

1. **Comments on poetic methods must be related to the focus of the question: Hopkins’ presentation of his personal attitudes to God – Father and Son.**
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: “The Starlight Night”, “Spring”, “The Windhover”, “I wake and feel the fell of dark not day”.**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of Band 4 in questions requiring equal treatment.**

5 Smith: *Selected Poems*

Answer either (a) or (b)

- (a) By looking closely at “I rode with my darling...” and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Smith uses to explore her sense of distance from the society of her time.

In your answer, consider:

- relevant **contextual information** about the society of her time
- the ways in which the **form** and **structure** of the poems contribute to Smith’s exploration of her sense of distance from the society of her time
- Smith’s **language** (including **imagery**) and **tone** in exploring her sense of distance from 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</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/social context**
 - mid-twentieth-century age of anxiety and alienation
 - Smith as (arguably) characteristic of the society of her time
 - Smith’s attitudes to love and death.

AO3

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

- **form and structure** (used by Smith to explore her sense of distance from the society of her time)
 - a transitional stanza breaks the traditional form of the poem – subverts the familiar tale of riding off into the forest with the male hero
 - repetition of refrain – “ the dark wood at night” – unsettles rather than unifies the poem.
 - breaks with traditional ballad form to overturn the familiar tale of riding off into the forest with the male hero. “But do not stay alone...” “answered” by “But I wished to stay...”; “Do not go alone...” “answered” by “And I rode into...”
- **language and imagery** used by Smith to explore her sense of distance from the society of her time)
 - symbolism of the wood as a place to get lost in: mysterious, threatening, disturbing, seductive
 - interplay of darkness and light imagery throughout poem: “dark wood;” “burning bright”; “black clouds”; “moon”; “light burning”; “pale light”; “pale tower”; “night”
 - personification of nature to lend it voices of warning, set against the silence of the dark wood that the narrator ultimately chooses
- **tone** (used by Smith to explore her sense of distance from the society of her time)
 - repetition of “my darling” becomes increasingly ironic: “Loved I once my darling? I love him not now”
 - tone assigned to the “my darling” – “responsible”, “reasonable” suggesting an inability to grasp the mystery of the “angel burning bright”
 - interrogating her love for her “darling”, as well as her true feelings for her mother, her sister and her aunt.

N.B.

1. **Comments on poetic methods must be related to the focus of the question – i.e. Smith’s exploration of her sense of distance from the society of her time.**
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 second poem. Equal marks [15/30] will be available for treatment of each poem.**
3. **Suitable second poems might include: “Scorpion”, “The Deserter”, “The Frog Prince”, “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.**

- (b) By looking closely at “Cool as a Cucumber” and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Smith uses to explore the role of women in mid-twentieth-century society.

In your answer, consider:

- relevant **contextual information** about the role of women in mid-twentieth-century society
- the ways in which the **form** and **structure** of the poems contribute to Smith’s exploration of the role of women in mid-twentieth-century society
- Smith’s **language** (including **imagery**) and **tone** in exploring the role of women in mid-twentieth-century society.

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</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/social context**
 - expected path of female duty in the mid-twentieth century
 - 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 meaning:

- **form and structure** (used by Smith to explore the role of women in mid-twentieth-century society)
 - ironic use of the ballad form to narrate the story of the fairy tale figure Mary
 - Mary’s disappearance from the poem following a slow breakdown in the form of the lines: “She looks pale, really unhealthy...If you ask me she’ll not be seen again”
 - use of multiplicity of voices to comment on/create a sense of Mary’s identity
- **language** including **imagery** (used by Smith to explore the role of women in mid-twentieth-century society)
 - fairy-tale diction sets mood for traditional fairy-tale
 - lyric moments, e.g. portraying her as a romantic runaway: “Mary come back to me,/Cried one who loved her./ He is the miller’s son”
 - subsequent prosaic and colloquial language to undercut the expected happy ending: “And when she heard him she broke into a run./She has not been seen since then./ If you ask me she’ll not be seen again. ”
- **tone** (used by Smith to explore the role of women in mid-twentieth-century society)
 - used to convey a multiplicity of viewpoints: bewildered; fearful; disapproving
 - used to evoke a variety of voices: fairy-tale narrative; prosaic; lyric; colloquial.

N.B.

1. **Comments on poetic methods must be related to the focus of the question – i.e. Smith’s exploration of the role of women in mid-twentieth-century society.**
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: “The Recluse”, “The Frog Prince”, “The Queen and the Young Princess”.**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of Band 4 in questions requiring equal treatment.**

6 Thomas: *Selected Poems*

Answer either (a) or (b)

- (a) By looking closely at “As the Team’s Head-Brass” and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Thomas uses to present soldiers’ sufferings in World War One.

In your answer, consider:

- relevant **contextual information** about soldiers’ sufferings in World War One
- the ways in which the **form** and **structure** of the poems contribute to Thomas’ presentation of soldiers’ sufferings in World War One
- Thomas’ use of **language** (including **imagery**) and **tone** in presenting soldiers’ sufferings in World War One.

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</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**
 - contrast between propaganda and the horrors of the front: euphoria replaced by 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 opposition to the idea of war
 - Thomas’ posting near Arras in January 1917; his death in April 1917 as a result of a shell-blast while on duty.

AO3

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

- **form and structure** (in presenting soldiers’ sufferings in World War One)
 - monologue
 - natural, easy speech rhythms of the countryman
 - narrative of return from the front becoming sombre reflection
- **language** – including **imagery** (in presenting soldiers’ sufferings in World War One)
 - general absence of imagery as too consciously “poetic” or “literary” heightening focus on reality of suffering
 - quiet, understated treatment of suffering – not at all emotive or histrionic
 - antithesis and balance of the first six lines expressing soldiers’ sufferings – e.g. “hungry” is set against “starved”, “cold” against “heat”, “tired” against “rest”; “food, fire, and rest” are balanced by “hungry, cold, and tired”
 - opposition of the speaker’s comforting experience and the soldiers’ suffering at the front
 - significance of verb “salted”: meaning both “improved in flavour” and “made bitter”, conveying suffering
- **tone** (in presenting soldiers’ sufferings in World War One)
 - conversational/anecdotal
 - relief/release
 - sombre
 - pathos of ending.

N.B.

1. **Comments on poetic methods must be related to the focus of the question – i.e. how Thomas presents soldiers’ suffering in World War One.**
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: “Tears”, “ Lights Out”.**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of Band 4 in questions requiring equal treatment.**

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

In your answer, consider:

- relevant **contextual information** about the English countryside in the early twentieth century
- the ways in which the **form** and **structure** of the poems contribute to Thomas’ presentation of the English countryside in the early twentieth century
- Thomas’ use of **language** (including **imagery**) and **tone** in presenting the English countryside 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</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**
 - a quiet rural world in southern England at the turn of the century, disappearing.
- **biographical context**
 - Thomas as an acute observer of wild-life, trees, plants, the weather and the seasons, the sights and smells of the countryside
 - the countryside and nature as a means of self-expression.

AO3

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

- **form and structure** (in presenting the English countryside in the early twentieth century)
 - Romantic cameo to present the beauty of a typical English summer's day
 - regular form of four-lined, octosyllabic stanzas controlling the poet's spontaneous expression of a sense of beauty.
 - poem presented as a memory of the beauty of the English countryside, a response to a total scene
 - use of speech rhythms in opening stanzas to present personal response to the beauty of the countryside
- **language** – including **imagery** (in presenting the English countryside in the early twentieth century)
 - imagery of stillness and heat
 - repetition of “And” as poem builds up to its climax
 - listing of familiar wildlife, counties
 - aural sense, especially of steam, coughing, birds
- **tone** (in presenting the English countryside in the early twentieth century)
 - initially conversational/matter-of-fact
 - subtle, gentle musing
 - restraint/neutral tones
 - happiness/consolation/sincerity.

N.B.

1. **Comments on poetic methods must be related to the focus of the question – i.e. how Thomas presents the English countryside 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: “Haymaking”, “May the Twenty-Third”, “Aspens”, “Man and Dog”.**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of Band 4 in questions requiring equal treatment.**

7. Yeats: *Selected Poems*

- (a) By looking closely at “The Second Coming” (from the volume *Michael Robartes and the Dancer*, 1921) and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Yeats uses to present his response to chaos in the twentieth century.

In your answer, consider:

- relevant **contextual information** about Yeats’ response to chaos in the twentieth century
- the ways in which the **form** and **structure** of the poem contributes to Yeats’ presentation of his response to chaos in the twentieth century
- Yeats’ use of **language** (including **imagery**) and **tone** in presenting his response to chaos in the twentieth century.

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>

(AO5 i)

Shows understanding of:

- **political/historical context**
 - written in 1919 in the immediate aftermath of the First World War and with the troubles in Ireland following the Easter Rising
 - Yeats’ concern with international conflict, the Russian Revolution.
- **biographical/literary context**
 - the influence of *A Vision* in shaping poems that deal with chaos and destruction.

AO3

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

- **form and structure** (used by Yeats to present his response to chaos in the twentieth century)
 - paired circling birds – the first stanza’s “falcon” and the “indignant desert birds” in the second – used to show the intersection between the death of one civilization and the birth of the new anti-civilization
 - use of repetition to evoke sense of impending disaster, e.g. “cannot”; “loosed”;
 - use of rhetorical question at the end of the poem to emphasise the chaos and horror that lies ahead
- **language and imagery** (used by Yeats to present his response to chaos in the twentieth century)
 - use of Christian imagery to emphasise the horror of the impending era which will reverse all the achievements of the Christian era
 - use of the symbolism of the gyre to evoke that point where one era of civilisation gives way to another
 - use of key Yeatsian terms “ceremony”, “innocence”, to evoke the horror of what is being destroyed, “drowned”
- **tone** (used by Yeats to present his response to chaos in the twentieth century)
 - clipped, matter-of- fact, “Things fall apart; the centre cannot hold;”
 - desperately hopeful, “Surely some revelation is at hand:/ Surely the Second Coming is at hand.”
 - note of growing horror, “Troubles”; “pitiless”; “vexed to nightmare”.

N.B.

1. **Comments on poetic methods must be related to the focus of the question – i.e. Yeats’ presentation of his response to chaos in the 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 “A Prayer for my Daughter”, “Easter 1916”, “Upon a House Shaken by the Land Agitation”, “Leda and the Swan”.**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of Band 4 in questions requiring equal treatment.**

- (b) By looking closely at “The Wild Swans at Coole” (from the volume *The Wild Swans at Coole*, 1919) and one other appropriately selected poem, and making use of **relevant contextual information**, examine the **poetic methods** which Yeats uses to explore his ideas about death.

In your answer, consider:

- relevant **contextual information** on Yeats’ ideas about death
- the ways in which the **form** and **structure** of the poems contribute to Yeats’ exploration of his ideas about death
- Yeats’ **language** (including **imagery**) and **tone** in exploring his ideas about death

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

The following mark scheme should be applied in conjunction with the AS 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>

(AO5 i)

Shows understanding of:

- **literary context**
 - Yeats’ use of the landscape to evoke the sense of old age, weariness, death.
- **biographical context**
 - poet is in his fifties, unmarried, uncertain, tired
 - strong sense of time passing – “the nineteenth autumn” since he first visited Coole Park.

AO3

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

- **form and structure** (used by Yeats to explore his ideas about death)
 - six-line verse structure evokes a sense of measured contemplation of age and death
 - alternate lines rhyming, ending with a couplet – creates a mournful lyricism
 - poem “rounded off” by returning to its starting point, yet closing rhetorical question suggests uncertainty about death rather than insight
- **language and imagery** (used by Yeats to explore his ideas about death)
 - use of symbolism: the swans’ apparent immortality contrasts with the poet’s sense of age and death
 - creation of “autumnal” atmosphere through repetition of key words “autumn”, “twilight”, suggestive of Yeats’ attitude to his own life
 - allusion to death, e.g. “...when I awake some day...”
- **tone** (used by Yeats to explore his ideas about death)
 - range of tone to evoke alienation/companionship, love/loss
 - retrospective, wistful, ending on a note of questioning which alludes to death
 - elegiac.

N.B.

1. **Comments on poetic methods must be related to the focus of the question – i.e. Yeats’ exploration of his ideas about death.**
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: “An Irish Airman Foresees his Death”, “In Memory of Major Robert Gregory”, “Easter 1916”, “Sailing to Byzantium”, “Under Ben Bulbin”.**
4. **Candidates who choose a totally inappropriate poem cannot be placed beyond the top of Band 4 in questions requiring equal treatment.**

GCE English Literature Assessment Matrix for AS 1 Section B

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

AS 1 (b) Advice to Examiners

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 awarded.

7 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 appropriate use of syntax in combining 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

Answer **one** question from this section

8 Bolt: *A Man for All Seasons*

Answer either (a) or (b)

(a) In the play, every man can be bought.

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, every man can be bought
- reasons for thinking that, in the play, **not** every man can be bought,

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

CROMWELL: No ceremony, no courtship. Be seated.

It ends about three pages later with,

RICH (*takes wine*): Collector of Revenues isn't bad!

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</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 (historical/political play) – **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 in the world of play every **man can be bought**
- 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 world of the play”; “every man”; “can be bought”
- 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 world of the play not every man can be bought.**

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, Sir Thomas More is a traitor.

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, Sir Thomas More is a traitor
- reasons for thinking that, in the play, Sir Thomas More is **not** a traitor

* The extract begins about twenty-one pages into Act Two with the words,

MORE: I understand there are certain charges.

It ends about three pages later with,

CROMWELL: And to tell you that there was nor never could be so villainous a servant nor so traitorous a subject as yourself!

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</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 (historical/political play) – **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 Sir Thomas More is a traitor
- 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. “Sir Thomas More”; “a traitor”
- 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, Sir Thomas More is not a traitor.**

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 accepts betrayal as a fact of life.

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 accepts betrayal as a fact of life
- reasons for thinking that, in the play, O'Neill does **not** accept betrayal as a fact of life.

* The extract begins just over five pages into Act 2 Scene 2 with the stage direction,

(He holds out his glass for HARRY to fill)

HARRY: Sorry, Hugh. We're out of wine...

It ends about two pages later with,

O'NEILL: Don't you believe in loyalty any more, Harry?

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</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) – **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 O’Neill accepts betrayal as a fact of life**
- 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 accepts”, “does not accept”, “betrayal as a fact of life”
- 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 not accept betrayal as a fact of life.**

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) *Making History* is a play that is only interesting to those who have an awareness of the historical background.

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 the play is only interesting to those who have an awareness of the historical background
- reasons for thinking that the play is also interesting to those who have **no** awareness of the historical background.

* The extract begins about four and a half pages before the end of Act 1 Scene 2 with the stage direction,

(He leaves. O'NEILL goes to the desk and busies himself with papers...)

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

(She is about to leave when she is arrested by the controlled passion of O'NEILL'S voice.)

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</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) – **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 the play is only interesting to those who have an awareness of the historical background**
- 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. “*Making History* is a play that is only interesting”, “to those who have an awareness of”, “no awareness of”, “the historical background”
- 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 is interesting to those who have no awareness of the historical background.**

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) The audience finds Pyper shallow and unlikeable.

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 the audience finds Pyper shallow and unlikeable
- reasons for thinking that the audience does **not** find Pyper shallow and unlikeable.

* The extract begins at the start of PART 2: INITIATION

It ends approximately two and a half pages later with the stage direction,

(CRAIG *begins to undress*, PYPER *watching him intently...*)

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</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) – **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 the audience finds Pyper shallow and unlikeable**
- 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 audience finds Pyper”, “the audience does not find Pyper”, “shallow”, “unlikeable”
- 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 audience does not find Pyper shallow and unlikeable.**

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 remain unchanged by their experiences of war.

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 given below in coming to your own conclusions:

- reasons for thinking that the men remain unchanged by their experiences of war.
- reasons for thinking that the men are changed by their experiences of war.

* The extract begins approximately two and a half pages before the end of PART 3: PAIRING with the words,

ANDERSON: Brethren of the true faith, fellow Orangemen...

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</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/play) – **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 the men remain unchanged by their experiences of war**
- 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 men remain unchanged”, “are changed”, “by their experiences of war”
- a response to the given extract 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 are changed by their experiences of war.**

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) As a salesman, Levene is as effective as Roma.

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, as a salesman, Levene is as effective as Roma
- reasons for thinking that, as a salesman, Levene is **not** as effective as Roma.

* The extract begins about eighteen pages into Act Two with the words,

ROMA: You closed 'em today?

It ends about three pages later with,

LEVENE (*nods*) Go ahead.

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</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 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, as a salesman, Levene is as effective as Roma**
- 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. “As a salesman, Levene is as effective”, “as a salesman, Levene is not as effective”, “as Roma”
- 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, as a salesman, Levene is not as effective as Roma.**

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 much to challenge the system that oppresses them.

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 given below in coming to your own conclusions:

- reasons for thinking that the salesmen do much to challenge the system that oppresses them
- reasons for thinking that the salesmen do little to challenge the system that oppresses them.

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

MOSS: Look at Jerry Graff. He's *clean*, he's doing business for *himself*...

It ends about two and a half pages later with,

MOSS: Someone should stand up and strike *back*.

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</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 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 do much to challenge the system that oppresses them**
- 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 much”, “do little”, “to challenge the system that oppresses them”
- 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 salesmen do little to challenge the system that oppresses them.**

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) It is hard to sympathise with any of 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 it is hard to sympathise with any of the characters in the play
- reasons for thinking that it is **not** hard to sympathise with any of the characters in the play

* The extract begins about seven pages into Scene 2 with,

JERRY: She told you... when?

It ends about four pages later with,

ROBERT: Yes. In the afternoons.

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</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 Menace) **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 it is hard to sympathise with anyone 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. “construct an argument”, “it is hard”, “to sympathise with”
- 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 it is not hard to sympathise with some of 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) Jerry and Robert have a strong friendship.

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 Jerry and Robert have a strong friendship
- reasons for thinking that Jerry and Robert **do not** have a strong friendship

* The extract begins about five pages before the end of Scene 4 with,

ROBERT: When are we going to play squash?

It ends about four pages later with,

JERRY: Well, let's play next week.

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</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 Menace) **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 Jerry and Robert have a strong friendship**
- 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. “construct an argument”; “Jerry and Robert”; “have a strong friendship”
- 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 Jerry and Robert do not have a strong friendship.**

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) In the play, Mozart is a ridiculous figure.

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, Mozart is a ridiculous figure
- reasons for thinking that, in the play, Mozart is **not** a ridiculous figure.

* The extract begins about twenty-two pages into Act 1, just over a page and a half into the section entitled THE PALACE OF SCHONBRUNN with the words,

JOSEPH (to SALIERI): Charming...*Comme d'habitude!*...

It ends about three pages later with,

JOSPEH: Indeed, Baron. Fêtes and fireworks!...

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:

[0–6]	<i>VERY LITTLE</i>
[7–11]	<i>GENERAL</i>
[12–14]	<i>SUGGESTION</i>
[15–17]	<i>EMERGENCE</i>
[18–20]	<i>SOME</i>
[21–23]	<i>MOSTLY ADEQUATE</i>
[24–27]	<i>FROM ADEQUATE TO VERY GOOD</i>
[28–30]	<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, in the play, Mozart is a ridiculous figure**
- 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. “In the play”, “Mozart is”, “is not”, “a ridiculous figure”
- 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, in the play, Mozart is not a ridiculous figure.**

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, the Venticelli are no more than gossips.

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, the Venticelli are no more than gossips
- reasons for thinking that, in the play, the Venticelli **are more than** gossips.

* The extract begins at the start of Act 1.

It ends about five pages later, at the end of the opening 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</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, in the play, the Venticelli are gossips**
- 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. “In the play”, “The Venticelli”, “are no more than”, “are more than”, “gossips”
- 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, in the play, the Venticelli are more than gossips.**

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) Stella and Blanche have very little in common.

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 Stella and Blanche have very little in common
- reasons for thinking that Stella and Blanche have some things in common.

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

BLANCHE: Stella, I can't live with him! You can, he's your husband.

It ends about two pages later with,

BLANCHE: I can't help your trembling if you insist on trembling!

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</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) – **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 Stella and Blanche have very little in common**
- 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. “Stella and Blanche”, “very little in common”
- 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 Blanche and Stella do have some things in common.**

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) Mitch is a gentle, sensitive 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 Mitch is a gentle, sensitive character
- reasons for thinking that Mitch is **not** a gentle, sensitive character.

* The extract begins about five pages before the end of Scene Nine with,

MITCH: (*slowly and bitterly*) I don't mind you being older than what I thought.

It goes on to the end of the scene.

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 period (mid-twentieth century) and type (American symbolist 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** whether or not Mitch is a gentle, sensitive 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. “construct an argument”, “Mitch”, “gentle”, “sensitive”, “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 Mitch is not a gentle, sensitive 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.**



Rewarding Learning

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

English Literature

Assessment Unit AS 2

assessing

Module 2: The Study of Shakespeare

[ASL21]

TUESDAY 27 JANUARY, AFTERNOON

**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);
- responds 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

	AO1 <i>knowledge and understanding /communication</i>	AO2 (i) <i>type and period</i>	AO3 <i>methods</i>
Band 1 (a) 0–6 VERY LITTLE	<ul style="list-style-type: none"> shows very little understanding of the text or ability to write about it 		
Band 1 (b) 7–11 GENERAL	<ul style="list-style-type: none"> communicates broad or generalised understanding of the text writes with very little sense of order and relevance and with limited accuracy 		
Band 2 12–14 SUGGESTION	<ul style="list-style-type: none"> 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 occasionally relates remarks to the terms of the question in a basic manner <p>[i.e. suggestion of relevance]</p> <ul style="list-style-type: none"> writes with basic accuracy using a few common literary terms 	<ul style="list-style-type: none"> may make a few basic references to genre (i.e. type of drama) and period 	<ul style="list-style-type: none"> identifies a few aspects of character and language <p>[i.e. suggestion of methods]</p> <ul style="list-style-type: none"> may mention staging occasionally makes a few basic remarks about the identified methods, occasionally relating remarks to the focus of the question
Band 3 15–17 EMERGENCE	<ul style="list-style-type: none"> communicates basic knowledge and understanding of the extract and the text as a whole – but not necessarily giving attention to both occasionally relates comments on methods to the terms of the question – but rather superficially <p>[i.e. emergence of relevance]</p> <ul style="list-style-type: none"> writes with basic accuracy using a few common literary terms 	<ul style="list-style-type: none"> refers to genre (i.e. type of drama) and period with limited relevance to the question 	<ul style="list-style-type: none"> identifies a few aspects of characterisation and language <p>[i.e. emergence of methods]</p> <ul style="list-style-type: none"> may make basic comments on staging makes a more deliberate effort to relate comments on methods to the focus of the question
Band 4 18–20 SOME	<ul style="list-style-type: none"> communicates knowledge and understanding of the extract and the text as a whole, giving equal attention to both relates comments on methods to the terms of the question with some sense of relevance writes with some accuracy, using some literary terms 	<ul style="list-style-type: none"> refers to genre (i.e. type of drama) and period with some relevance to the question 	<ul style="list-style-type: none"> identifies some aspects of characterisation and language may show some awareness of aspects of staging makes some comments on the identified methods
Band 5 21–23 MOSTLY ADEQUATE	<ul style="list-style-type: none"> communicates mostly adequate knowledge and understanding of the text by equal use of the given extract and the text as a whole relates comments on methods to the terms of the question in a mostly relevant manner writes with mostly adequate accuracy, using some literary terms 	<ul style="list-style-type: none"> shows a mostly adequate grasp of genre (i.e. type of drama) and period in relation to the question 	<ul style="list-style-type: none"> identifies a mostly adequate selection of aspects of characterisation, language and staging explains in a mostly adequate way how these methods create meaning
Band 6 (a) 24–27 FROM ADEQUATE TO VERY GOOD	<ul style="list-style-type: none"> communicates adequate knowledge and understanding of the text by balanced use of the given extract and the text as a whole addresses the terms of the question in an adequately relevant manner writes with adequate accuracy, using literary terminology 	<ul style="list-style-type: none"> shows a clear grasp of features of genre (i.e. type of drama) and period in relation to the question 	<ul style="list-style-type: none"> identifies an adequate range of relevant aspects of characterisation, language and staging explores in adequate detail how these aspects create meaning
Band 6 (b) 28–30 EXCELLENT	<ul style="list-style-type: none"> excellent in all respects 		

Advice to Examiners

1 Description v Analysis/Assessment

Answers which consist of simple narration, paraphrase of content or description as opposed to the analysis of methods required by AO3 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 the 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 the character of York.

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

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

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 the character of York
- by examining the given passage closely in relation to Shakespeare's methods of presenting the character of York
- by referring appropriately to other parts of the text in relation to Shakespeare's methods of presenting the character of York.

AO3

Shows understanding of:

- character interactions relating to the presentation of the character of York
 - Richard’s recognition of York’s commitment to his duty, even after York’s passionate criticism of him (extract)
 - contrast between characters, e.g. Gaunt’s resolution and York’s weak indecision
 - York’s capitulation to Bolingbroke
 - York’s reaction to Richard’s misfortunes and Bolingbroke’s fortunes dramatising the central dilemma of the play – duty
- Shakespeare’s use of language – including imagery – relating to the presentation of the character of York
 - use of tone, e.g. the series of rhetorical questions York uses to incredulously question Richard’s motives (extract)
 - use of rhyming couplet to sum up York’s capitulation to Bolingbroke: “Nor friends, nor foes, to me welcome you are;/Things past redress are now to me past care”
 - repeated references by York throughout the play to “treason”, “treachery”, “loyalty” reflects his simple commitment to duty
- staging of significant episodes relating to the presentation of the character of York
 - mirroring of scenes to show York’s helplessness, e.g. his half-hearted attempts to organise resistance to Bolingbroke (Act 2 Scene 2) followed by his powerlessness when confronted by him (Act 3 Scene 3)
 - effective use of exits and entrances, e.g. York’s role in escorting the disgraced Richard into Westminster Hall in the deposition scene
 - 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
 - **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 York.**
- 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 Booklet, and referring to other appropriately selected episodes in the play, write about the **dramatic methods** which Shakespeare uses to explore the theme of suffering in the play.

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

- Shakespeare's use 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 (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 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 the theme of suffering in the play
 - contexts of the interactions – e.g. the last meeting of Richard and his Queen before he dies (extract)
 - parallel and contrasting interactions – e.g. the contrast between this private intimate scene (extract) and the earlier public scenes where Richard is surrounded by his 'flatterers'

- Shakespeare’s use of language – including imagery – relating to the theme of suffering
 - images of suffering, e.g. the contrast between the Queen “adorned ... like sweet May” when she came to England and now sent back to France “like Hallowmas, or short’st day of year” (extract)
 - repetition of key words to evoke suffering – e.g. “sighs”, “tears”, “groans” in Richard’s final soliloquy
 - variety of tone, e.g. poignant, pathetic, ironic, self-pitying, majestic
- staging of significant episodes relating to the theme of suffering
 - use of asides/soliloquies – e.g. Richard is at his most naked and honest in his final soliloquy
 - use of music – e.g. to emphasise the contemplative nature of his moments before death
 - use of entrances and exits – e.g. to show the forced separation of Richard and the Queen (extract)
 - symbolism, e.g. of the crown in the deposition scene to depict suffering but also the relish with which Richard seizes the opportunity for public display of self-pity
 - **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 suffering in the play.**
- 2. Candidates who do not make use of the given extract cannot be given more than half marks.**

Answer either (a) or (b)

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

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

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

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 character of Touchstone
- by examining the given passage closely in relation to Shakespeare's methods of presenting the character of Touchstone
- by referring appropriately to other parts of the text in relation to Shakespeare's methods of presenting the character of Touchstone.

AO3

Shows understanding of:

- Shakespeare's use of character interactions to present the character of Touchstone
 - context of interactions
 - Touchstone's cynicism and Corin's contentment; Touchstone's parody of Orlando (extract)
 - Touchstone and Rosalind: he points out the absurdities of lovers' behaviour
 - Touchstone and Silvius; he lampoons the shepherd's words
 - Touchstone and Audrey: his ungallant wooing
 - Touchstone and William: town vs. country
 - Touchstone and Jaques: comic treatment of duelling etiquette
 - Jaques' assessment of Touchstone
- Shakespeare's use of language – including imagery – to present the character of Touchstone
 - ridiculous comic insults relating to Corin; the language of prostitution is applied to sheep: "bawd"; "simple sin"; "get your living by the copulation of cattle" (extract)
 - dismissive treatment of Corin: repetition of "shallow" (extract)
 - use of comic comparison: "butterwomen's rack to market" (extract)
 - use of sexual innuendo: "must find lover's prick"; "then to cart" (extract)
 - use of puns, wordplay and wit
 - sceptical comment: "as all is mortal in nature, so is all nature in love mortal in folly"
 - high-sounding style when speaking to Corin
- staging of significant episodes relevant to the presentation of the character of Touchstone
 - frequent presence onstage with Rosalind (extract)
 - comic contrast of scenes: Audrey and Touchstone/Rosalind and Orlando
 - sings song mocking Sir Oliver
 - participation in Hymeneal celebration.

N.B.

- 1. Comments on dramatic methods must be related to the focus of the question: Shakespeare's presentation of the character of Touchstone.**
- 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 Booklet, and referring to other appropriately selected parts of the play, write about the **dramatic methods** which Shakespeare uses to explore the theme of reconciliation and restoration of order.

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

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

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 reconciliation and restoration of order
- by examining the given passage closely in relation to Shakespeare's methods of exploring the theme of reconciliation and restoration of order
- by referring appropriately to other parts of the text in relation to Shakespeare's methods of exploring the theme of reconciliation and restoration of order.

AO3

Shows understanding of:

- Shakespeare's presentation of character interactions relating to the theme of reconciliation and restoration of order
 - context of interactions
 - Hymen and the marriage partners (extract)
 - Jaques de Boys: reports Duke Frederick's conversion (extract)
 - Duke Senior orders revelry (extract)
 - Oliver and Celia/Rosalind: relates how he and Orlando have been reconciled
 - Oliver and Orlando: Oliver promises to give him his inheritance
 - interactions when reunited: Rosalind/Duke Senior; Rosalind/Orlando
- Shakespeare's use of language – including imagery – relating to the theme of reconciliation and restoration of order
 - formal, ritualised quality of Hymen's language; the use of rhyming couplets (extract)
 - dramatic report of Duke Frederick's conversion: "was converted"; "all lands restored"; "his crown bequeathing" (extract)
 - language of celebration and pleasure: "returned fortune"; "rustic revelry" (extract)
 - Rosalind's promises to fulfil all characters' wishes
- staging of significant episodes relevant to the theme of reconciliation and restoration of order
 - removal of disguise as a prelude to reconciliation and restoration of order
 - characters join hands (extract)
 - use of song celebrating the "bond of board and bed" (extract)
 - masque-like quality of Hymen's marriage ordination

N.B.

1. **Comments on dramatic methods must be related to the focus of the question: Shakespeare's exploration of the theme of reconciliation and restorational order.**
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 other appropriately selected parts of the play, write about the **dramatic methods** which Shakespeare uses to present the character of Kent.

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

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

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 Kent
- by examining the given passage closely in relation to Shakespeare's methods of presenting the character of Kent
- by referring appropriately to other parts of the text in relation to Shakespeare's methods of presenting the character of Kent.

AO3

Shows understanding of:

- character interactions relating to Shakespeare's presentation of Kent
 - Act 1 Scene 1: Kent's intervention to warn Lear that he is acting rashly, inflaming Lear's anger and resulting in his banishment
 - Act 2 Scene 2 (extract): Kent quarrels with Oswald; the blunt, mocking manner of his interactions with Cornwall shows he has little respect for him
 - Act 3 Scene 4: Kent's interactions with Lear show his concern for him

- Shakespeare's use of language (including imagery) in presenting the character of Kent
 - Act 2 Scene 2 (extract): Kent's abuse of Oswald – “unbolted villain”, “wagtail”; the bestial imagery of his tirade, e.g “like rats”; “like dogs” and lively, imaginative, scornful insults, eg. “Thou whoreson zed, thou unnecessary letter!” He switches from prose to verse when he explains to Cornwall why he is so angry, using antithesis and amusing parody of
 - affected style of flatterers like Oswald. He answers Cornwall frankly, impertinently and with contempt: “I have seen better faces in my time ...”
 - Kent introduces the play's sight imagery in the opening scene, urging Lear to “See better”. He argues plainly and simply for Cordelia's goodness, offering Lear love, honour and obedience.
 - Kent's comments on the final scene's tragic sight of Lear with the dead Cordelia in his arms show his love and loyalty to the King: his use of torture imagery shows he knows his master has reached the limits of his suffering and is ready for death
- staging of significant episodes relevant to the presentation of Kent
 - Kent's “unmannerly” but well-meaning intervention over the outcome of the “love test”; his integrity and good judgement contrasted with the self-seeking and deception of others
 - the use of disguise (in Kent's case, for the good of others)
 - the drama and humour of Kent's striking and tripping, then verbal abuse of Oswald; the confrontation between Kent and Oswald expressing the motif that things are not as they seem: Kent is a noble man, noble by nature, who has abased himself to remain by Lear's side
 - the visual image of Kent in the stocks as an emblem of Lear's fallen greatness
 - the appropriateness of Kent's summing up of his master's pain in the final scene
 - **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 Kent.**
- 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 Booklet, and referring to other appropriately selected parts of the play, write about the **dramatic methods** which Shakespeare uses to explore the theme of madness.

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

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

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 madness
- by examining the given passage closely in relation to Shakespeare's methods of exploring the theme of madness
- by referring appropriately to other parts of the text in relation to Shakespeare's methods of exploring the theme of madness.

AO3

Shows understanding of:

- character interactions relating to Shakespeare's exploration of the theme of madness
 - Act 1 Scene 1: Kent's blunt reference to the king as "mad"
 - the storm scenes: the other characters are horrified by Lear's loss of reason and try desperately to keep him sane; Lear's rants and delusions in these scenes present a serious, complex and painful portrayal of madness – but his ravings are balanced with a new harsh and bitter perception of the nature of the world: "O! I have ta'en too little care of this".
 - Act 3 Scene 4 (extract): Lear's fuddled interactions with Poor Tom; his attributing, in his delusion, Tom's madness to malicious daughters; his questions, exclamations and assertions showing he has lost his grip on reality
 - Act 1 Scene 4 (and other scenes): The Fool's professional madness (his clowning, jokes, riddles and songs) often lightening the tone but offering a deflationary view of Lear's actions and never letting him forget his folly: "Thou hadst little wit in thy bald crown when thou gav'st thy golden one away."
- Shakespeare's use of language (including imagery) in exploring the theme of madness
 - Lear's cursing of his own daughters extends to poor Tom's imaginary offspring; use of animal imagery "pelican daughters" to portray the viciousness of Goneril and Regan; the Fool's humorous jibes at Lear: "Nay, he reserved a blanket, else we had been all shamed" (extract)
 - the Fool's typically barbed wit (extract) in his caution, "'tis a naughty night to swim in" – elsewhere, his "madness" exposes weakness and folly (extract)
 - images of sickness and disease: Kent identifies Lear's banishment of Cordelia as a "foul disease"; images of pain and torture comparing madness to the torments of hell: "I am bound upon a wheel of fire"
 - Edgar's observation re. Lear's "reason in madness"
- Staging of significant episodes relevant to the theme of madness
 - the storm scenes e.g. Lear's attempts to tear off his clothes to imitate poor Tom's nakedness
 - the mock-trial of Goneril and Regan (Act 3 Scene 6)
 - Lear dressed in a crown of wild flowers, talking to himself (Act 4 Scene 6)
 - a changed Lear as he emerges from madness: enfeebled in intellect, purged of the selfishness and fury that drove him to madness (Act 4 Scene 7)
 - **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 madness.**
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 referring to other appropriately selected parts of the play, write about the **dramatic methods** which Shakespeare uses to present Volumnia.

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

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

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 Volumnia
- by examining the given passage closely in relation to Shakespeare's methods of presenting Volumnia
- by referring to other parts of the text in relation to Shakespeare's presentation of Volumnia.

AO3

Shows understanding of:

- character interactions relating to the presentation of Volumnia
 - context of interactions
 - use of contrast between characters e.g contrast between Virgilia and Volumnia
 - interactions between other characters and Volumnia e.g interaction between her and the Tribunes in Act 4 Scene 2 following the banishment of Coriolanus, her interaction with Menenius and Coriolanus in Act 3 Scene 2 when both persuade him to speak to the plebeians: “this bonnet in thy hand”, her interaction with Coriolanus in Act 5 Scene 3 when she persuades him to spare Rome.
- Shakespeare’s use of language – including imagery – in presenting the character of Volumnia
 - aggressive, brutal language employed by her to describe Coriolanus’ exploits e.g “he carried noise and behind him he leaves tears”
 - contrast between language given to Volumnia and that given to Virgilia, e.g “O Jupiter, no blood!” (extract)
 - Coriolanus’ attitude towards his mother towards the end of the play “My mother bows,/ as if Olympus to a molehill should/ In supplication nod”.
- staging of significant episodes which deal with the presentation of the character of Volumnia
 - the attitudes expressed by her in the extract concerning Coriolanus’ career as a soldier (extract)
 - the scene where she kneels to him – Act 5 Scene 3
 - the scene of her encounter with the Tribunes – Act 4 Scene 2
 - her anxiety to persuade him to be more approachable “with such words that are but roted in/ Your tongue, though but bastards and syllables/Of no allowance to your bosom’s truth” Act 3 Scene 2
 - **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 Volumnia.**
- 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 Booklet, and referring to other appropriately selected parts of the play, write about the **dramatic methods** which Shakespeare uses to present the theme of divisions in Roman society.

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

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

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 divisions in Roman society
- by examining the given passage closely in relation to Shakespeare's methods of presenting the theme of divisions in Roman society
- by referring to other parts of the text in relation to Shakespeare's presentation of the theme of divisions in Roman society.

AO3

Shows understanding of:

- character interactions relating to the presentation of the theme of divisions in Roman society
 - context of interactions
 - use of contrast between characters/groups of characters that help to reveal class distinctions – e.g. the lack of sophistication and political naivety of the plebeians, the cunning manipulation of them by the Tribunes, the arrogance and hypocrisy of the patricians
 - Cominius' more realistic appraisal of the situation, e.g. "The people are abused, set on" (extract)
- Shakespeare's use of language – including imagery – in presenting the theme of divisions in Roman society
 - the threat implied in the language used by the Tribunes in manipulation of plebeians "We must suggest the people in what hatred /He still hath held them"
 - Coriolanus' contemptuous language towards the Tribunes as representatives of the plebeians – e.g. "Hear you this Triton of minnows?" (extract), "the mutable rank-scented meinie" (extract), "Bid them wash their faces/And keep their teeth clean"
 - Tribunes' deliberately inflammatory use of language to Coriolanus – e.g. "You speak o' th' people as if you were a god/To punish" (extract)
- staging of significant episodes which deal with the presentation of the theme of divisions in Roman society
 - the opening scenes of revolt Act 1 Scene 1
 - the scene presented in the given extract
 - interaction of Tribunes and plebeians Act 2 Scene 3 when Brutus and Sicinius persuade the Plebeians to withdraw their voices
 - scenes involving Menenius and plebeians Act 1 Scene 1 (the fable of the belly)
 - **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 divisions in Roman society.**
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 Miranda.

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

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

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

AO3

Shows understanding of:

- Shakespeare's use of character interactions to present the character of Miranda
 - context of interactions
 - Miranda and Prospero: expositional speeches
 - Miranda and Caliban: "abhorred slave"
 - Miranda, Prospero and Ferdinand: the lovers meet
 - Miranda and Ferdinand: they declare their regard for each other (extract)

- Shakespeare’s use of language – including imagery – to present the character of Miranda
 - effusive concern for Ferdinand: “when this burns, / ’Twill weep for having wearied you” (extract)
 - repetition of “pray”, “pray you”: courteous, insistent (extract)
 - irony of her words: “My father/Is hard at study” (extract)
 - candid declaration of her inexperience: “I do not know...”; “I am skillless of...” (extract)
 - emotional response to shipwreck: use of exclamation, interjections
 - respectful language when addressing her father
 - Prospero regards her as a “rich gift”, “jewel”
- staging of significant episodes relevant to the presentation of the character of Miranda
 - presence of Prospero, at a distance, unseen (extract)
 - trying to defend Ferdinand she grabs Prospero’s cloak: “hang not on my garments”
 - weeps at her unworthiness
 - plays chess with Ferdinand
 - **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 Miranda.**
- 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 Booklet, and with reference to other appropriately selected parts of the play, write about the **dramatic methods** which Shakespeare uses to explore the theme of conspiracy.

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

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

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) – **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 conspiracy
- by examining the given passage closely in relation to Shakespeare's methods of presenting the exploration of the theme of conspiracy
- by referring appropriately to other parts of the text in relation to Shakespeare's methods of presenting the exploration of the theme of conspiracy.

AO3

Shows understanding of:

- Shakespeare's use of character interactions relating to the theme of conspiracy
 - context of interactions
 - Prospero and Miranda: he tells of Antonio and Alonso's conspiracy
 - Sebastian and Antonio: conspiring to murder Alonso and Gonzalo (extract)
 - Caliban conspires with Trinculo and Stephano
 - Prospero's response to Caliban and his confederates' conspiracy
- Shakespeare's use of language – including imagery – relating to the theme of conspiracy
 - Antonio uses sleep/waking imagery to encourage Sebastian: "And let Sebastian wake"; "what a sleep were this/For your advancement!" (extract)
 - comparison of conscience to a "kibe" (extract)
 - callous language: "obedient steel"; "lay to bed forever"; "this ancient morsel" (extract)
 - violent language used by Caliban as a conspirator: "batter his skull"; "paunch him"; "cut his wezand"
- staging of significant episodes relating to the theme of conspiracy
 - they conspire while Alonso and Gonzalo are asleep onstage (extract)
 - Ariel averts the murder of Alonso and Gonzalo (extract)
 - Prospero's report of Antonio and Alonso's conspiracy
 - Prospero's troubled state: [*Aside*] "I had forgot that foul conspiracy"
 - **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 conspiracy.**
2. **Candidates who do not make use of the given extract cannot be given more than half marks.**

