



General Certificate of Secondary Education
2012

English Literature

Unit 2: The Study of Drama and Poetry

Foundation Tier

[GET21]

THURSDAY 24 MAY, AFTERNOON

MARK SCHEME

Introduction

A variety of responses is possible and expected in English Literature, but whatever the chosen question, assessment should be based on the candidates' responses to the following assessment objectives and their interpretation as set out below.

Assessment Objective 1:

Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.

This will be conveyed by the candidate's ability to:

- demonstrate knowledge and understanding of the text;
- understand and communicate explicit and implicit meanings;
- substantiate point of view by relevant reference, inference and deduction, using appropriate and effective quotation as required;
- express convincing and supported personal responses, opinions and preferences;
- provide insights into characters, relationships, attitudes and values.

Quality of written communication is also being assessed through AO1. This requires that candidates: ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear; select and use a form and style of writing appropriate to purpose; and organise information clearly and coherently, using appropriate vocabulary. All mark grids include a descriptor under AO1 assessing QWC through reference to the structure/organisation of responses and accuracy in expression.

Assessment Objective 2:

Explore how language, structure and forms contribute to writers' presentation of ideas, themes and settings.

This will be conveyed by the candidate's ability to:

- consider and comment upon differing views and interpretations of texts;
- comment meaningfully on the texts studied referring to the appropriateness of the form and structure adopted by the writer;
- describe and appreciate the effectiveness of general and specific uses of language and stylistic devices;
- appreciate changing mood, atmosphere and tone and comment upon how they are achieved.

Assessment Objective 3:

Make comparisons and explain links between texts, evaluating writers' differing ways of expressing meaning and achieving effects.

This will be conveyed by the candidate's ability to:

- identify similarities and differences between texts;
- make and explore connections and comparisons between texts;
- select and juxtapose relevant details of theme, character and tone;
- analyse similarities and differences in the use of language, structure and form.

Assessment Objective 4:

Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.

This will be conveyed by the candidate's ability to:

- show an awareness of the context in which texts were written;
- take into account alternative interpretations of texts;
- give a personal response.

Every effort should be made to assess the work of the candidate positively. Examiners should annotate scripts and comment appropriately on points made and insights expressed. Annotation and the award of marks should be based on the appropriate Assessment Matrix.

Arriving at a Final Mark

Markers should use the general Assessment Matrix which sets out the broad criteria for the four mark bands in combination with the specific requirements set down for each question.

Section A – Drama

In this section we are assessing two assessment objectives:

AO1

Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations; and

AO2

Explore how language, structure and form contribute to writers' presentation of ideas, themes, characters and settings.

Guidelines to assessing AO2 in candidates' responses to Drama (Foundation Tier)

Assessment Objective 2 requires candidates to "explore how language, structure and form contribute to writers' presentation of ideas, themes, characters and settings."

Key terms in the question:

"In your answer you should consider the language and dramatic techniques used in presenting ..."

Key terms in the bullets:

The named dramatist's "use of language and dramatic techniques".

Use of Language and Stylistic Devices/Dramatic Techniques

When assessing candidates' responses to drama, some of the following uses of language and stylistic and dramatic devices may be noted. (This list is neither prescriptive nor exhaustive, but is intended as a helpful guide to examiners.)

- division into acts and scenes;
- stage directions;
- use of some technical terms (e.g. exposition, protagonist, hero, minor character, denouement);
- cohesive elements (e.g. repetition of words or ideas, climax, sequential ordering);
- use of flashback;
- asides, soliloquy, dramatic monologue, use of narrator;
- tonal features (e.g. emphasis, exclamation);
- interaction through dialogue and movement;
- use of punctuation to indicate delivery of lines (e.g. interruption, hesitation, turn-taking, listening);
- reportage;
- vocabulary choices;
- staging (setting, lighting, use of properties, on-stage characters but unseen by others);
- costume and music effects.

Assessment Matrix – Foundation Tier Unit 2, Section A: Drama

Assessment Objective	Band 0 Mark [0]	Band 1: Very Little [1]–[10]	Band 2: Emerging [11]–[20]	Band 3: Some [21]–[30]	Band 4: Competent [31]–[40]
AO1 Argument	Response not worthy of credit	Some writing about text or task Very basic level of accuracy in written expression and coherence of response. Form mostly appropriate	Attempt to focus on question Simple, straightforward or limited response Assertion, basic conclusion, narrative or description Fairly sound level of accuracy in written expression and coherence of response. Form mostly appropriate	Begins to focus on question Begins to develop a response Some elements of argument Competent level of accuracy in written expression and coherence of response.	Some focus on question Fairly developed response Competent argument Competent level of accuracy in written expression and coherence of response
AO2 Form and Language	Response not worthy of credit	Simplistic remarks about characters, settings and events Little or no awareness of structure, form or dramatic techniques	Some awareness of characters, settings and events Some awareness of structure, form or dramatic techniques Occasional reference to dramatist's words	Some relevant comments on characters, settings and events Some relevant comments on structure, form or dramatic techniques Some understanding of the dramatist's use of language	Competent comments on characters, settings and events Competent comments on structure, form or dramatic techniques Competent understanding of the dramatist's use of language

Section A: Drama

1 Friel: *Dancing at Lughnasa*

- (a) Show that Chris's behaviour creates **difficulties** for her. What do you think of her? Give reasons for your opinions.

In your answer you should consider the language and dramatic techniques used in presenting:

- Chris's relationship with Gerry;
- Chris's relationships with her sisters.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the dramatist's methods and intentions (AO2).

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Chris's relationship with Gerry:

The following points indicate Chris's tendency towards impulsive and irrational behaviour which causes difficulties for her.

- Chris has **never married** but had a son with Gerry Evans, which in this period of Ireland's history would be seen as morally **wrong** and frowned upon by the villagers;
- Chris becomes very **excited** about Gerry's arrival. The impiety of the language reveals her excitement;
- Chris **shakes**, and it is Kate who takes her in hand;
- Chris is **too shocked** to move when Gerry is first sighted;
- Chris knows the **exact** date Gerry last visited – still fixated on him;
- despite his absence, Chris is **easily charmed** by Gerry (the language she uses reinforces this) and she is fascinated by his stories – especially of teaching dance;
- Chris allows herself to be **swept** up in an intimate dance with Gerry even though it is suggested by Kate that the responsible action would be to turn "Mr Evans" away;
- Chris appears to **believe** the stories Gerry tells her;
- It is **only a short time** before she is off dancing down the lane with Gerry;
- Chris **goes along**, for a time, with Gerry in the scene when he asks her to marry him;
- stage directions, "*dances her lightly, elegantly*" suggests **difficulties** by showing her succumbing to Gerry's advances;

Chris's relationships with her sisters:

- Chris has no money and no job, is **reliant** on her sisters, has to look after her child and she dresses **poorly**;
- Chris gets into difficulties when she is **scolded** by Kate, e.g. wearing the surplice and behaving foolishly;

- Chris is keen to get any **gossip** in the village from Kate – perhaps indicating an ashamed isolation in the house;
- Rose refers to Chris's **previous difficulties**, "And who are you to talk . . . Don't you dare lecture me".
- Her liaison with Gerry has created difficulties in the household, e.g. her short temper when Agnes dances with Gerry.

Some candidates may argue that Chris's difficulties are not of her own making and some candidates will express sympathy for the situation Chris finds herself in.

Credit any other valid suggestions.

Uses of Language and Stylistic Devices/Dramatic Techniques, in response to key term "**presenting**": see Guidelines at the start of Section A.

Use the Assessment Matrix.

- (b) Look again at the extract from Act 2 beginning on page 64 with the stage direction *Listens. Sings a line of the song* and ending near the top of page 66 with Gerry's words, "That's a promise, Maggie."

Show that the Mundy sisters escape everyday life through **dancing**.

In your answer you should consider:

- what Gerry, Agnes, and Maggie say and do in the extract;
- Friel's use of language and dramatic techniques in the extract;
- the Mundy sisters' dancing in Act 1.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the dramatist's methods and intentions (AO2).

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Gerry, Agnes, and Maggie say and do in the extract:

- Agnes is reluctant to dance but **succumbs** to Gerry's and Maggie's urgings;
- while dancing, Gerry sings directly to Agnes a tune with bawdy/risque lyrics for the 1930s;
- at the end of the dance Agnes is **returned** to her domestic situation as if she had been on a journey, "There you are. Safe and sound" and things are as they were before she danced;
- the intimacy of Gerry's dance with Agnes suggests her **escape from everyday concerns**;
- Maggie asks to dance and instructs Gerry to "hold me close" hoping to **repeat** the observed experience;
- Maggie looks forward to "another day" and an escape from her domestic life, and Gerry makes one of his dubious promises.

Friel's use of language and dramatic techniques:

- SD indicating the style of the dance between Gerry and Agnes showing **elegance** which is in short supply in the Mundy household normally;
- both Gerry and Agnes "**escape**" from the kitchen to "*the far corner of the garden*";
- SD as Gerry kisses Agnes indicating a moment of tenderness for Agnes which is immediately broken as Gerry "bursts" into song and turns Agnes "*very rapidly . . . back into the kitchen*", **returning** her to her normal existence;
- SD: "*Maggie and Gerry sing and dance*" but in a non-intimate manner as Friel adopts humour in the SD "*She kicks her wellingtons off*". Maggie's brief dances sketches a parody of Agnes's escape;
- Chris ends the means of escape by turning the radio off – no music, no dancing.

The Mundy sisters' dancing in Act 1:

- the radio injects an **escape from reality** into one or more of the sisters each time it is turned on;
- the sisters' reaction to the music in the dance scene (page 21) in Act 1 is out of their normal characters and "wild" – even including Kate eventually – *"there is a sense of order being consciously subverted"*;
- Chris's dance with Gerry in Act 1 is sensuous;
- dance symbolises the play's central thematic concern;
- the **instrument of escape** through dance in the Mundy household is the acquisition of the family's first wireless;
- the presence of the radio, which functions only sporadically, inspires in the Mundy sisters a spirit of freedom and expressiveness repressed within their traditional Irish Catholic household;
- the setting of the play during the Festival of Lughnasa provides a backdrop of pagan dance, music, and ritual, suggesting that the sisters could escape from De Valera's new constitution for a family-based "Catholic" Ireland.

Credit any other valid references.

Uses of Language and Stylistic Devices/Dramatic Techniques elsewhere in the play: see Guidelines at the start of Section A.

Use the Assessment Matrix.

2 Miller: *All My Sons*

Answer either (a) or (b)

- (a) Look again at the extract in Act Three, beginning at the top of page 161 with the stage direction *Keller comes out on porch in dressing-gown and slippers* and ending on page 163 with Keller's words, "I'm his father and he's my son, and if there's something bigger than that I'll put a bullet in my head!"

Show that Keller **refuses to take responsibility** for his actions.

In your answer you should consider:

- what Keller and Mother say in the extract;
- Miller's use of language and dramatic techniques in the extract;
- Keller's relationship with George Deever elsewhere in the play.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the dramatist's methods and intentions (AO2).

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Keller and Mother say in the extract:

- Keller is immediately **suspicious** about why Jim has been over;
- Keller is **disturbed** by the fact that Jim has guessed the truth about the shop incident;
- Mother **warns** Keller that he will have to face up to the responsibility of what he did in the shop incident, "**You can't bull yourself through this one, Joe**";
- Keller is further **in denial** about Ann's knowledge of the facts, "She don't know, does she?";
- Mother no longer wants to play games with the truth, she wants Keller to **face up to the truth**, "Don't ask me, Joe";
- Keller **cannot understand** why Mother wants him to seek forgiveness from Chris, "He would forgive me! For what?";
- Keller believes that the fact that he allowed the damaged parts to be used is **excusable** because he did it for the family, "It's got to excuse it!";
- Keller **threatens** to kill himself.

Miller's use of language and dramatic techniques in the extract:

- Keller's refusal to take responsibility is seen in the beginning of the extract when Keller appears **ill-at-ease**, his voice is '*husky*' and he speaks '*apprehensively*';
- Keller's refusal to take responsibility is clear as he is **on edge** because Chris is missing and Ann has not come out of her room since Chris stormed out, "And what is she doing up there? She don't come out of the room";
- Keller's refusal to take responsibility causes him to become angry and this develops through a series of **rhetorical questions** and **emphatic statements**;

- Keller's refusal to take responsibility is seen as he **struggles** to control his temper with Mother, [– *almost an outburst*];
- Miller uses **short sentences** to build the tension between Keller and Mother;
- Mother is unsure about how to ask Keller to seek forgiveness and take responsibility for his actions: use of **ellipsis**; **hesitation**; [*Not looking into his eyes*]; speaking '*a little fearfully*'; and, finally, speaking '*quickly*'.

Keller's relationship with George Deever elsewhere in the play:

- Keller is immediately **on-edge** about George's visit to see his father in jail; *distracted* and *asking uncomfortably*;
- he is **suspicious** about George's motives for visiting his father "All these years George don't go to see his father", and Ann's motives for visiting the Kellers, ". . . and she comes here";
- the news of George's imminent arrival sends Keller into a **panic** and a **furious rage**;
- Keller **offers** to Ann that he will set George up in business in the local neighbourhood;
- Keller **feigns joviality** when he first meets George after the latter's arrival;
- Keller **seizes the initiative** and confronts George about visiting his father in jail;
- Keller successfully manages to **persuade** George that his father is untrustworthy;
- George's imminent arrival brings closer the moment when Keller must confront his responsibility – which he is still refusing to do.

Credit any other valid suggestions

Uses of Language and Stylistic Devices/Dramatic Techniques elsewhere in the play: see Guidelines at the start of Section A.

Use the Assessment Matrix.

(b) Show that there are differing **attitudes to Larry's death**.

In your answer you should consider the language and dramatic techniques used in presenting:

- how Kate deals with Larry's death;
- how Ann Deever deals with Larry's death.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the dramatist's methods and intentions (AO2).

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Kate's attitude to Larry's death:

- even before Kate's entrance we learn that she is still in a **fragile mental state** and Keller and Frank are concerned about how she will react to the fallen apple-tree planted in Larry's honour;
- Kate has asked Frank to prepare a **horoscope** for Larry in the hope that the day Larry disappeared was his "favourable day";
- Larry's death seems to **hang over** Kate constantly: she was up at four in the morning watching the apple-tree as it fell; she "cried hard"; she has begun to dream about Larry and walk around in the night; all things she did immediately after Larry's death;
- Keller and Chris inform the audience that Kate **still believes** that Larry will return;
- Keller expresses concern about Chris's proposed engagement to Ann and the impact this will have on Kate, "You marry that girl and you're pronouncing him dead. **Now what's going to happen to Mother?**";
- Kate **will not** countenance marriage between Chris and Ann;
- Kate believes that Ann has been waiting faithfully for Larry's return **just as she herself has**, "She's faithful as a rock. In my worst moments, I think of her waiting, and I know again that I'm right";
- Kate is shown to be **on edge** and her whole life now revolves around the hope of Larry returning, "Because if he's not coming back, then I'll kill myself!";
- Kate needs Keller to **perpetuate her belief** in Larry's return, "You above all have got to believe" as the alternative is too frightening for them both to admit;
- Kate is willing to **alienate** Chris in Act Three when she packs Ann's bag and tries to force her to leave, in her obsession with keeping Larry's memory alive;
- Kate shows **recognition** that she has been selfish and **complicit** with Keller in lying to Chris about Larry's death, "Don't dear. Don't take it on yourself. Forget now. Live", but only after Keller's suicide.

Ann Deever's attitude to Larry's death:

- Ann Deever has **maintained contact** with Chris, but she is still seen by his parents as Larry's girl;
- Ann **rejects** Kate's assumption that she has put her life on hold to wait for Larry, stating '**resolutely**' that she has not been waiting for him;

- Ann shows her determination to **move on** with her life by urging Chris to announce their engagement despite Kate's implicit threats and pressure on her to leave;
- Ann **refuses to leave** without Chris after Keller's guilt becomes known;
- Ann **reveals** that Larry wrote to her prior to his death explaining why he was contemplating suicide;
- Ann has kept this **secret** from the Keller family as she didn't want to hurt them;
- Ann shows Kate the letter when Kate refuses to allow Chris and Ann to get married, in order to **force** Kate's hand;
- Ann shows throughout this part of the play that she is **unwilling** to allow her past to dominate her life, **unlike** Kate.

Credit any other valid suggestions.

Uses of Language and Stylistic Devices/Dramatic Techniques, in response to the key term "**presenting**": see Guidelines at the start of Section A.

Use the Assessment Matrix.

3 O'Casey: *Juno and the Paycock*

- (a) Show that Captain Boyle is **disliked** by some of the other characters in the play. What do you think of Captain Boyle? Give reasons for your opinions.

In your answer you should consider the language and dramatic techniques used in presenting:

- Juno's attitude to Captain Boyle;
- Joxer's attitude to Captain Boyle.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the dramatist's methods and intentions (AO2).

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

The following aspects of his behaviour are reasons for Juno's dislike:

- his **devious** attempts to keep one step ahead of Juno;
- he is a **failure** as a husband and father;
- he is **accused** by Juno, "your fatherly care never troubled the poor girl";
- he **withholds** money for housekeeping from Juno, spending it instead on drink;
- the **insincerity** of his professed devotion to Juno, "O me darlin' Juno, I will be true to thee";
- he is always trying to **pull the wool** over Juno's eyes;
- **his fantasy life** in contrast with Juno's practical nature;
- **he gets away with idling** whilst his wife goes out to work;
- his lying about money;
- he is vicious about her daughter.

His relationship with Joxer and reasons for dislike:

- Joxer's dislike of Boyle stems from Boyle's domineering style and the need for himself to adopt a sycophantic posture;
- **Boyle's imagined** leadership of his friend;
- Joxer's contemptuous manipulation of Boyle;
- Joxer's encouragement of Nugent to demand payment;
- the **falling out** between the two – "sure, you can't believe a word that comes out of your mouth";
- his dismissal of Joxer when he hears of the will.

O'Casey's use of language and dramatic techniques:

Expect a range of comments which may include:

- **the fantasy world** inhabited by the Captain – the imaginary pains in his legs; his tales of sailing the oceans; his pretending to search for work;
- the **variability of his reactions**, e.g. to his cousin, going from "prognosticator an' procrastinator" to "poor Bill";

- his **muddled flow of words**: “Prawna; yis, the Prawna. (*Blowing gently through his lips*) That’s the Prawna!”;
- his **exaggerations**: “ a pack o’ spies, pimps and informers”;
- his **pompous opinion of himself** as a parent when Jerry kisses Mary’s hand, “This is nice goin’s on in front of her father!”;
- Juno’s and Joxer’s reactions to the above.

Credit any other valid suggestions.

Uses of Language and Stylistic Devices/Dramatic Techniques, in response to key term “**presenting**”: see Guidelines at the start of Section A.

Use the Assessment Matrix.

- (b) Look again at the extract in Act 2 beginning on page 104 with Mrs Boyle's words, "With all our churches an' religions, the worl's not a bit the betther" and ending on page 106 with the stage direction (*He hurriedly goes into the room on left.*)

Show that there are differing **attitudes to religion** in the play.

In your answer you should consider:

- what Bentham says in the extract;
- O'Casey's use of language and dramatic techniques in the extract;
- Johnny's attitude to religion elsewhere in the play;
- Mrs Tancred's attitude to religion elsewhere in the play.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the dramatist's methods and intentions (AO2).

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Bentham says in the extract:

- he **demurs** from Mrs. Boyle's claim that people should "folley up their religion better";
- he **says that** "dogma has no attraction for me";
- he **declares** himself to be a Theosophist;
- he **details some of its tenets** – the Vedas, the Life-breath, the Prawna etc.;
- he believes it's **possible to see things** that are miles away;

O'Casey's use of language and dramatic techniques in the extract:

- using the word "God" in a question about Theosophy is a **learned joke** from O'Casey;
- O'Casey uses **incredulity** to mark the strangeness of Bentham's beliefs, "An' what in the name o' God's a Theosophist?";
- Boyle's **feeble** attempted explanation of this, to him unknown, religion;
- Boyle is used by O'Casey to **point the humour** of Bentham's (everyone's) religious beliefs, (*Blowing gently through his lips*);
- **scoffing** reference to "The Yogi";
- Boyle's **comic condemnation** of all religions particularly in invoking Charlie Chaplin and Tom Mix;
- Bentham's **opinions about spirits/ghosts** are ironic/dramatic in the context of Johnny's situation.
- The **sudden reaction** of the distressed Johnny, (*rising swiftly, pale and affected*) and his rapid exit.

Johnny's attitude to religion elsewhere in the play:

- he has **faith** in the protection offered by the Virgin Mary;
- he **thinks that the trappings of religion will protect him** – a votive light; a picture; a few snatches of prayer; a Sacred Heart statue;
- he frequently invokes God's name **when angry/agitated**, "quit that readin' for God's sake" and "I wish to God a bullet or a bomb . . .";
- **the religious aspect** of the shame he feels attached to Mary's pregnancy, "burnin' to tell everyone of the shame you've brought upon us";
- he is dragged off saying "Hail Mary".

Mrs. Tancred's attitude to religion elsewhere in the play:

- her grief for her son is **centred in her religious practices**;
- she **implores** the Virgin Mary to "have pity on the pair of us!";
- she **berates** the Virgin Mary for deserting her son in his hour of need;
- she **pleads** for Jesus to change the hatred in people's hearts to love.

Credit any other valid suggestions.

Uses of Language and Stylistic Devices/Dramatic Techniques elsewhere in the play: see Guidelines at the start of Section A.

Use the Assessment Matrix.

4 Priestley: *An Inspector Calls*

Answer either (a) or (b)

Use the Green (Drama) Answer Booklet for your answer.

(a) Show that Eric is **selfish and unpleasant**.

In your answer you should consider the language and dramatic techniques used in presenting:

- Eric's relationship with Eva/Daisy;
- Eric's relationships with Mr and Mrs Birling.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the dramatist's methods and intentions (AO2).

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Eric's relationship with Eva/Daisy:

- Eric met Eva/Daisy in the Palace Theatre bar;
- he bought her drinks and they got drunk before Eric **insisted** on going home with her;
- he admits to **turning 'nasty'** and **forcing** his way into her lodgings and having sex with her;
- Eric had an ongoing physical relationship with Eva/Daisy, calling her a "good sport", but admits that **he wasn't in "love"** with her;
- he admits that Eva/Daisy treated him "as if I were a kid", and didn't want him to marry her as **she knew he didn't love her**;
- Eric provided Eva/Daisy with money to look after her but she refused to take any more when she discovered he had **stolen** it from his father's office and refused to see him again.

What you learn about Eric's relationships with Mr and Mrs Birling:

- Eric appears to have **drunk** too much during the engagement scene;
- Eric is spoken to harshly by Mr Birling when Eric **contradicts** him in front of the Inspector, suggesting that Eric's "public-school-and-Varsity life" has not taught him the responsibilities needed to run a business;
- after the Inspector's exit Eric speaks **insolently** to his father;
- he shows **a lack of concern** for the disgrace he has brought upon the family;
- he **scoffs** at his father's worry about his knighthood;
- Eric's **outburst** towards his mother when he speaks to her '*almost threateningly*' may be seen by some candidates as unpleasant.

Credit any other valid suggestions.

Uses of Language and Stylistic Devices/Dramatic Techniques, in response to the key term “**presenting**”: see Guidelines at the start of Section A.

Use the Assessment Matrix.

- (b) Look again at the extract in Act One, beginning at the top of page 3 with Birling's words, "Oh – come, come – I'm treating Gerald like one of the family. And I'm sure he won't object" and ending near the bottom of page 5 with Mrs Birling's words, "Well, it came just at the right moment. That was clever of you, Gerald."

Show how far you agree that relationships are based on **social position**.

In your answer you should consider:

- what Gerald, Mr Birling and Mrs Birling say and do in the extract;
- Priestley's use of language and dramatic techniques in the extract;
- the relationship between Gerald and Sheila elsewhere in the play.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the dramatist's methods and intentions (AO2).

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Gerald, Mr Birling and Mrs Birling say and do in the extract:

Gerald

- he **lies** to Sheila about his whereabouts the previous summer, "I was awfully busy at the works all that time";
- he **wants Sheila to believe** he has wished to be a member of her family for a long time;
- he appears to regard her as a **well-won prize**;
- he is a mix of **self-satisfied confidence**, "you can drink to me" and **humility**, "hope I can make you as happy as you deserve to be";
- he turns the private moment of giving Sheila an engagement ring into a **public event** validating a class alliance in front of her family;
- he buys Sheila the ring she had admired;
- his smile may be seen as **self-congratulatory**;
- he **does not respond** to Sheila's kiss of thanks and says nothing more to her before she exits.

Candidates may argue that Gerald behaves appropriately in order to please Sheila and impress Mr and Mrs Birling whilst some candidates may argue that Gerald has manipulated the occasion to make himself look good.

Mr and Mrs Birling

- in his speech, Mr Birling seems **more concerned** about the Birling and Croft businesses working together **than** he does about whether Gerald loves his daughter;
- some candidates may argue that his interest in his daughter's marriage is because he sees it as a way to **climb the social ladder**;

- Mrs Birling tells Sheila that she **will have to get used to** her husband being absent on business indicating that marriage to her is a business arrangement, “You’ll have to get used to that”;
- she acknowledges Gerald’s **adroitness**, “That was clever of you, Gerald” indicating her awareness of Gerald’s actions: that flattering Sheila and the public engagement are all part of a **social ritual** that must be followed.

Priestley’s use of language and dramatic techniques in the extract:

- Priestley uses the **light-hearted conversation**, the **sense of occasion**, the **toasts** and self-congratulatory **giving** of the engagement ring;
- the use of pompous language and tone suggests that the characters appear to be the epitome of **good breeding** and **manners**;
- to preserve the appearance of social harmony, unpleasant facts are finessed out of existence (**hesitation** and **ellipsis**);
- the language used by Mr Birling in his toast refers to the **business rivalry** and **competition** between his business and Croft Limited;
- Sheila kisses Gerald **‘hastily’** indicating that they may not know each other very well.

The relationship between Gerald and Sheila elsewhere in the play:

The following points highlight the fact that Sheila and Gerald did not know each other very well before their engagement and were getting married as part of a social convention rather than out of love:

- during her own confession Sheila **turns on** Gerald when she feels he is judging her, indicating a **lack of understanding** between them;
- after her confession she calls Gerald a “**fool**” and warns him not to lie to the Inspector;
- Sheila is **determined** to stay and hear Gerald’s confession;
- Gerald admits to **lying** to Sheila and is **honest** about seeing Eva;
- Sheila **respects** his honesty but is **visibly hurt** by the admission of his affair with Eva;
- Sheila realises that she and Gerald **do not know each other well enough** and gives him back the engagement ring;
- up to the very end Gerald is concerned about preserving the status quo, which includes his engagement.

Uses of Language and Stylistic Devices/Dramatic Techniques elsewhere in the play: see Guidelines at the start of Section A.

Use the Assessment Matrix.

5 Russell: *Blood Brothers*

(a) Show that Linda may be both **pitied** and **admired**.

In your answer you should consider the language and dramatic techniques used in presenting:

- Linda's relationship with Mickey;
- Linda's relationship with Edward.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the dramatist's methods and intentions (AO2).

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Linda's relationship with Mickey:

Linda may be pitied:

- Linda may be **pitied** when she tells Mickey she loves him when they are children and he *hurries off*; later: "I give up with you, Mickey Johnstone";
- Linda may be pitied because of Mickey's **dependence on drugs**;
- Linda and Mickey can't afford their own house;
- Linda **falls pregnant** young;
- Linda is **worn down** by her life with Mickey: *Linda is weighed down with shopping bags and is weary*.

Linda may be admired:

- Linda **isn't afraid** of Sammy: *Linda (undaunted; approaching Sammy)*;
- Linda **reassures and comforts** Mickey: "See, look on the bright side of it, Mickey" and appears more **mature** than Mickey: "But y'have to Mickey. Everyone does. (*She starts to dry his tears*)";
- Linda has a sense of humour, e.g. "Waitin' for the ninety-two bus . . ."
- Linda is **protective** of Mickey and **stands by him**;
- Linda **helps** Mickey, finding him a job;
- Linda may be admired for **supporting** Mickey after he comes home from jail, **organising** his bag, **pauses** when reasoning with him etc. – but she becomes **frustrated**.

Linda's relationship with Edward:*Linda may be admired:*

- Linda is **welcoming** towards Edward;
- Linda tries to **cheer Edward up**: "What's wrong with you, misery?";
- Linda **doesn't want to ruin Edward's fun**: "I heard you had friends, I didn't like butting in";
- Linda treats Edward as a **good friend** and they spend happy times together: "There's a few bob in your pocket and you've got good friends";

Linda may be pitied:

- Some candidates may pity Linda because she falls for Edward because of the breakdown of her relationship with Mickey;
- Linda **initiates** the relationship when she telephones Edward but seems **uncertain** that she is doing the right thing: "*She moves to telephone, but hesitates*";
- Linda is **unable to control** her feelings for Edward after her argument with Mickey about the pills;
- Some candidates may pity Linda for the way Mickey finds out about her affair from Mrs Lyons.

Credit any other valid suggestions.

Uses of Language and Stylistic Devices/Dramatic Techniques, in response to key term "**presenting**": see Guidelines at the start of Section A.

Use the Assessment Matrix.

- (b) Look again at the extract from Act One beginning near the top of page 42 with Linda's words, "Right, when I count to three . . ." and ending near the top of page 44 with Edward's words, "I want to stay here."

(For those using the new "red-backed" edition, the extract begins near the top of page 47 and ends near the top of page 49).

Show that the **class differences** between Mickey and Edward cause their friendship to fail.

In your answer you should consider:

- what the Policeman says and does in the extract;
- Russell's use of language and dramatic techniques in the extract;
- Mickey's confrontation with Edward in Act Two when Edward returns at Christmas from university;
- Mickey's confrontation with Edward in the Town Hall at the end of the play.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the dramatist's methods and intentions (AO2).

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What the Policeman says and does in the extract:

- initially the policeman makes **no distinction** between Edward, Mickey and Linda;
- he tells Mrs Johnstone that her son has committed a "serious crime" and questions her in an **abrupt** manner;
- he speaks to Mrs Johnstone using **coarse** language: "no more bloody warnings";
- he **warns** Mrs Johnstone of dire consequences if Mickey's actions are repeated;
- he speaks to Mr Lyons in a **conciliatory** tone, "more of a prank, really" and suggests only a mild punishment;
- he warns Mr Lyons to **stop** Edward associating with the "likes of them" but is apologetic "if y' don't mind me sayin'";
- he **warns** Mr Lyons to make sure Edward "keeps with his own kind";
- he is **very polite** when leaving Mr Lyons, unlike his aggressive tone to Mrs Johnstone;
- he says Edward is a "good lad" and attempts to joke with him.

Russell's use of language and dramatic techniques in the extract:

- the policeman speaks to Mickey and Linda in their dialect, completing a children's rhyme;
- Linda and Mickey are **terrified** "almost wetting themselves";
- SDs show that Edward has **no awareness** of the gravity of the situation;
- SD indicates **fear** factor as Edward and then the other two, end up "*crying, bawling*";
- SD indicates **aggression** when the policeman "*confronts*" Mrs Johnstone;
- SDs show that the aggressive questioning technique renders her speechless "*Mrs Johnstone nods*" repeated;

- Mrs Johnstone's song indicates only **hope** to change/escape her lifestyle whereas at the end of the extract the Lyons **are able** to control their lifestyle;
- "*music is heard*" when policeman approaches the Lyons' house indicating a **softer** mood;
- SD indicating a **relaxed** atmosphere in an upper-class home, with the policeman having his helmet off and a glass of Scotch in his hand;
- the policeman leaves in a relaxed and **joking** manner.

Mickey's confrontation with Edward in Act Two when Edward returns at Christmas from university:

- Mickey is unemployed and in despair, and **reacts badly** to Edward's joviality and love of university life full of parties etc. – the friendship comes under strain;
- Edward shows complete **misunderstanding** of Mickey's feelings about being unemployed;
- Edward is **insensitive** in throwing his money about and insisting on celebrating, but Mickey throws the money back at Edward;
- Edward **can't understand** Mickey's rejection;
- Mickey tells Edward how his situation is **totally different**, and tells Edward to go to friends his own class with the same advantages;
- Mickey **threatens** to hit Edward.

Mickey's confrontation with Edward in the Town Hall at the end of the play:

- Mickey's life **disintegrates** after the robbery and his failures cause him to become depressed;
- Mickey's **loss** of control;
- Mickey **confronts** Edward about house/Linda/child;
- the final scene shows the complete **disintegration** of friendship as Mickey threatens Edward with a gun, "how come you got everything . . . an' I got nothin'?"
- the narrator's choric comment suggests "class" as a cause of the disaster.

Credit any other valid suggestions.

Uses of Language and Stylistic Devices/Dramatic Techniques elsewhere in the play: see Guidelines at the start of Section A.

Use the Assessment Matrix.

6 Shakespeare: *Macbeth*

- (a) Look again at the extract in Act II Scene ii, beginning at the start of the scene and ending with Lady Macbeth's words, "For it must seem their guilt".

Show that Lady Macbeth is **controlling**.

In your answer you should consider:

- what she says and does in the extract;
- Shakespeare's use of language and dramatic techniques in the extract;
- her relationship with Macbeth up to the end of the Banqueting Scene.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the dramatist's methods and intentions (AO2).

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What she says and does in the extract:

- Lady Macbeth has **drugged** Duncan's guards;
- she has **prepared every detail** of the murder, e.g the daggers;
- she is in **control of her emotions** – would have killed Duncan herself had he not resembled her father;
- she **chastises** her husband for feeling remorse;
- she **instructs** her husband not to "consider" what he has done;
- she **manipulates** Macbeth and **challenges** his masculinity and "noble strength";
- she organises the washing of blood off their hands;
- she takes the daggers back to the murder scene.

Shakespeare's use of language and dramatic techniques in the extract:

- Her tone is **terse** with tension and anxiety;
- she bombards Macbeth with **questions**;
- her language is full of **imperatives**: "Go, get some water";
- her control **contrasts** with her husband's fragile state of mind;
- the scene is **punctuated** with sounds, e.g. the owl, causing her to struggle to control herself.

Her relationship with Macbeth up to the end of the Banqueting Scene:

- Lady Macbeth **immediately decides** that Macbeth must act upon the witches' prophecies;
- she has a **powerful hold** over her husband: "that I may pour my spirits in thine ear";
- she **seizes control** from her husband: "leave all the rest to me";
- she **manipulates** her husband when he has doubts: "Art thou afeard . . .?"
- she **allays his doubt**: "We fail?"
- Lady Macbeth plays the **dutiful yet controlling** wife during the Banqueting Scene: as Macbeth loses control, his wife takes charge and orders the lords to leave.

Credit any other valid suggestions.

Uses of Language and Stylistic Devices/Dramatic Techniques elsewhere in the play: see Guidelines at the start of Section A.

Use the Assessment Matrix.

(b) Show that there are differing kinds of **loyalty**.

In your answer you should consider the language and dramatic techniques used in presenting:

- loyalty to King;
- loyalty to family;
- and anything else you think is relevant.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the dramatist's methods and intentions (AO2).

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Loyalty to King:

- Macbeth **initially** shows loyalty to King Duncan in the **opening battle**;
- a once loyal Thane, Cawdor is revealed as a traitor;
- King Duncan **values** loyalty;
- Macbeth is rewarded for his loyalty to King Duncan;
- Macbeth's loyalty to King Duncan begins to **waver** when he meets the witches;
- Macbeth's **apparent loyalty** to King Duncan conceals an inward ambition: "Our duties are to your throne";
- the Macbeths are convincing in the expression of their loyalty to the King: "All our service/ In every point twice done and then done double";
- Macbeth **declares his loyalty** to the King as he defends his murder of King Duncan's two guards when the murdered King is found;
- Banquo **remains loyal** to King Duncan as does Macduff;
- words spoken about Duncan after his death show that **feelings of loyalty linger** among the thanes.

Loyalty to family:

- Duncan bestows the succession on his son, Malcolm;
- Lady Macbeth shows loyalty to her husband as she concocts a murder plan in order for Macbeth to **fulfil his ambition**;
- as Macbeth's **tyranny grows**, his loyalty to his wife **diminishes**; he casually disregards her death as a matter of course;
- Lady Macbeth shows loyalty to her husband during the **Banqueting Scene** as she covers up his apparent fragile state of mind;
- Lady Macduff's loyalty to her absent husband;
- Macduff vows to avenge his family's murders.

Additional material may include:

- Macbeth's bid to secure his position takes precedence over everything: **murder of Banquo**;
- a once loyal thane, Macbeth becomes what Macduff describes as "**this fiend of Scotland**";
- Macbeth believes Macduff is a traitor when he flees to England;
- Macbeth has **Macduff's family slaughtered** as disloyal "traitors";
- diminishing loyalty to Macbeth as his reign proceeds;
- a wider conception of loyalty (to truth, country, friends) is possible and may be considered on its merits.

Credit any other valid suggestions.

Uses of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term "**presenting**": see Guidelines at the start of Section A.

Use the Assessment Matrix.

7 Shakespeare: *Romeo and Juliet*

(a) Show that Juliet is **immature**.

In your answer you should consider the language and dramatic techniques used in presenting:

- her relationships with her parents and the Nurse;
- her relationship with Romeo;
- the decisions she makes.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the dramatist's methods and intentions (AO2).

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Her relationships with her parents and the Nurse:

- as the Nurse points out to Lady Capulet, Juliet has not quite reached her 14th birthday; she is both **physically** and **emotionally** immature;
- in the opening she is presented as an **obedient, naïve** daughter who barely speaks in her mother's company: "Madam, I am here, what is your will?";
- Juliet **dutifully** tells her mother that she will try to see if she can love Paris;
- Juliet is **embarrassed** by the Nurse's sexual joke;
- she is desperate and **excitable** to find out from the Nurse what news she has of Romeo;
- Lord Capulet views her as a **petulant child** in her refusal to marry Paris;
- she deceives them by asking pardon and promising to marry Paris.

Her relationship with Romeo:

- she is naïve and **idealistic** as she falls in love with Romeo; she allows Romeo to kiss her;
- she **blushes** during the balcony scene, a sign of modesty;
- she realises that she is "too fond", **too doting**;
- she appears quite **unsophisticated**;
- she does not fully consider the **consequences** of her marriage to Romeo;
- she **naïvely believes** that Romeo may not be in exile for long: "For then I hope thou wilt not keep him long,/But send him back".

The decisions she makes:

- her denial of her name may be viewed as a **rash decision**;
- some candidates may argue that she **foolishly and blindly** decides to marry Romeo: "But my true love is grown to such excess . . .";
- her belief that **Friar Laurence's plan** will work may be viewed as immature;
- her decision to take her own life.

Credit any other valid suggestions.

Uses of language and Stylistic Devices/Dramatic Techniques, in response to the Key Term "**presenting**": see Guidelines at the start of Section A.

Use the Assessment Matrix.

- (b) Look again at the extract in Act III scene v (about lines 160–212), beginning with Capulet's words, "Hang thee, young baggage!" and ending with Juliet's words, "Some comfort, nurse."

Show that there are differing attitudes to **love and marriage**.

In your answer you should consider:

- what the characters say and do in the extract;
- Shakespeare's use of language and dramatic techniques in the extract;
- Romeo's love for Juliet elsewhere in the play.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the dramatist's methods and intentions (AO2).

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

What the characters say and do in the extract:

- Capulet **berates** Juliet, insisting on filial obedience;
- Capulet **disowns** his daughter as a useless creature;
- Capulet **laments** the years and money raising a daughter for the right marriage, **only to have it taken away** by "a wretched puling fool, a whining mammet";
- Capulet's **refusal to contemplate** that love may have a part to play;
- Capulet's **insistence** that Juliet's marriage is in his gift alone;
- Capulet is angry because **his plans** for her happiness **are frustrated**;
- the **denial** of any connection between love and marriage;
- he is backed up by Lady Capulet;
- Juliet's **romantic, idealised** view that her love is made in heaven and cannot be denied;
- the Nurse's implied sympathy for Juliet's position.

Shakespeare's use of language and dramatic techniques in the extract:

- Capulet's anger is reflected in his **invective**;
- Capulet's **annoyance** at the Nurse's interjection, "O God-i-goden!";
- Lady Capulet's emphatic **rejection** of her daughter, "for I have done with thee.";
- Shakespeare's use of **imperative/command**: "get thee to a church"; "Speak not, reply not, do not answer me!" (Capulet) "Peace, you mumbling fool!"; "Talk not to me, for I'll not speak a word" (Lady Capulet);
- Capulet's **haranguing/questioning**, "And why, my Lady Wisdom?";
- Juliet's **despair**, "Is there no pity sitting in the clouds . . .?";
- disagreement about attitudes to love and marriage conveyed by noise, dissension, interruptions etc.;
- Capulet's **listing of commands** verging on physical violence, "hang, beg, starve, die in the streets";
- both parents **storm out** of the room.

Romeo's love for Juliet elsewhere in the play:

- he is **stunned** by Juliet's beauty when his eyes first see her, "For I ne'er saw true beauty till this night."
- he speaks to her at first in **tones of adoration** using **religious imagery** and this establishes the **exalted nature** of their love, "If I profane with my unworthiest hand This holy shrine . . .";
- later he uses **simple language** to express genuine feelings, "It is my lady, O it is my love: O that she knew she were!";
- their love is **mutual** and Romeo never takes charge in any sense;
- he is **impetuous**, without regard to ways or means, and is more inclined to express the **rapture** of his love than to **plan** what to do about it;
- his **insistence** to the Friar (Act III Sc iii) that banishment to Verona means separation from Juliet and **this is worse than death**;
- the **passion** of the consummation followed by the **hasty departure** into exile;
- he is **constant** to her unto death.

Credit any other valid suggestions.

Uses of Language and Stylistic Devices/Dramatic Techniques elsewhere in the play: see Guidelines at the start of Section A.

Use the Assessment Matrix.

8 Shakespeare: *The Merchant of Venice*

(a) Do you think that Shylock deserves **pity**? Give reasons for your opinions.

In your answer you should consider the use of language and dramatic techniques in presenting:

- how Shylock is treated by Antonio;
- how Shylock reacts to Jessica's flight;
- Shylock's behaviour in the court scene.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the dramatist's methods and intentions (AO2).

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

How Shylock is treated by Antonio:

- Antonio is **scathing** towards Shylock: "The devil can cite Scripture . . . An evil soul, producing holy witness, Is like a villain with a smiling cheek";
- Shylock lists examples of Antonio's **mistreatment** of him in public: "many a time and oft In the Rialto have you rated me . . .", "You call me a misbeliever, cut-throat dog, And spit upon my Jewish gabardine";
- Shylock is **spat upon and kicked** by Antonio;
- Antonio does **not** deny Shylock's claims and is **not apologetic** for his mistreatment of Shylock: "I am as like to call thee so again, To spit on thee again, to spurn thee too!";
- Some candidates may argue that Antonio **undermines** Shylock's business by lending money interest-free: "He lends out money gratis . . .".

How Shylock reacts to Jessica's flight:

- Use of **reportage** when Salerio and Solanio **mock** Shylock's reaction, emphasising his love for money rather than his daughter: "My daughter! O my ducats! O my daughter!"
- Shylock **accuses** Solanio of knowing about the elopement: "You knew, none so well, none so well as you, of my daughter's flight"; he is aware of a conspiracy against him;
- Shylock reacts **bitterly** and **bemoans** his treatment at the hands of the Christians when he hears that Jessica can't be found, eliciting pity: "If you prick us, do we not bleed?";
- Shylock is **tortured** by Tubal's news but seems more devastated at the loss of his money than of his daughter: "Thou stick'st a dagger in me. I shall never see my gold again . . ."
- a little pity may be deserved at the mention of the "ring from Leah".

Shylock's behaviour in the court scene:

- Shylock has to **resist pressure** from the Court, which is not impartial: "We all expect a gentle answer, Jew";
- Shylock **savours** the prospect of **revenge** as he refuses pleas for mercy and offers of money;

- use of **exclamation** showing Shylock is **delighted** when Portia appears to support his case: “A Daniel come to judgement: yea, a Daniel!”, “O noble judge! O excellent young man!”
- Shylock is **outwitted** by Portia and **mocked** by Gratiano, who echoes Shylock’s earlier gloating tone: “O upright judge! Mark, Jew! O learned judge!”
- Shylock is left trying to **save his dignity** as he has been beaten: “I’ll stay no longer question”;
- Shylock is **not allowed to leave** without facing a penalty, he is **made to kneel** and ask for mercy, he is **forced to convert** to Christianity;
- Shylock leaves the stage **humiliated**: “I pray you give me leave to go from hence, I am not well, send the deed after me . . .”.

Credit any other valid suggestions.

Uses of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term “**presenting**”: see Guidelines at the start of Section A.

Use the Assessment Matrix.

- (b) Look again at Act III scene ii from about line 108 to about line 186. (The extract begins with Portia's words, "How all the other passions fleet to air" and ends with Bassanio's words, "O, then be bold to say Bassanio's dead!")

Show that Portia and Bassanio truly **love** each other.

In your answer you should consider:

- what Portia and Bassanio say in the extract;
- Shakespeare's use of language and dramatic techniques in the extract;
- the relationship between Portia and Bassanio in Act V scene i after Bassanio's return to Belmont.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can present a personal response and informed argument (AO1), backed up with understanding of the dramatist's methods and intentions (AO2).

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Portia and Bassanio say in the extract:

- Portia's love is shown when she tries to **control her excitement** as Bassanio chooses the correct casket: "O love, be moderate, allay thy ecstasy";
- Portia **does not want to get carried away**: "make it less/For fear I surfeit";
- Bassanio's description of Portia's portrait is exaggerated and **typical** of the **romantic lover**, but he says the portrait does not do Portia justice, showing his **love** for her: "so far this shadow/Doth limp behind the substance";
- Bassanio is almost **shy** when he approaches Portia, waiting for her permission to kiss, showing that he **truly loves her**: "As doubtful whether what I see be true/Until confirmed, signed, ratified by you";
- Portia is **modest** and **wishes she had more to offer him**: "To wish myself much better";
- Portia offers to **share her life** and everything she has with Bassanio;
- Bassanio is **overcome with emotion** and claims that he can't find the words to express his feelings: "Madam, you have me bereft of all words".

Shakespeare's use of language and dramatic techniques in the extract:

- build up of **suspense** as Portia waits for Bassanio to open the casket;
- use of **hyperbole** as Bassanio describes Portia's portrait, making exaggerated comparisons to show his love;
- Bassanio's **uncertainty and hesitation**, as seen in the "one of two contending in a prize" simile, shows his depth of feeling for Portia;
- Portia's **self-presentation** when she responds;
- **use of props** – the casket and scroll, the ring to formalise their engagement and symbolise their love;
- **use of exclamation** as Bassanio declares his love: "But when this ring/Parts from this finger, then parts life from hence!".

Portia and Bassanio's relationship in Act V scene i:

- Portia **is pleased to see** Bassanio and welcomes Antonio as he is Bassanio's friend;
- Bassanio does not want to admit that he has given Portia's ring away as it would **hurt** her: "Why, I were best to cut my left hand off,/And swear I lost the ring defending it";
- Bassanio **begs** Portia to forgive him and asks her to understand his reasons for giving the ring away: "Sweet Portia/If you did know to whom I gave the ring . . .";
- Portia **tests** Bassanio to reveal that he **truly loves her**;
- Bassanio is **desperate** for Portia to forgive him: "Portia, forgive me this enforced wrong", "Nay, but hear me";
- Portia **relents** and reveals her secret, Bassanio is **relieved**: "Sweet doctor, you shall be my bedfellow".

Credit any other valid suggestions.

Uses of Language and Stylistic Devices/Dramatic Techniques elsewhere in the play: see Guidelines at the start of Section A.

Use the Assessment Matrix.

Section B: Poetry

In this section we are assessing four assessment objectives:

AO1

Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations;

AO2

Explore how language, structure and form contribute to writers' presentation of ideas, themes and settings;

AO3

Make comparisons and explain links between texts, evaluating writers' differing ways of expressing meaning and achieving effects; and

AO4

Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.

Guidelines to Assessing AO2 in Candidates' Response to Poetry (Foundation Tier)

Assessment Objective 2 requires candidates to "explore how language, structure and form contribute to writers' presentation of ideas, themes and settings."

This will be effected through:

Key term in the question (Foundation Tier):

"Compare and contrast what **the speakers** . . ."

And:

Key Terms in the bullets (Foundation Tier):

"how each poet **uses language** to . . ."

Uses of Language and Stylistic Devices/Poetic Techniques

When assessing candidates' responses to poetry, some of the following uses of language and stylistic devices may be noted. (This list is neither prescriptive nor exhaustive, but is intended as a helpful guide to examiners.)

- versification and structure (use of some terms, e.g. quatrain, couplet, octave, metre, iambic rhythm);
- specific forms (e.g. ode, sonnet, monologue, lyric);
- similes and metaphors;
- imagery and use of the senses (especially visual imagery and auditory imagery);
- alliteration and other "sound" features (e.g. assonance, consonance, repetition, rhyme and rhythm);
- vocabulary choices;
- repetition of words or ideas;
- use of punctuation;
- visual impact of the poem on the page.

Assessment Matrix – Foundation Tier Unit 2, Section B: Poetry

Assessment Objective	Band 0 Mark [0]	Band 1: Very Little [1]–[10]	Band 2: Emerging [11]–[20]	Band 3: Some [21]–[30]	Band 4: Competent [31]–[40]
AO1 Argument	Response not worthy of credit	Some writing about text or task Very basic level of accuracy in written expression and coherence of response. Form mostly appropriate	Attempt to focus on question Simple, straightforward or limited response Assertion, basic conclusion, narrative or description, quotation and/or paraphrase Fairly sound level of accuracy in written expression and coherence of response. Form mostly appropriate	Begins to focus on question Begins to develop a response Some elements of argument Competent level of accuracy in written expression and coherence of response.	Some focus on question Fairly developed response Competent argument Competent level of accuracy in written expression and coherence of response
AO2 Form and Language	Response not worthy of credit	Simplistic remarks about content Little or no awareness of structure, form or poetic techniques	Some awareness of content Some awareness of structure, form or poetic techniques Occasional reference to poet's words	Some relevant comments on content Explains structure, form or poetic techniques Some understanding of the poet's use of language	Competent comments on content Competent comments on structure, form or poetic techniques Competent understanding of the poet's use of language
AO3 Comparison and Contrast	Response not worthy of credit	Poems considered in isolation	Simple connections made between poems	Attempts to explore obvious comparisons and contrasts between poems	Competent comparisons and contrasts between poems
AO4 Awareness of Context	Response not worthy of credit	No contextual material	Contextual material is present but not incorporated in argument	Some attempt to incorporate contextual material in argument	Competent attempt to incorporate contextual material in argument

9 Anthology One: Themes – Love and Death

- (a) Look again at *The Cap and Bells* by WB Yeats (List A) and at *Piazza Piece* by John Crowe Ransom (List B), which both deal with the theme of **love**.

Compare and contrast what the speakers in the poems say about **love**.

Which poem do you find more interesting? Give reasons for your opinions.

In your answer you should consider:

- what each poet has written about;
- what you learn about the thoughts and feelings of each speaker;
- how each poet uses language to convey these thoughts and feelings;
- relevant background material.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can sensibly acknowledge and discuss similarities and differences (AO3) and offer an informed personal response (AO1), backed up by a discussion of each poet's use of language (AO2) and relevant context (AO4).

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

The following textual details may be used as supporting material:

What each poem is about:

The Cap and Bells:

- a **ballad** depicting the behaviour of someone in love through an allegorical account of the memory of Yeats' own dream;
- the Jester gives the Queen a series of gifts which are repeatedly spurned;
- a poem of long **unrequited love**;
- the Jester has placed the Queen on a pedestal;
- the Jester, who is traditionally laughed at, admits by the end of the poem he has no worth, but finally **gains acceptance** from the Queen with his final gift.

Piazza Piece:

- a **Petrarchan sonnet**, a form appropriate to the theme of love;
- a scene in which a gentleman is attempting to **court a lady**; the lady is awaiting her one true love;
- a **sinister figure** looms as the lady is **dreaming** of a young man to kiss;
- as the man appears, the roses die.

Candidates' response to use of language:

The Cap and Bells:

- the gifts which the Jester offers to the Queen are **symbolic**: his soul representing his spiritual life; his heart representing emotional vitality;
- his final gift, the symbols of his **occupation**, is accepted; the Queen appreciates the **modesty** of them;
- the **setting** of the garden, as it "falls still": Yeats depicts the harmony between love and nature;

- **symbolism:** the colour blue apparently indicative of hope and truth;
- **sequences of three:** the soul, the heart, and cap and bells are three efforts to win the Queen's love, and thus the Queen possessing all parts of his existence;
- **imagery:** holding the cap and bells close to her bosom creates the image of her accepting his gift;
- **enjambment** which promotes development of thought: e.g. "And her hair was a folded flower/And the quiet of love in her feet";
- **use of thoughts expressed out loud:** used for emphasis, e.g. when the jester indicates aloud his possession of cap and bells;
- ending which is suggestive rather than definitive.

Piazza Piece:

- the **octave** focuses on the **male** figure in the poem, death and age, while the **sestet** develops the **female** character and her youth;
- the "dustcoat" connects death to the old man, **an ominous lover**, whose words are "dry and faint as in a dream";
- the young lady is compared to roses dying on a trellis – a conventional metaphor which however subverts the **courtship** and suggests the **fleeting nature of youth and beauty**;
- **parallelism:** "I am" etc;
- **symbol of the moon:** suggestive of transience of human life;
- **repetition:** first and last lines of each section are the same;
- the **sibilance** of "soft and small";
- **sound repetitions** in the poem – it could be argued that they create a sinister tone.

Similarities and differences in the poets' attitudes and the candidates' personal preference:

- Yeats' poem deals with the male perspective of **unrequited love** while Ransom's poem presents the male and female perspectives;
- both male figures appear to be trying to **allure** the female figures;
- the male figure in Ransom's poem is a **sinister** and mysterious figure in contrast to the typically **comic role** of the jester;
- the Queen in Yeats' poem is a **distant figure**; the young girl in Ransom's is **close** to the old man;
- the Queen **accepts** the Jester's final gift; while the young girl **rebukes** the presence of the "gentleman in a dustcoat";
- Yeats' message is that love makes fools of everyone while Ransom's poem reflects on the **persistency of the courtship** through the refrains in the octave and sestet: "I am a gentleman in a dustcoat waiting";
- the jester is not called upon to die; it seems a different fate awaits the young lady.

Candidates' awareness of context:

The Cap and Bells:

- the influence of **Medieval manuscripts** – setting, use of colour, positioning of figures, stylized presentation;
- Yeats' realisation that his love for **Maud Gonne** will never be returned – autobiographical element;
- Yeats most likely perceived Maud Gonne as exceeding her status in life; she the Queen, he the jester;
- the Jester, a typical character of the **Medieval royal court**.

Piazza Piece:

- **Sixteenth Century Italian Renaissance** setting;
- the nature of Renaissance courtship and "**courtly love**";
- traditional ideas of death as a pursuing figure or "stalker".

Reward candidates who can engage meaningfully with each poet's use of language.

Credit any other valid suggestions.

Uses of Language and Stylistic Devices/Poetic Techniques: see Guidelines at the start of this Section.

Use the Assessment Matrix.

- (b) Look again at *The Five Students* by Thomas Hardy (List A) which deals with the theme of death, and at one poem **from List B** which also deals with the theme of death.

Compare and contrast what the speakers in the poems say about **death**.

Which poem do you prefer? Give reasons for your opinions.

In your answer you should consider:

- what each poet has written about;
- what you learn about the thoughts and feelings of each speaker;
- how each poet uses language to convey these thoughts and feelings;
- relevant background material.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can sensibly acknowledge and discuss similarities and differences (AO3) and offer an informed personal response (AO1), backed up by a discussion of each poet's use of language (AO2) and relevant context (AO4).

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

Selection of a second poem:

This question is about what each speaker tells us about death, how the poets convey this, and the candidate's personal response. There are several poems in List B which are appropriate for discussion with the named poem.

The following textual details may be used as supporting material:

What the named poem is about:

The Five Students:

- in a **rural setting**, a group of 5 students walk;
- one student dies at the end of each stanza;
- the surviving student, the persona, reflects upon the others.

Candidates' response to use of language:

- a **first person** reflection;
- **universality** of "students" rather than individual names – pared-down identifying details;
- **unusual syntax**, typical of Hardy;
- **repetition** of **varying line structures**;
- an **eloquent style** endowed with **heavy images**: "the flag-rope gibbers hoars";
- **personification** of the sun as it grows "passionate-eyed";
- alluring **sibilance** of "Shadowless swoons";
- **seasonal changes** reflective of transient nature of human life;
- use of **alternate rhyme** and **rhyming couplet** consistent throughout;
- use of **pause**;
- the mood is **elegiac**;
- **finality** of "elsewhere" and "anon".

Similarities and differences in the poets' attitudes and the candidates' personal preference:

Reward clear connections made between the transient nature of human life conveyed by Hardy and the particular kind of death or change revealed in the self-chosen poem. Reward also comparisons and contrasts made between the poems as regards poetic technique and relevant contextual material. Reward a clearly argued preference.

Candidates' awareness of context:

Candidates may show awareness of some of the following:

- Biographical links: mistakes Hardy made in his life; relationship with his wife;
- biographical links: four students die without realising their hopes;
- the common literary tradition of associating the stages of life with the seasons of the year.

Reward candidates who can engage meaningfully with each poet's use of language.

Credit any other valid suggestions.

Uses of Language and Stylistic Devices/Poetic Techniques: see Guidelines at the start of this Section.

Use the Assessment Matrix.

10 Anthology Two: Themes – Nature and War

- (a) Look again at *Composed Upon Westminster Bridge* by William Wordsworth (List C) and at *A Narrow Fellow in the Grass* by Emily Dickinson (List D), which both deal with reactions to nature.

Compare and contrast how the speakers in the poems **react to nature**.

Which poem do you prefer? Give reasons for your opinions.

In your answer you should consider:

- what each poet has written about;
- what you learn about the thoughts and feelings of each speaker;
- how each poet uses language to convey these thoughts and feelings;
- relevant background material.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can sensibly acknowledge and discuss similarities and differences (AO3) and offer an informed personal response (AO1), backed up by a discussion of each poet's use of language (AO2) and relevant context (AO4).

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

The following textual details may be used as supporting material.

What each poem is about:

Composed Upon Westminster Bridge

The speaker describes his impressions of London viewed in the early morning, comparing its beauty to that found in the countryside.

A Narrow Fellow in the Grass

The speaker describes an encounter with a snake while out for a walk, expressing admiration and sudden fear.

Candidates' response to use of language:

Composed Upon Westminster Bridge

- sonnet structure – octet and sestet;
- describes beauty of the city, **personifying** various features – the river, the houses, the city itself: "And all that mighty heart is lying still!";
- use of **hyperbole** to extol the beauty of the city, "Earth has not anything to show more fair" – reversing traditional focus of Romantic poetry which extols the beauty found in wilderness and countryside;
- links the description of the beauty of the city to the countryside, "Open unto the fields";
- **use of imagery** to create impression of pristine beauty in the early morning light: "All bright and glittering in the smokeless air";
- the **sestet** creates the impression of tranquility in the city;
- **use of exclamation** to express the speaker's amazement at the beauty of the city;
- **use of enjambment** to express the speaker's almost breathless wonder at the beauty of the city;

- **use of caesura** in line 5 as if the speaker is pausing to take in the view;
- the **tone** is of admiration.

A Narrow Fellow in the Grass

- the speaker describes a snake without using the word “snake” – the impression of the snake is created by the **use of imagery**, “a spotted shaft”, “a Whip lash/Unbraiding in the Sun”;
- describes the “sudden” and unexpected appearance of the snake;
- **use of dashes** to create a sense of urgency and excitement;
- the **shape** of the poem could be said to reflect the movement of the snake;
- the speaker in the poem is male, to make the experience more universal (?); “When a Boy and Barefoot . . .”;
- **use of simile** to describe the snake’s movement, “The Grass divides as with a Comb”;
- **tone** of admiration turning to anxiety in the final stanza, reflecting the speaker’s natural reaction to the snake.

Similarities and differences in the poets’ attitudes and the candidates’ personal preference:

- both speakers react with admiration to nature;
- the tone **changes** in *A Narrow Fellow in the Grass*; unlike the tone in “Westminster Bridge”, which is constant;
- the speaker in *Composed Upon Westminster Bridge* reacts with awe and surprise to the beauty of the city whereas the speaker in *A Narrow Fellow in the Grass* acknowledges dread;
- both poets use striking imagery to describe nature.

Candidates’ awareness of contexts:

Candidates may show awareness of some of the following:

Composed Upon Westminster Bridge

- dated September 3rd 1802 and written at a time when people believed that beautiful scenery was to be looked for in rugged, lonely and remote areas;
- Wordsworth was reversing this attitude to beauty by finding it in a great city.

A Narrow Fellow in the Grass

- Emily Dickinson lived a reclusive life and found joy in nature;
- the poem records the intensity of the experience of encountering a snake while out walking.

Credit any other valid suggestions.

Uses of Language and Stylistic Devices/Poetic Techniques: see Guidelines at the start of this Section.

Use the Assessment Matrix.

- (b) Look again at *The Battle* by Louis Simpson (List D) which deals with the theme of war, and at one poem **from List C** which also deals with the theme of war.

Compare and contrast what the speakers in the poems say about **war**.

Which poem do you find more interesting? Give reasons for your opinions.

In your answer you should consider:

- what each poet has written about;
- what you learn about the thoughts and feelings of each speaker;
- how each poet uses language to convey these thoughts and feelings;
- relevant background material.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can sensibly acknowledge and discuss similarities and differences (AO3) and offer an informed personal response (AO1), backed up by a discussion of each poet's use of language (AO2) and relevant context (AO4).

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

Selection of a second poem:

This question is about what each speaker tells us about war, how the poets convey this, and the candidate's personal response. There are several poems in List C which are appropriate for discussion with the named poem.

The following textual details may be used as supporting material.

What the named poem is about:

The Battle

The speaker describes soldiers setting up camp and the battle which ensues, detailing the soldiers' exhaustion and discomfort.

Candidates' response to use of language:

- **use of synecdoche** to dehumanise the soldiers: "Helmet and rifle, pack and overcoat/ Marched";
- **use of simile** to describe the night as something sinister: "Like the circle of a throat/The night on every side was turning red";
- **anti-heroic** description of the soldiers, de-glamorisation of war;
- **straightforward description** of battle conditions makes the message clear to the reader;
- **sentence structure** – flat, simple statements reflect the soldiers' exhaustion – unable to use complex sentences;
- **use of onomatopoeia** to bring alive the sounds of battle;
- **image of the cigarette** in the final stanza sums up the speaker's experience – showing how precarious life is;
- **change of tone** from impersonal description to a personal reaction to events.

Similarities and differences in the poets' attitudes and the candidates' personal preference:

Reward clear connections made between the treatment of war in *The Battle* and that in the self-chosen poem. Reward also comparisons and contrasts made between the poems as regards poetic technique and relevant contextual material. Reward a clearly argued preference.

Candidates' awareness of contexts:

The Battle

Louis Simpson served as a paratrooper in the U.S. Army in Europe during the Second World War. Many of his early poems reflect his wartime experiences.

Credit any other valid suggestions.

Uses of Language and Stylistic Devices/Poetic Techniques: see Guidelines at the start of this Section.

Use the Assessment Matrix.

11 Anthology Three: Heaney and Hardy

Answer either (a) or (b)

- (a) Look again at *Last Look* by Seamus Heaney (List E), and at *At Castle Boterel* by Thomas Hardy (List F) which both deal with the theme of strong memories.

Compare and contrast what the speakers in the poems say about **strong memories**.

Which poem do you find more interesting? Give reasons for your opinions.

In your answer you should consider:

- what each poet has written about;
- what you learn about the thoughts and feelings of each speaker;
- how each poet uses language to convey these thoughts and feelings;
- relevant background material.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can sensibly acknowledge and discuss similarities and differences (AO3) and offer an informed personal response (AO1), backed up by a discussion of each poet's use of language (AO2) and relevant context (AO4).

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

The following textual details may be used as supporting material.

What each poem is about:

Last Look

- the speaker of the poem encounters an old man who appears lost in memories;
- the speaker tells of the trance-like state of the old man, whom he imagines to be thinking of the glorious days of his youth, possibly the 1920s, when the mobile-shop was at its high point;
- the speaker suggests that the old man is so deep in memory that not even the Niamh of Irish legend could have broken his trance.

Anticipate occasional responses which will assume the memories to be solely those of the speaker, remembering the old man in the field. These can be assessed on their merits.

At Castle Boterel

- the speaker of the poem, whilst making a journey, **remembers** a previous occasion on the same road with a former love, in his youth;
- during the poem the speaker evaluates the conversation between his lover and himself as they climbed the hill;
- the speaker widens the time-frame of the poem to consider all this particular hill has witnessed since primeval times and concludes that nothing the hill has witnessed is greater than the love between the girl and himself;
- the speaker goes on to reflect that time grinds on and that there can be no reliving of this happiness.

Candidates' response to use of language:*Last Look*

- Heaney provides a **range of perspectives** on the old man: observational detail; using imagery from nature; imagined experience; and linking the man with Irish mythology;
- in the opening stanza the speaker **contrasts** the description of the passive old man with the description of active nature: the man is “stilled”, “oblivious”, and “gazing” while nature is described using words such as “blossoming”, “crowned”, “flourished” and “flailed”;
- the very long **line-length** at the end of this stanza may be suggestive of the depth of the old man’s trance;
- the speaker uses **nature imagery** in the second stanza to suggest the separateness of the old man and his isolation from the present;
- the speaker places himself inside the mind of the old man, and within this **imagined experience** of the past there is a sense of grandeur and excitement; the old man’s memories are vibrant and active with “drama between hedges” with a clear sense of purpose, in contrast to the lack of purpose evident in the previous imagery of “sheep’s wool on barbed wire” and “an old lock of hay”;
- in the final section of the poem the speaker calls upon **Irish mythology** with reference to the myth of Oisín and Tír na nÓg;
- candidates may refer to the frequent use of **alliteration, assonance and consonance** used by the speaker to emphasise the imagined appearance of Niamh from legend;
- the **emphatic** grammatical construction of “not even she”;
- the **final image** of the old man still lost in his memories, described like an animal refusing to be drawn from a place of safety.

At Castle Boterel

- the poem opens with the **metaphor** of the speaker at a “junction” in his life between looking back on the past and moving on with his own future;
- the **metaphor** of the speaker in the second verse who sees himself in the spring of his life “in dry March weather” whereas in the final verse the speaker is in the autumn of his life and is aware that his “sand is sinking”;
- use of **regular rhyme scheme** with each verse ending in a **rhyming couplet**;
- frequent use of **enjambment** to emphasise the importance of the events in the speaker’s memory;
- use of **rhetorical device**, “But was there ever/A time of such quality, since or before/In that hill’s story?”, to elevate the speaker’s experience and to highlight the speaker’s experience of love with his betrothed;
- the speaker takes the **micro experience** of the love shared between him and his beloved and uses the imagery of the “Primaevial rocks” to make it a **universal experience**;
- the speaker **personifies** “Time” to emphasise how this moves mercilessly forward with no possibility of reliving former happiness;
- the **repetition** of “shrinking, shrinking” and the use of **alliteration** here and in “my sand is sinking” to emphasise the speaker’s ageing and the fading of his memories;
- the **emphatic** and **abrupt** last line “Never again”.

Similarities and differences in the poet’s attitudes and the candidates’ personal response:

- in *Last Look* the speaker is observing the old man and using imagined experience to explore his past **whereas** in *At Castle Boterel* it is the speaker himself who is having the memory;
- the use of **mythology** is explicit in *Last Look* through the use of characters from Irish legend **whereas** it is much more implicit in *At Castle Boterel* where Hardy alludes distantly to classical myths of lovers being separated, such as Aeneas and Dido, and Orpheus and Eurydice;
- the speakers’ presentation of and attitude to the concept of time;
- the memory in *Last Look* is as strong as ever **whereas** in *At Castle Boterel* it is fading fast.

Candidates' awareness of contexts:

- Heaney refers to local Irish people and traditional trades from the early part of the C20th;
- Heaney connects the old man to Irish mythology;
- *At Castle Boterel* is part of Hardy's collection **Poems of 1912–1913** which features intensely personal poems in which Hardy reflects on the meaning of his own life, the death of his wife, Emma, and how to reconcile loss and grieving with ongoing existence.

Reward candidates who engage meaningfully with each poet's use of language.

Credit any other valid suggestions.

Uses of Language and Stylistic Devices/Poetic Techniques: see Guidelines at the start of this Section.

Use the Assessment Matrix.

- (b) Look again at *Blackberry-Picking* by Seamus Heaney (List E) and at *Wagtail and Baby* by Thomas Hardy (List F) which both deal with the theme of nature.

Compare and contrast what the speakers in the poems say about **nature**.

Which poem do you find more interesting? Give reasons for your opinions.

In your answer you should consider:

- what each poet has written about;
- what you learn about the thoughts and feelings of each speaker;
- how each poet uses language to convey these thoughts and feelings;
- relevant background material.

Examiners should note that candidates must address the stem of the question.

Reward candidates who can sensibly acknowledge and discuss similarities and differences (AO3) and offer an informed personal response (AO1), backed up by a discussion of each poet's use of language (AO2) and relevant context (AO4).

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

The following textual details may be used as supporting material.

What each poem is about:

Blackberry-Picking

- the speaker provides a vivid description of picking blackberries as a child;
- in the first half of the poem the speaker describes in detail the process of picking blackberries;
- in the second half of the poem the speaker discusses the failed attempts made to preserve the blackberries;
- blackberry picking is used as a metaphor to explore hope and disappointment and how things never live up to expectations;

Wagtail and Baby

- the speaker describes a baby's encounter with nature;
- the speaker explores how nature is at one with itself until Man appears and destroys the natural harmony.

Candidates' response to use of language:

Blackberry-Picking

- the **title** itself suggests the summer ritual of fruit picking and the pleasure involved in this;
- in the first part of the poem the speaker presents the tasting of the blackberries as a **sensual** pleasure, e.g. "flesh was sweet", "summer's blood" and "lust";
- this is enhanced through an evocative use of **colour adjectives**, e.g. "glossy purple clot" and helps to generate the speaker's sense of excitement;
- the speaker makes the experience more intimate and personal by changing the **pronoun** from "you" to "us";
- the speaker's enthusiasm is expressed through the **naming** of the various receptacles used to collect the blackberries and the **detailing** of the journey undertaken;

- the speaker suggests that this picking has become **savage or violent** as the children's palms are described as "sticky as Bluebeard's", the infamous nobleman known for killing his wives;
- there is a **tonal shift** in the second part of the poem as the euphoria of the first part gives way to disappointment;
- the **sensuous** language changes to **darker, more foreboding** language "A rat-grey fungus, glutting on our cache";
- the speaker presents the frustrated view of the child "I always felt like crying. It wasn't fair" **together** with the more detached adult view in the last line, "each year I hoped they'd keep, knew they would not";
- Heaney uses **half-rhyming iambic pentameter couplets** throughout, apart from two occasions when **full rhymes** are used to define and connect the initial experience of the ripened blackberries with the spoiling of the berries in the cans.

Wagtail and Baby

- the speaker provides **two perspectives** in the poem: the baby's and the wagtail's;
- on the surface the poem has a **simple form** with a **regular 'abab' rhyme scheme** that masks the deeper meaning;
- through the **observational style** of the poem the reader encounters a number of animals, all clearly differentiated by their personalities: a "blaring bull" wades; "A stallion splashed" arrogantly across the ford; and, a mongrel comes "slowly slinking";
- the wagtail remains **unmoved** by the presence of all the animals, e.g. "showed no shrinking" and "held his own unblinking";
- the child-like simplicity of the poem is broken in the final verse through a change in the **use of punctuation**, with the semi-colon appearing at the end of the first line after the appearance of the "perfect gentleman";
- the **middle two lines** of the final verse show how the wagtail reacts instinctively and "With terror rose";
- the change in the punctuation of the last verse allows the speaker to **isolate** the last line of the poem to carry the baby's immediate lesson and the poem's wider **moral**.

Similarities and differences in the poet's attitudes and the candidates' personal response:

- **both** poets use the perspectives of children/babies to establish a sense of innocence though Hardy also includes the perspective of the wagtail;
- **both** poems have a rural setting;
- **both** poets use the experience of nature as metaphors to extrapolate a deeper reflection on life: Heaney deals with the universal theme of hope versus disappointment, whereas Hardy deals with the separation of man and nature;
- **neither** poet is judgemental in their conclusions, simply stating that this is how it is.

Candidates' awareness of contexts:

- Heaney is drawing on childhood experiences from growing up in rural Ireland;
- Hardy was drawing attention to man and his behaviour as an intrusive and disturbing influence in the harmonious world of nature.

Reward candidates who engage meaningfully with each poet's use of language.

Credit any other valid suggestions

Uses of Language and Stylistic Devices/Poetic Techniques: see Guidelines at the start of this Section.

Use the Assessment Matrix.

Section C: Poetry

In this section we are assessing two assessment objectives:

AO1

Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations;

AO2

Explore how language, structure and form contribute to writers' presentation of ideas, themes and settings;

Guidelines to Assessing AO2 in Candidates' response to Poetry (Foundation Tier)

Assessment Objective 2 requires candidates to "explore how language, structure and form contribute to writers' presentation of ideas, themes and settings."

This will be effected though:

Key term in the question (Foundation Tier):

"the ways the poet uses language . . ."

Uses of Language and Stylistic Devices/Poetic Techniques

When assessing candidates' responses to poetry, some of the following uses of language and stylistic devices may be noted. (This list is neither prescriptive nor exhaustive, but is intended as a helpful guide to examiners.)

- versification and structure (use of some terms, e.g. quatrain, couplet, octave, metre, iambic rhythm);
- specific forms (e.g. ode, sonnet, monologue, lyric);
- similes and metaphors;
- imagery and use of the senses (especially visual imagery and auditory imagery);
- alliteration and other "sound" features (e.g. assonance, consonance, repetition, rhyme and rhythm);
- vocabulary choices;
- repetition of words or ideas;
- use of punctuation;
- visual impact of the poem on the page.

Section C: Unseen Poetry

- 12 By referring closely to the details of the poem and particularly to the ways the poet uses language, show what you learn about the speaker in the poem.

In your answer you should consider:

- (a) the facts about the speaker's life after he was rescued from the "Titanic"; [4]
- (b) the speaker's feelings; [6]
- (c) the language and imagery of the poem; [6]
- (d) the structure of the poem. [4]

"After the Titanic" by Derek Mahon is about the troubled life of Bruce Ismay (the President of the White Star Line) after he survived the sinking of the "Titanic". The poem shows that he may have survived in a physical sense, but he became mentally and emotionally unwell, and died a broken man as a result. In this poem Mahon imagines what Ismay would have said about his painful and isolated existence after his disgrace.

- (a) **The speaker's life after he was rescued from the Titanic:**

- he **got away** in a boat;
- he was **humbled** at the inquiry;
- he sat **shivering** in the lifeboat;
- he **hides** in a lonely house;
- he uses cocaine;
- he **stays** in bed a lot;
- he doesn't like visitors.

Be receptive to other suggestions which are text-based

[1] for each point up to a maximum of [4].

- (b) **The speaker's feelings:**

- he feels **paranoid** and sees a symbol of his guilt in every detail of his life;
- he feels he has **no joy** in the summer season, 'flowers of May mean nothing to me';
- he feels **great pain** when the wind blows from the sea. He can't handle his past, because of the way he was treated at the enquiry;
- he feels so **helpless** he cannot face people. He has overheard his gardener telling strangers that he remains in bed, using cocaine to numb or ease his pain;
- he suffers **nightmares** in which those who died on the Titanic "haunt" him. He experiences the feeling of drowning with them as he pictures their lost faces;
- he feels he is a **tragic figure**. At first he felt he was the victim of an injustice at the inquiry but later he suffered great personal guilt for what happened;
- he expresses his **anguish**;
- he feels so **hurt** that he asks the mourners to grieve for him along with the drowned victims, 'Include me in your lamentations'.

Be receptive to other suggestions which are text-based

Maximum of [6].

Candidates may mention a few feelings with some development or a wider range of feelings with less development.

(c) The language and imagery of the poem:

- he uses dramatic **images of pain**: 'They . . . humbled me . . .', 'I sank . . .', 'I sat shivering . . .', 'I turned to ice to hear my costly life go thundering . . .', 'Now I hide in a lonely house . . .';
- use of metaphors: 'I sank as far that night as any hero . . .' – the word 'sank' is a metaphor for **despair**; 'Ice' is a metaphor for a cold feeling, caused by financial loss and personal humiliation. 'Thundering' is a metaphor for noisy sinking. 'Pandemonium' is a metaphor that means chaos and hell;
- 'shredded ragtime', a metaphor for the way the music of the ragtime jazz band was **breaking up** as the Titanic sank;
- 'Ice' is also a play on words because the sinking was caused by an iceberg;
- Vivid use of **listing** to convey the chaos of the vessel's foundering.

Be receptive to other suggestions which are text based.

[1] for each point mentioned; **[2]** if also developed, explained or exemplified, to a maximum of **[6]** .

(d) The structure of the poem

- the poem is in **free verse**;
- a **single stanza**;
- long and short lines alternating;
- there is **no** regular rhyming pattern apart from the conclusion where there is a suggestion of a rhyming couplet;
- the rhythm has a natural feeling with the **run-on lines**, but heavy use of caesura has the effect of making the speaker's utterances come in **sudden emotional** outbursts;
- the poem feels like a **cry from the heart** reinforced by the lack of formal rhyming;
- there is a **dignity** to the rhythm;
- a soliloquy.

[1] for each feature mentioned, **[2]** for each if a valid comment on the effect of the feature or the poet's intentions is included.

Up to a maximum of **[4]**.

Be receptive to other suggestions which are text-based.