



General Certificate of Secondary Education
2013

English Literature

Unit 2: The Study of Drama and Poetry

Higher Tier

[GET25]

THURSDAY 23 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 form contribute to writers' presentation of ideas, characters, 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 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, setting 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 contexts 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 five 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 (Higher 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:

"With reference to the ways the named dramatist **presents** ..."

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, or of anticipation of events;
- 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 (set, lighting, use of properties, on-stage characters but unseen by others);
- costume and music effects.

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

| Assessment Objective | Band 0 Mark [0] | Band 1 Very Little [1]–[10] | Band 2 Emerging [11]–[18] | Band 3 Competent [19]–[26] | Band 4 Good [27]–[34] | Band 5 Excellent [35]–[40] |
|------------------------------|-------------------------------|--|---|--|---|---|
| AO1 Argument | Response not worthy of credit | Some writing about text or task | Attempts to focus on question Simple, straightforward or limited response | Begins to focus on question Begins to develop a response | Some focus on question Fairly developed response | Persuasive, coherent answer to the question set Evalutative response |
| AO2 Form and Language | Response not worthy of credit | Very basic level of accuracy in written expression and coherence of response | Fairly sound level of accuracy in written expression and coherence of response. Form mostly appropriate | Competent level of accuracy in written expression and coherence of response. Form mostly appropriate | Some argument Developed argument | An appropriate form of response which is clearly constructed and expressed with fluency and precision Sustained argument |

For use and application in Section A: Drama and Section B: Poetry

ASSESSMENT OF SPELLING, PUNCTUATION AND GRAMMAR

If the answer does not address the question, then no spelling, punctuation and grammar marks are available. If the candidate has attempted to answer the question but produced nothing of credit, spelling, punctuation and grammar marks may still be awarded.

THRESHOLD PERFORMANCE [1]

Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms accurately.

INTERMEDIATE PERFORMANCE [2]

Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.

HIGH PERFORMANCE [3]

Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Section A: Drama

1 Friel: *Dancing at Lughnasa*

(a) With reference to the ways Friel **presents** Michael's life at home, show how far you agree that Michael is **loved**.

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 | 11–18 |
| Band 3 Competent | 19–26 |
| Band 4 Good | 27–34 |
| Band 5 Excellent | 35–40 |

The structure indicated below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.
The words in bold may form part of the argument.

Michael being loved:

- Kate speaks **lovingly** – builds his self-esteem – “a busy man”;
- Kate is **affectionate** towards him: “a big kiss”;
- Kate **involves** Michael in extensive conversation;
- Kate has brought the boy **presents**;
- Kate says she will **read** to him at bedtime;
- Kate’s **love** for Michael is indicated by the phrase, “I wouldn’t miss that for the world”;
- Kate displays **pride** in Michael’s kites to Chris;
- Kate **defends** Michael to Chris;
- Kate shows she is **obviously pleased** to see Michael;
- Kate **takes the trouble** to carefully inspect the kites; she sounds like a teacher praising a star pupil;
- Maggie telling Michael **riddles**/childish language/joking;
- Maggie denies Michael the sweets but relents to **prevent** his disappointment;
- Maggie **playfully** engages with Michael and places bets on the kites flying – more of a joking companion;
- Maggie **won’t disappoint** Michael about getting a bicycle from his father;
- Agnes **backs up** Kate’s praise of Michael
- Chris is anxious Michael is **not spoilt** by other sisters;
- Rose **wishes** he was hers and thinks he is “beautiful”;
- Jack comments that love-children are the most **cherished**;
- the adult Michael’s testimony that the women of the house were **kind**;

Candidates may include some of the following to argue Michael is not loved:

- Chris appears to be **derogatory** of Michael’s efforts making kites;
- Chris is not always as **concerned** as she perhaps should be – dismisses Maggie’s concerns about the boy’s whereabouts;
- Chris **does not talk** to Michael about school;
- Gerry is an **absentee** father and makes promises to his son which he will not keep;
- Agnes and Rose **leave** and never attempt to contact Michael;
- Chris’s **coldness** and/or Gerry’s **perfunctoriness**.

Candidates may mention some of the following AO2 elements:

- Kate's **facial** expression with SD "face lights up" while she listens to the boy;
- SD "she watches him for a few seconds" accentuates the loving mood;
- Kate **adapts** her language to Michael's level. Use of short sentences in Kate's speech so that conversation suits the child's level;
- SD Kate "pretends horror" to make him **feel good**;
- **repeated** SD of Kate kissing the top of Michael's head;
- Agnes taps the window and **blows** Michael a kiss in an open display of her affection;
- Maggie speaks **softly** to Michael to **prevent** him being hurt by his father's unfulfilled promises;
- Maggie **tousles** Michael's hair.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term "presents", see also Guidelines at the start of this section.

Use the Assessment Matrix.

(b) Look again at the extract from Act 1, beginning on page 4 with Rose's words, "Is Abyssinia in Africa, Aggie?" and ending on page 6 with the stage direction ROSE *closes the front of her apron. She is on the point of tears.*

With reference to the ways Friel **presents** Rose in the extract and elsewhere in the play, show how far you agree that Rose is **immature**.

| | |
|--------------------|-------|
| Band 0 None | 0 |
| Band 1 Very Little | 1–10 |
| Band 2 Emerging | 11–18 |
| Band 3 Competent | 19–26 |
| Band 4 Good | 27–34 |
| Band 5 Excellent | 35–40 |

The structure indicated below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

What Rose says and does in the extract:

- childish questions to Agnes about Abyssinia, and her **lack of memory** on previous answers given to her on this topic;
- seeks **praise** from Agnes and obvious **loving** relationship between this pair;
- **keen** to reveal information about going to the pictures in a childish, conspiratorial manner to Agnes, but **teases** Chris by refusing to answer her;
- **innocently** relates details of proposed outing with a man, **childishly** believing that his **intentions** are good;
- **snaps** at Chris and Maggie in childish manner: "That's just where you're wrong, missy – so there!", "...who are you to talk. . .", "...and you're jealous too!";
- seeks **praise** about the charm, and believes that Danny's **intentions** are good, which may indicate immaturity;
- **delights** in pet name of 'Rosebud' and believes that the giving of the charm is a **simple** matter;
- innocently tells Agnes she 'loves' Danny and is **willing** to believe that he has been telling her the truth. This is juxtaposed by the reactions of the other sisters about Danny's **intentions**: "scut", "bastard";
- prepared to **argue** for Danny in support of his predicament;
- refers **naively** to her miraculous medal.

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

- SD '*Unhappily*' and use of **ellipsis**, "Yes, I do . . . I do . . ." indicate childish unhappiness and uncertainty;
- **repeats** Maggie's line "the pair of us should be on the stage" to Agnes to seek praise; the **exclamation** indicates childish excitement;
- SD as she **dances** with Maggie;
- SD (*To AGNES*) is **repeated** frequently – pestering her;
- use of **exclamation** marks indicating Rose snapping at Chris and Maggie to argue in favour of her relationship with Danny;
- SD that charm and medal pinned together on jumper in a **childish** manner;
- Agnes tries to placate her (tone and use of language) by discussing the charm: "It is lovely... I know" as you would pacify a child.

Elsewhere in the play:

- childishly **teases** Kate about her going into Morgan's just to see Austin Morgan;
- **teases** Kate that Austin is 'going with' a younger girl;
- **persists** in her teasing of Kate until distracted by Agnes, not realising that she is being unfair or hurtful to Kate;
- supports Agnes against Kate with **immature** name-calling: "Everybody calls you the Gander!" and making faces behind her back;
- **repeats** what other sisters say: "Goddamn bloody useless" (about radio), "You're right, Kate. I hate him!";
- **trusting** and **intimate** towards Agnes after return from Lough Anna;
- gives Agnes responses which indicate that she believes that Danny's behaviour towards her is **good**, and that this episode has been **simply** romantic;
- replies to Kate's questioning in **petulant** manner with short sentences, refusing to move from her belief that Danny has been **truthful** and that his intentions towards her are good;
- recounts loving scene with Danny Bradley in **immature** manner (picnic, milk and chocolate biscuits) but refuses to divulge more (possibly intimate) details, obviously believing the best;
- relationships with her sisters – Chris gets impatient with her **childishness**, and Maggie jollied her along and covers up for her to avoid conflict. Agnes turns down a job in the local factory out of **loyalty and responsibility** to Rose. They leave together and Agnes has to support her.

Candidates may argue that Rose is not so immature, as she is more aware of local incidents and gossip than the other sisters – e.g. what happened at the fires when the boy got burned. Despite her loving relationship with Agnes, Rose also shows contempt for others including Kate and Chris, and is keen to have a loving relationship with a man. She is mature enough not to reveal details of her day out with Danny: "And that's all I'm going to tell you", which shows that she exercises some control in this confrontation.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

2 Miller: *All My Sons*

(a) With reference to the ways Miller **presents** Joe and Kate Keller, show how far you agree that Joe and Kate Keller **cannot escape** the past.

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 | 11–18 |
| Band 3 Competent | 19–26 |
| Band 4 Good | 27–34 |
| Band 5 Excellent | 35–40 |

The structure indicated below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Joe:

- in order to **suppress** the past both Joe and Kate must maintain the same story about the shop incident and the belief that Larry may still be alive;
- Joe appears **indifferent** when Chris confides in him, "Well that's only your business, Chris", suggesting he is **fearful** of Chris finding out the truth;
- Joe tries to bully Chris into not asking Ann to marry him, in order to **hide** the past;
- Joe is happy to perpetuate **their version of the past** to Ann, even going so far as to offer his forgiveness to her father;
- cracks in Joe's version of the past begin to show when his **guilt about the past** makes him offer to bring Ann's father back into the business, and neither Ann nor Chris can understand his motivations for this;
- Joe is immediately **on-edge** about George's visit to see his father in jail; *distracted* and *asking uncomfortably*;
- Joe is **suspicious** about George's motives for visiting his father: "All these years George don't go to see his father";
- the news of George's imminent arrival sends Joe into a **panic** and a **furious rage**: - the past is **catching up** with him;
- to buy her silence Joe **offers** Ann that he will "set George up" in business in the local neighbourhood;
- Joe **feigns joviality** when he first meets George after the latter's arrival;
- Joe seizes the initiative and **confronts** George about visiting his father in jail;
- Joe manages to **suppress the past** for the moment by persuading George that his father is untrustworthy: "There are certain men in the world who rather see everybody hung before they'll take the blame. You understand me, George?";
- Joe must **face up to the past** when Chris reads Larry's letter aloud to him and he discovers that Larry killed himself.

Kate:

- Kate feels that **the past is returning** to haunt them: “Everything decides to happen at the same time. This month is his birthday; his tree blows down, Annie comes. Everything that happened seems to be coming back”;
- Kate trips over Larry’s **baseball glove** in the cellar and admits she hasn’t “seen it in a century”;
- Kate has **dreamt** about Larry crashing in front of her the night his tree is blown down by the wind;
- Kate is **suspicious** about Chris’s motivations for inviting Ann to their house and will not countenance marriage between them;
- Kate **needs to believe** that Ann has been waiting faithfully for Larry’s return just as she 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 needs Joe 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 admits to Ann that she has kept Larry’s room **exactly as it was**;
- Kate becomes more and more **agitated** as she refuses to acknowledge that Larry may be dead: “Because certain things have to be, and certain things can never be”;
- Kate manages briefly to **suppress** George’s attempt to challenge their version of the past by killing him with kindness: “None of us changed, Georgie. We all love you”;
- it is George who sees through the unending **series of lies** told by Kate and Joe, as finally **the past catches up** with them and they fail to maintain their story about Joe’s illness: “He hasn’t been laid up in fifteen years”;
- it is Kate who finally **admits** to Chris that Joe was to blame for the shop incident: “Your brother’s alive, darling, because if he’s dead, your father killed him. . .Now you see, don’t you? Now you see”;
- Kate, in Act Three, packs Ann’s bag and tries to force her to leave, to **protect their version of the past**;
- Kate, finally, must **face up to the past** when Ann shows her the letter that Larry wrote before his death;
- the neighbours know all about Joe already – Sue: “Everybody knows Joe pulled a fast one to get out of jail”; Jim: “I’ve always known.” This may suggest that the past is **inescapable**.

Miller’s use of language and dramatic techniques:

- various **symbols** are used by Miller to focus on the past: the fallen tree; Larry’s baseball glove; George returning wearing Steve’s hat;
- the **return** of Ann and George Deever forces the Kellers to confront their past;
- there is an **inevitability** about the **chain of events** that is put in motion by Ann and George Deever’s return;
- despite the **realism** of the play and its setting there are clear links to **Greek tragedy** with the fatal flaw of the central characters, Joe and Kate Keller, and the inevitability of eventual exposure.

Credit any other valid references.

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

Use the Assessment Matrix.

(b) Look again at the extract in Act One, beginning half-way down page 13 with Chris's words "Sit down, Dad. I want to talk to you" and ending half-way down page 15 with Chris's words "I've been a good son too long, a good sucker. I'm through with it."

With reference to the ways Miller **presents** Chris in the extract and elsewhere in the play, show how far you agree that Chris is **loyal** to the Keller family.

| | |
|--------------------|-------|
| Band 0 None | 0 |
| Band 1 Very Little | 1–10 |
| Band 2 Emerging | 11–18 |
| Band 3 Competent | 19–26 |
| Band 4 Good | 27–34 |
| Band 5 Excellent | 35–40 |

The structure indicated below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.
The words in bold may form part of an argument.

What Chris and Keller say in the extract:

- Chris intends to **marry** Ann and wants his father's blessing;
- Chris is **annoyed** by his father's ability to **ignore** why Chris has invited Ann to stay: "You know it's not only my business" and "sometimes you infuriate me";
- Chris feels **constrained** by his father's refusal to accept that Larry is dead: "She's not Larry's girl";
- Chris is tired of being **considerate**: "To hell with that" and later, "I've been a good son too long, a good sucker. I'm through with it";
- Chris intends to marry Ann **regardless** of his parents' blessing and will leave the family business if necessary to achieve this: "I'll get out. I'll get married and live some place else";
- further **pressure** is put on Chris when he tells Keller that he wants to marry Ann, because of the impact that Keller thinks this will have on Kate: "From Mother's point of view he is not dead. . ." and "She thinks he's coming back, Chris. You marry that girl and you're pronouncing him dead".

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

- the conversation between Chris and Keller is punctuated by a number of **pauses and hesitations** as Chris's loyalty is tested and they try to avoid conflict: there are 4 stage direction indicating *Pause* or *Slight pause*;
- other **stage directions** indicate the tension that exists: *KELLER looks at him searchingly; he knows, but - ;*
- the use of **ellipsis** to indicate the growing strain between them because Chris refuses to remain loyal to his parents' beliefs;
- the **varying pace** of the scene as the tension between Chris and Keller builds to a peak;
- the change in **characterisation**: Chris moves from annoyance to anger to steely determination; Keller moves from fatherly diplomacy to desperation.

Elsewhere in the play:

- when Chris first appears the stage direction states that he is “*a man capable of immense affection and loyalty*”;
- earlier in Act 1 Chris says that he ‘knows’ that Larry is **not** coming back, something his parents would see as disloyal;
- earlier in Act 1 Chris is **angry**, indicating the beginnings of his change in loyalty, that they have allowed Kate Keller to believe that Larry is not dead;
- Chris tells his mother that “just because she [Ann] isn’t married doesn’t mean she’s been mourning Larry” – he **resists** his mother’s belief;
- Chris believes that they need to **stop thinking** about Larry: “maybe we ought to put our minds to forgetting him?”, arguably showing his disloyalty;
- Chris’s **lack of loyalty** is clear when he says of Larry “Then he’s gone for ever. You’re sure?” when Ann admits that she is in love with him (Chris);
- Chris expresses his **loyalty to his father** to Ann after her conversation with Sue Bayliss: “The man is innocent, Ann. Remember he was falsely accused once and it put him through hell”;
- Chris **defends** his father against George Deever’s accusations that Joe allowed Steve to take the blame for the shop incident;
- Chris admits to George that he has **questioned** his father’s version of events, but has dismissed these doubts: “Yes, they crossed my mind”, and later, “I’m not afraid of the answer”;
- Chris tells Frank to “stop filling her head with that junk!” when Frank tells Kate that Larry’s horoscope indicates that he **might** still be alive;
- Chris tells his mother that he has **given up hope** of Larry coming back: “I’ve let him go. I’ve let him go a long – ”;
- Chris’s loyalty to his father is **shattered** when his mother tells him the truth about the shop incident: “For me!...What must I do to you? I ought to tear the tongue out of your mouth, what must I do?”;
- Chris’s loyalty to his father **initially prevents** him from handing him over to the police: “If I knew that night when I came home what I know now, he’d be in the district attorney’s office...Now if I look at him, all I’m able to do is cry”;
- Chris is **prepared** to take his father to the police after he has read Larry’s letter to Ann;
- some candidates may argue that Chris shows **greater loyalty** to his dead war comrades than his family.

Loyalty to his dead brother or to Larry’s memory may be considered by some candidates.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to Miller’s use of language and dramatic techniques: see also Guidelines at the start of Section A.

Use the Assessment Matrix.

3 O'Casey: Juno and the Paycock

(a) With reference to the ways O'Casey **presents** members of the Boyle family, show how far you agree that they **attempt to escape** from poverty.

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 | 11–18 |
| Band 3 Competent | 19–26 |
| Band 4 Good | 27–34 |
| Band 5 Excellent | 35–40 |

The structure indicated below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

The living conditions of the Boyle family:

- living on **credit**;
- the **bareness** of the room – the **bath** in the living room; the **box** for coal; the **shovel** in the living room; the **proximity** of the neighbours' living quarters;
- the **décor** and **furniture** in the home;
- the **colourlessness** of their lives contrasted with the gaiety that the promise of money brings;
- two men in the home **not working/earning**;
- the **threat** to domestic circumstances that Mary's strike action may pose;
- the **acceptance** by some characters of "their lot" – Boyle wonders about Mary, "what did th' likes of her, born in a tenement house, want with readin'?"
- a range of families all living in a house **designed for use by one family**;
- the **attempt to escape** the reality of life through the pub and alcohol.

Captain Boyle is a **fantasist**, living in a world entirely of his own creation – as a sea-farer of some repute – ably supported by his sidekick, Joxer. He attempts to escape from the reality of his and his family's situation by wallowing in the "heroics" of his past life, fuelled with alcohol.

Mary expects to be rescued from the abject poverty of her life by manipulating her "good looks". She embraces the world of femininity – ribbons etc – and **romantic love**, rejecting the simple love of a working-man for the promise of escape offered by Bentham. Her strike action implies another attempt to escape from poverty.

Johnny sees **political/military action** as a means towards escaping from the inevitability of his life, and has invested his life to this end.

Juno "buys into" the will, is disappointed by those around her and, in the end, sees her and Mary's future elsewhere. There is some hope for the baby, who "will have two mothers".

O'Casey's language and dramatic techniques:

- the **setting** of the play in a tenement building in the poorest part of Dublin - **constant references** to unemployment;
- the **humour** of the Captain's "search" for employment;
- the **excitement of escaping** poverty followed by **the plunge into despair** and debt worse than previously;
- the **stage directions** for Act 2 signal the **unavailing attempt** to escape from poverty – "*the glaringly upholstered armchair and lounge; cheap pictures and photos everywhere*" etc.;
- the change in **costume** of the Boyle ladies in Act 2;
- the **focus** on the gramophone – the ipad of its day!;
- the **contrast** between the **language** used by the characters in the rest of the play and the **language used** when "the money" is still believed to be a reality;
- **contrast** the behaviour of the minor characters (Needle Nugent, the coalman) **offering** their services when they get wind of the inheritance with the **demands** they make when they find out there is to be no money; references to "oul Murphy's" and "tick";
- the **Dublin dialect, mispronunciations** and the **use of repetition** which display a **poverty of expression**, e.g. Johnny: "I can rest nowhere, nowhere, nowhere"; "let me alone, let me alone, let me alone".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at the extract from Act 1, beginning on page 68 with Mrs Boyle's words, "Isn't he come in yet?" and ending at the top of page 72 with Mrs Boyle's words, "...an' if you want anythin', he'll get it for you."

With reference to the ways O'Casey **presents** Mrs Boyle in the extract and elsewhere in the play, show how far you agree that Mrs Boyle **succeeds** in keeping her family together.

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 | 11–18 |
| Band 3 Competent | 19–26 |
| Band 4 Good | 27–34 |
| Band 5 Excellent | 35–40 |

The structure indicated below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.
The words in bold may form part of an argument.

What Mrs. Boyle says and does in the extract:

- she enquires about her husband's whereabouts and then **dismisses him**, "struttin..";
- she **thanks God**, believing that Johnny wasn't involved with young Tancred;
- she decides the Captain can **do without** breakfast even though she has brought sausages for him;
- she **disapproves** of the influence of Joxer, and of her **husband's behaviour** in showing off to him;
- she **sympathises** with Johnny's situation;
- she **laments** her husband's uselessness i.e. his avoidance of work;
- she **berates** Mary for taking strike action at a time when jobs are scarce;
- she offers to make Johnny a **comforting** "cup o' tay";
- her **tired admission** that the family needs her to hold them together.

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

- the reference to Mrs. Tancred **foreshadows** Mrs. Boyle's **ultimate inability** to look after Johnny;
- having Mrs. Boyle **immediately do** what Mary baulks at, i.e. she gets him some water;
- the **contrast** between the **maternally grounded** Mrs Boyle and Mary's **political idealism**;
- the use of **day to day matters** like buying food to emphasise Mrs Boyle's argument;
- Mrs Boyle's **repetition** of Mary's "A principle's a principle" to **demolish** her argument;
- her **comforting** tone in addressing Johnny, contrasting with the tone used elsewhere in the extract.

Elsewhere in the play:

With Boyle:

- Juno is **fully aware** of Boyle's devious attempts to keep one step ahead of her but **she works day and night** to keep the family – including him – together;
- she **taunts** him: "your fatherly care never troubled the poor girl";
- she **knows** he withholds money for housekeeping from her, spending it instead on drink;
- her **patience** with his shortcomings;
- she **allows herself** to be deceived by her husband;

- she **goes out to work** whilst he gets away with idling;
- she **confronts** Boyle over his lack of parenting skills in relation to Mary;
- she **succumbs** to his flattery: "O me darlin' Juno, I will be true to thee";
- she acknowledges near the end he is a failure as a husband and fails his family;
- she **leaves** him – with good reason.

With her children:

- Juno is always **matriarchal**;
- her **enthusiasm** at the prospect of her daughter marrying;
- she and Mary will **work for the next generation**, Mary's child;
- she **comforts** and **protects** Mary during her pregnancy;
- she **stands up** for her against Boyle;
- she **does not consider her own interests** in Mary's "shame" but rather sees the difficulties ahead for Mary;
- her **support** for Mary: "it'll have two mothers";
- she **works** to provide for Johnny, who is an invalid and unable/unwilling to work;
- she **quietly suffers** his irascibility;
- she proclaims, "I will go mad if Johnny dies" but she does **not succumb**;
- when Johnny calls, "Blessed Mother O' God, shelter me, shelter your son!" it is Mrs Boyle who **"catches him in her arms"**.

Candidates could argue that Juno **cannot** keep the family together as circumstances are all against her – Johnny's Republican past, Jack's fecklessness etc. At the end, she only has the remnant of family life, but she will try to keep that going.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

4 Priestley: *An Inspector Calls*

(a) With reference to the ways Priestley **presents** Eric and Sheila, show how far you agree that they have learned **important lessons**.

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 | 11–18 |
| Band 3 Competent | 19–26 |
| Band 4 Good | 27–34 |
| Band 5 Excellent | 35–40 |

The structure indicated below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.
The words in bold may form part of an argument.

What Eric and Sheila say and do in the engagement scene:

- Sheila is **outspoken** and can be **abrupt**, not thinking about others' feelings: "Don't be an ass, Eric";
- Sheila is **self-centred** and appears **childish** in her excitement over the engagement ring: "(excited) Oh – Gerald – you've got it";
- Sheila wants to be the **centre of attention**;
- Eric appears **uninterested** in the party: "We'll drink their health and have done with it";
- Eric and Sheila **childishly** snipe at one another: "She's got a nasty temper sometimes";
- Sheila's girlish doting on her fiance: "I drink to you, Gerald".

Sheila:

Sheila shows that she has learnt important lessons about her behaviour and treatment of others in the following ways:

Her reactions to the Inspector's questions about the incident at Milwards:

- she quickly **admits** what she has done and admits that she "felt rotten about it";
- she accepts responsibility and shows **remorse**: "It was all my fault";
- she **regrets** her actions and realises that she was unreasonable;
- she **agrees** with the Inspector;
- she is **sorry** and claims that she would now behave **more sympathetically**;
- she is the **first to confess** freely.

Her behaviour after the Inspector leaves in Act 3:

- Sheila again **admits** her responsibility for what happened to Eva Smith: "I behaved badly too. I know I did" and **accuses** her parents: "you don't seem to have learned anything";
- Sheila **reflects** on the Inspector's visit, obviously **deeply affected** by what happened; she **argues** with her father about what the Inspector's visit means to them: "It doesn't much matter now, of course. . .";
- Sheila also **questions** her father: "And it was true, wasn't it?";
- Sheila **refuses** to take the ring from Gerald, **contrasting** with her eagerness at the start of the play;
- Sheila refuses to go back to her **old behaviour and attitudes**;
- Sheila **defers a decision** about marrying Gerald, rather than rejecting him outright, indicating that perhaps a return to the old selfish ways is still a possibility.

Eric:

Eric's behaviour after the Inspector leaves in Act Three shows that he has learnt important lessons about his own behaviour and his parents' actions in the following ways:

- Eric has been affected by the Inspector's visit and **mocks** his father's fear of a scandal: "Oh – for God's sake! What does it matter now whether they give you a knighthood or not?";
- Eric **stands up** to his parents: "But don't forget I'm ashamed of you as well – yes both of you";
- Eric **questions** his father's selfish attitude: "You told us that a man has to make his own way ... Do you remember?";
- Eric and Sheila are **in agreement**, joining forces to accuse their parents: "No, Sheila's right. It doesn't";
- like his parents, Eric **never refers directly** to Eva Smith by name and avoids using the term "responsibility";
- two SDs refer to him speaking *sulkily*;
- Eric shows **lack of concern** for the disgrace his behaviour has brought upon the family.

Some candidates may argue that at the end of the play Eric feels sorry for himself rather than any regret over his actions towards Eva Smith. There is a contrast between Sheila, who is genuinely regretful about her actions, and Eric who still appears more worried about himself.

Priestley's use of language and dramatic techniques:

- use of **stage directions** show Eric's disbelief at his father's attitude: *laughs rather hysterically*, demonstrating that he has learnt that his father's attitude is wrong;
- use of **stage directions** to show Sheila's changed attitude towards her parents: *scornfully* demonstrating that she now understands that their attitudes are wrong;
- Eric rudely **interrupts** his father *cutting in*;
- Sheila's thoughtful **attitude** shows she has been affected by the Inspector's visit: *slowly, she looks at them reflectively*;
- Eric's **sarcastic** tone shows his loss of respect for his parents as he now understands that their behaviour is wrong: "That'll be terrible for her, won't it?";
- the various staging instructions used by Priestley for both characters (Eric drunk and sober; Sheila in a range of interactions, especially with the Inspector) show them in the process of learning sometimes painful lessons.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at the extract from Act 3, beginning on page 63 with Mr Birling's words, "This makes a difference, y'know" and ending on page 65 with Mr Birling's words, "You'll stay here long enough to give me an account of that money you stole – yes, and to pay it back too."

With reference to the ways Priestley **presents** Mr Birling in the extract and elsewhere in the play, show how far you agree that Mr Birling **puts his family first**.

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 | 11–18 |
| Band 3 Competent | 19–26 |
| Band 4 Good | 27–34 |
| Band 5 Excellent | 35–40 |

The structure indicated below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Mr Birling says and does in the extract:

- he speaks **threateningly** to Sheila, alluding to what might have happened to her if the Inspector had been real: "you'd better keep quiet";
- he cannot understand Sheila's and Eric's reactions and is **exasperated** that they do not appreciate the family name is safe: "They just won't try to understand our position";
- his reactions show he is worried about the **potential harm to the family name**: "a downright public scandal";
- his reactions to Sheila's and Eric's anguish are **uncaring** as he focuses on the potential damage to the family name: "Now listen, you two...all we have to do is keep our heads";
- he is **defensive** and **quick to threaten** Eric, showing he is more interested in potential harm to himself than the effect the investigation has on his family: "either stop shouting or get out";
- he demands that Eric pay back the money, showing an uncaring attitude towards Eric: "yes, and to pay it back too".

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

- use of **stage directions** to show Mr Birling's anger at Eric and Sheila: *angrily, shouting, threatening*;
- use of **dialogue** between Mr and Mrs Birling to show his anxiety and relief that the investigation was a hoax;
- use of **threatening tone** as Mr Birling reminds Eric of his part in events: "If anybody's up to the neck in this business, you are";
- use of **stage directions** to build up tension between characters as they turn on each other: *sharply, bursting out*.

Mr Birling elsewhere in the play:

- he sees the engagement as a good match for Sheila, but **more importantly** for him as bringing Birling and Co and Crofts Ltd together: “we may look forward to the time when Crofts and Birlings are no longer competing. . .”;
- he welcomes Gerald as he is the kind of son-in-law he always wanted, bringing him **money and status**, but he does also refer to Sheila’s happiness: “I’m sure you’ll make her happy”;
- he becomes aggressive towards the Inspector when he realises how the investigation **might affect him** and his family, speaking *impatiently* and *angrily*;
- his tone changes when he realises the Inspector isn’t there **just to see him**, perhaps showing a lack of concern for his family: “You didn’t come here just to see me then?” *with a marked change of tone*;
- he wants to **keep up appearances** and avoid a scandal, as it would lessen his prospects of a knighthood;
- he is angered by the Inspector’s interrogation of Sheila, admonishing him for **upsetting his daughter**, and he, rather than Gerald, follows her out: “Why the devil do you want to go upsetting the child like that?”;
- his reaction to the interrogation of Mrs Birling is **uncaring**: “I must say, Sybil, that when this comes out at the inquest, it isn’t going to do us much good”;
- he is delighted to find out that the Inspector was a hoax as his family is **no longer under threat**: “By Jingo! A fake!”;
- his reaction to the interrogation of Eric is **uncaring** as he is more concerned about the theft of the money: “You must give me a list of those accounts. . . You damned fool”;
- at the end of the play he angrily **turns on his family**: “The fact is, you allowed yourselves to be bluffed”;
- he clumsily tries to **reassure** Sheila: “Come on Sheila, don’t look like that. All over now”.

Expect a range of arguments on the question of putting his family first.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

5 Russell: *Blood Brothers*

(a) With reference to the ways Russell **presents** the Johnstone family, show that Mrs Johnstone and the children she brings up at home **cannot escape** the problems of their lives. What prevents them from escaping? Give reasons for your opinions.

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 | 11–18 |
| Band 3 Competent | 19–26 |
| Band 4 Good | 27–34 |
| Band 5 Excellent | 35–40 |

The structure indicated below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.
The words in bold may form part of an argument.

Mrs Johnstone:

- a stage direction indicates that her **problems** have taken a significant toll on her, *She is aged thirty but looks more like fifty*;
- from the first time we see Mrs Johnstone, we are provided with the **contrast** between her daydream about **music and dancing**, expressed through her song in which she reminisces about her youth before she had children and responsibilities, and the **problem** of not being able to pay the milkman: “I said, I said, look, next week I’ll pay y”;
- even at this stage her **desperation** is evident, “Y’ can’t stop the milk. I need the milk. I’m pregnant”;
- the problems of Mrs Johnstone’s situation are emphasised by the **offstage complaints** from her children about the lack of food;
- she sings about being able to **feed** her children well;
- despite her romantic daydreams, Mrs Johnstone’s **problems** are evident as her dancing shows her acquiring *a brush, dusters and a mop bucket* to indicate that she only has a low-paid job to fall back on;
- Mrs Johnstone is **concerned** about how she will afford to feed all her children when the twins are born: “If I’m careful we can just scrape by, even with another mouth to feed”;
- Mrs Johnstone is **struggling** to look after her other children already and has been threatened by the Welfare people: “They say I’m incapable of controllin’ the kids I’ve already got. They say I should put some of them into care”;
- the difficulty of Mrs Johnstone’s situation means that she is **taken advantage of easily** by Mrs Lyons: “If my child was raised/In a palace like this one”;
- the problems of Mrs Johnstone’s life are evident when she gets **angry** with the various debt collectors who come to take back items that she has not been able to pay for: “I know I *shouldn’t*, you soft get. I’ve spent all me bleedin’ life knowin’ I shouldn’t. But I do”;
- Mrs Johnstone sings about the **consequences** of living on the “never, never”;
- Mrs Johnstone is treated **harshly** by the policeman: “Either you keep them in order, Missis, or it’ll be the courts for you, or worse, won’t it?” in **contrast** to how the policeman speaks to Mr Lyons;
- Mrs Johnstone is given hope that she may escape the problems of her life when she is re-housed to the country, but even then she is **unable to control** her children: “Sammy! Get off that bleedin’ cow before I kill you”;

- Mrs Johnstone is reminded of the reality of her situation when the Narrator as the Conductor says, “But you’ve got to have an endin’, if a start’s been made. **No one gets off without the price bein’ paid**”;
- Mrs Johnstone **cannot prevent** Sammy and Mickey from being sent to jail for armed robbery;
- Mrs Johnstone has the **worry** of Mickey’s dependence on prescription pills;
- Mrs Johnstone’s **problems** are brought home through her final song when Mickey and Edward **both die** at the end of the play: “Tell me it’s not true”.

Mickey and the other children:

- the **poverty** of Mickey’s childhood is **contrasted** with the wealth and comfort of Edward’s;
- Mickey shows **little interest** in education and is frequently in trouble at school;
- **consequently**, he is unable to get a well-paid job and has to work long hours doing menial tasks;
- Mickey **rushes into** marriage and fatherhood at a very young age, possibly **repeating** the mistakes of his mother;
- Mickey is made **redundant** and becomes depressed after 3 months, trying to find another job;
- the **struggle** of Mickey’s life is **contrasted** with Edward’s comfortable existence at university where he has plenty of money;
- Mickey’s **desperation** makes him agree to take part in a robbery with Sammy to earn fifty pounds;
- Mickey is arrested and sent to jail for 7 years and he finds it **difficult to cope** in jail;
- Mickey becomes **depressed** in jail and reliant upon prescription pills as they are his only way of escaping his problems: “I can’t live without them”;
- Mickey takes anti-depressants because they make him feel “**invisible**”;
- when Mickey hears about Edward and Linda he **loses control** of himself: “There’s a man **gone mad** in the town tonight/He’s gonna shoot somebody down”;
- the **poignancy** of Mickey’s final words, “I could have been him” indicates that he could not escape the reality of his life because it was **beyond his control** from the outset;
- Donna Marie grows up to be like her mother and has **married young** and has three children;
- Sammy has progressed from **stealing** Mickey’s things to **burning down** the school, to **robbing** the conductor at knife-point, and eventually to **armed robbery** and **prison**.

Russell’s use of language and dramatic techniques:

- **music** and **dancing** are used to highlight Mrs Johnstone’s inability to escape;
- the use of the Marilyn Monroe motif;
- Mickey’s inability to escape is shown mainly through **contrast** with the life led by his twin brother, Edward;
- the **narrator** is used to remind characters and the audience of the reality of the characters’ lives and their inability to escape their problems.

Some candidates may argue that the Johnstones could not escape the reality of their lives because of the **disadvantages** of their family background. Some candidates may argue that **fate and superstition** played a part in their inability to escape the reality of their lives, while others may blame the **family members** themselves to a greater or lesser degree. Reward cogent argument.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to Russell’s use of language and dramatic techniques: see also Guidelines at the start of Section A.

Use the Assessment Matrix.

(b) Look again at the extract from Act 1, beginning near the top of page 4 with the stage direction **Mrs Lyons' house where Mrs Johnstone is working** and ending at the bottom of page 5 with Mrs Lyons' words, "Oh go on with you. Look, if it will make you any happier I'll put them away."

With reference to the ways Russell **presents** Mrs Lyons in the extract and elsewhere in the play, show how far you agree that Mrs Lyons may be both **pitied** and **disliked**.

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 | 11–18 |
| Band 3 Competent | 19–26 |
| Band 4 Good | 27–34 |
| Band 5 Excellent | 35–40 |

The structure indicated below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.
The words in bold may form part of an argument.

What Mrs Lyons says and does in the extract:

- she may be **pitied** initially because she appears to be a **kind and considerate** person towards Mrs Johnstone: "Hello, Mrs Johnstone, how are you? Is the job working out all right for you?" and "Mrs J? Anything wrong?", and also when she **indulges** Mrs Johnstone's superstitious beliefs, "Oh go on with you. Look, if it will make you any happier I'll put them away";
- she may be **pitied** because her husband has been sent away on business for 9 months and she is **lonely** and finding the house "rather large at present";
- she may be **pitied** because she and her husband bought a large house and now, sadly, live alone in it;
- she may be **pitied** because she is **disappointed** that she has not been able to have children and Mr Lyons **refuses to adopt**;
- she may be **pitied** because of the distress and poignancy of being faced with a woman who "can't stop havin' babies".

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

- change in Mrs Lyons behaviour:** she is initially kind and supportive to Mrs Johnstone before becoming condescending about Mrs Johnstone's superstitious beliefs;
- use of **dialogue** to highlight that Mrs Lyons appears to have everything, "a lovely house" and a successful husband but that this only masks her sadness. She says about the house, "I'm finding it rather large at present";
- use of **ellipsis** to evoke pity for Mrs Lyons as she struggles to express her need for the one thing she cannot have, a baby: "No, I'm afraid...We've been trying for such a long time now...";
- use of tone and SD *laughing* to convey her attitude to Mrs Johnstone's superstition: this may cause **dislike**.

Mrs Lyons elsewhere in the play:

- she may be **pitied** at first when she asks Mrs Johnstone to "Give one of them [the twins] to me", indicating her **desperation** to have a child;
- she may be **disliked** for the **speed** with which she tries to get Mrs Johnstone to agree to her plan, "Quickly, quickly tell me...";

- she may be **disliked** for the **pressure** she puts on Mrs Johnstone to agree: "It will work, it will if only you'll...", "You said yourself, you said you had too many children already" and her reference to the Welfare people: "With two more children how can you possibly avoid some of them being put in care?"
- she may be **disliked** as she **forces** Mrs Johnstone to swear on the Bible to make the arrangement binding;
- she may be **either pitied** or **disliked** for promising Mrs Johnstone that the baby will have a life of luxury;
- she may be **disliked** for becoming **angry** with Mrs Johnstone after the latter fails to notify her when the twins are born;
- she may be **disliked** for initially promising Mrs Johnstone that she could see the baby everyday, and then **sacking** her after the baby is born;
- she may be **disliked** for the manner in which she **sacks** Mrs Johnstone: she uses threats against her, then her knowledge of Mrs Johnstone's belief in superstition against her, and finally bribery;
- she may be **pitied** as her husband is so busy that he cannot give her emotional support;
- she may be **disliked** for **forbidding** Edward to play with Mickey and for **hitting** Edward;
- she may be **disliked** for moving Edward away to the country, preventing Mrs Johnstone from seeing him;
- she may be **pitied** in the scene where she sees the picture of Mickey and Mrs Johnstone in Edward's locket and **mistakes** it for Edward and Mrs Johnstone;
- she may be pitied as both Mr Lyons and Edward comment on her **fragile mental health**;
- she may be **either pitied** or **disliked** for her **paranoia** in believing that Mrs Johnstone has moved to the country in an attempt to follow her;
- she may be **disliked** for attempting to **bribe** Mrs Johnstone to move away, and for **attacking** her with a kitchen knife;
- she may be **disliked** for **cursing** Mrs Johnstone: "I curse you. Witch!";
- she may be **disliked** as she **tells** Mickey about Edward and Linda's affair.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to Russell's use of language and dramatic techniques: see also Guidelines at the start of Section A.

Use the Assessment Matrix.

6 Shakespeare: *Macbeth*

(a) With reference to the ways Shakespeare **presents** Banquo, show how far you agree that Banquo is **courageous and honourable**.

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 | 11–18 |
| Band 3 Competent | 19–26 |
| Band 4 Good | 27–34 |
| Band 5 Excellent | 35–40 |

The structure indicated below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.
The words in bold may form part of an argument.

Banquo and the witches:

- when confronted by the witches, he is not afraid but **demands** answers: "Live you? Or are you aught that man may question?";
- he is **sceptical** and recognises that the witches are evil: "What! Can the devil speak true?";
- he **offers advice** to Macbeth about evil powers and losing one's soul: "to win us to our harm, the instruments of darkness tell us truths. . .to betray's in deepest consequence";
- he is **keen to know** what the witches predict for him: "Speak then to me";
- he **tests** Macbeth, wanting to see if he has been affected by the witches' predictions: "I dreamt last night of the three weird sisters";
- he admits to himself to **having thoughts about the witches**, entertaining hopes that he and his sons should benefit from their predictions: "If there comes truth from them. . .may they not be my oracles as well and set me up in hope?";

Banquo and Macbeth:

- Macbeth **questions** Banquo about his plans as he plots to murder him and states his **fear** of Banquo and his knowledge of the witches' predictions: "Our fears in Banquo stick deep";
- Macbeth speaks of Banquo's **honourable** character: "his royalty of nature";
- Macbeth reflects on Banquo's **courageous** response to the witches: "he chid the sisters... and bade them speak to him".

Banquo elsewhere in the play:

- Banquo shows that he is an **upright and loyal man who speaks his mind**;
- he shows **courage** on the battlefield, putting down rebellion; the captain says he is as fearless and brave as Macbeth; Duncan embraces him in thanks;
- he **questions** Duncan's murder; however, he **keeps his thoughts to himself** and does not share his suspicions: "Thou hast it now. . .and, I fear, thou playedst most foully for't";
- he swears **loyalty** to Macbeth, even though he **suspects** him of murdering Duncan: "Let your highness command upon me, to the which my duties are with a most indissoluble tie for ever knit";
- he **saves** his son's life at the expense of his own;
- as a ghost he **taunts** Macbeth;
- Banquo is **contrasted** to Macduff, who fights against Macbeth while Banquo stayed silent;
- the appearance of the "blood-bothered" Banquo among the apparitions in IV.i indicates his **honoured status** as founder of a royal line.

Shakespeare's language and dramatic techniques:

- use of **heroic** epithets to describe Banquo: "the right-valiant Banquo";
- use of **comparison** to show Banquo as a brave warrior, like Macbeth;
- use of **contrast** between Macbeth's and Banquo's reactions to the witches' prophecies to show Banquo's courageous nature;
- use of Macbeth's **fear** to show Banquo's courageous nature: "Our fears in Banquo stick deep";
- striking imagery in Banquo's authoritative intervention after Duncan's murder: "In the great hand of God I stand...";
- his ghost appears at the banquet and when called up by the witches as a reminder of his goodness and honour, and a reprimand to Macbeth.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term "**presents**", see also Guidelines at the start of this section.

Use the Assessment Matrix.

(b) Look again at Act 2 scene ii.

With reference to the ways Shakespeare **presents** Macbeth and Lady Macbeth in this scene and elsewhere in the play, show how far you agree that they both suffer from **guilty consciences**.

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 | 11–18 |
| Band 3 Competent | 19–26 |
| Band 4 Good | 27–34 |
| Band 5 Excellent | 35–40 |

The structure indicated below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Macbeth and Lady Macbeth say and do in Act 2 scene ii:

- although Lady Macbeth seems strong, she shows her **guilt**, admitting to drinking alcohol to build her courage: "That which hath made them drunk hath made me bold" and that she could not kill Duncan herself as he resembled her father: "Had he not resembled my father as he slept, I had done 't";
- Macbeth and Lady Macbeth are **jumpy** and **nervous**: "Didst thou not hear a noise?";
- Macbeth knows he will be unable to **sleep peacefully** from now on: "Sleep no more! Macbeth doth murder sleep";
- Macbeth is unable to pray and fears he will be **damned**: "But wherefore could I not pronounce 'Amen'? I had most need of blessing";
- Lady Macbeth knows that they must not think back on what they have done: "Consider it not so deeply ... It will make us mad";
- Macbeth is **afraid** to return to the scene of the murder: "I am afraid to think what I have done; look on 't again I dare not";
- Macbeth fears he will never **wash the blood** from his hands: "Will all great Neptune's ocean wash this blood/Clean from my hand?";
- Macbeth seems almost **paralysed with fear** when he thinks about what he has done: "How is 't with me, when every noise appals me?";
- Macbeth **ignores** Lady Macbeth as she scolds him; he is **preoccupied** with his thoughts;
- Macbeth is full of **guilt and regret** at the end of the scene: "To know my deed, 'twere best not know myself";
- Lady Macbeth **chastises and insults** her husband, not appearing to feel any guilt for the murder: "A foolish thought, to say a sorry sight";
- Lady Macbeth is **business-like** and **takes charge** in the face of Macbeth's distress, showing **little emotion**: "Give me the daggers".

Shakespeare's use of language and dramatic techniques in Act 2 scene ii:

- use of **short, sharp dialogue**, and of **stichomythia** to show their **guilt** and tension;
- use of **repetition** to show Macbeth's **anguish** and **guilty reaction** to the murder: "Sleep no more!";
- use of **questions** as Lady Macbeth tries to distract Macbeth from his **guilty introspection**;
- implicit stage directions** show the characters' **anxiety** – Macbeth staring at his bloody hands, Lady Macbeth taking the daggers;
- exclamatory tone** to show tension between them;

- use of **contrast** between Lady Macbeth's angry scolding and Macbeth's **distracted anxiety**: "Be not lost so poorly in your thoughts." "To know my deed, 'twere best not know myself";
- imagery of hearing** – the voice Macbeth imagines is interpretable as the voice of his conscience;
- staging** – knocking at the gate is open to similar interpretation;
- imagery of blood** flowing and discolouring the ocean associated with guilt in Macbeth's mind;
- though both demonstrate signs of a guilty conscience, the **contrast** between Macbeth and Lady Macbeth means that the guilt of Macbeth is shown in the most dramatic terms.

Lady Macbeth elsewhere in the play:

- after the murder is discovered she has the **presence of mind** to distract others from Macbeth, and during the banquet scene she **covers for** Macbeth: "My lord is often thus";
- by the sleepwalking scene, she has completely changed and is a shadow of her former self, destroyed by **guilt**;
- she carries a light with her and is **afraid** to be in the dark: "she has light by her continually; 'tis her command";
- she obsessively rubs her hands, as if trying to wash them, a reminder to the audience of her scorn at Macbeth's need to clean the blood from his hands, and showing her **guilty conscience**; "What, will these hands ne'er be clean?";
- she **speaks disjointedly**, going over events of the murder;
- she sighs, showing her inner **turmoil**: "the heart is sorely charged";
- she knows she is **damned**: "Hell is murky";
- she repeatedly refers to blood, expressing **shock and guilt**: " Yet who would have thought the old man to have had so much blood in him?";
- she is sleepwalking, showing her **disturbed mind**, and reminding us of Macbeth's cries of "Sleep no more!".

Macbeth elsewhere in the play:

- Macbeth's **conscience afflicts him** even before the murder, with visions of the dagger making him almost lose his nerve: "I see thee still; And on thy blade and dudgeon gouts of blood";
- Macbeth expresses the **distress** of living with a guilty conscience: "For Banquo's issue have I fil'd my mind, Put rancours in the vessel of my peace", and speaks of his "terrible dreams";
- Macbeth suffers **guilt** in the banquet scene when he is tormented by the ghost of Banquo: "Avaunt! And quit my sight! Let the earth hide thee!";
- Macbeth expresses clearly his sense of the **inescapability of the consequences** of guilty actions;
- Macbeth becomes more **brutal and ruthless** in protecting his throne: "I am in blood Stepped in so far, that, should I wade no more, Returning were as tedious as go o'er";
- Macbeth shows little emotion or **guilt** at the death of his wife: "She should have died hereafter";
- some candidates may argue that when faced with Macduff in the final scenes, Macbeth **taunts** him, showing little guilt for the murder of his family: "My soul is too much charged with blood of thine already". Others may argue that Macbeth's guilty conscience is speaking in these words.

The argument may be qualified by candidates who note that we see little of Lady Macbeth in the later stages of the play and that Macbeth, unlike his wife, is able to function right up to the end. They may also note that Macbeth refers to or reveals his troubled conscience on several occasions throughout the play and that his awareness of the power of a guilty conscience even pre-dates the murder.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term "presents", see also Guidelines at the start of this section.

Use the Assessment Matrix.

7 Shakespeare: *Romeo and Juliet*

(a) With reference to the ways Shakespeare **presents** the feud between the Capulet and Montague families, show that this feud **ruins lives**. Who do you think is most to blame? Give reasons for your opinions.

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 | 11–18 |
| Band 3 Competent | 19–26 |
| Band 4 Good | 27–34 |
| Band 5 Excellent | 35–40 |

The structure indicated below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.
The words in bold may form part of an argument.

What is said by the Chorus:

- the Chorus **stresses** the tragic nature of the play;
- it **introduces** the feud to the audience and **announces** its impending eruption;
- it **foretells** the deaths of Romeo and Juliet;
- it **foretells** the healing of the feud;
- the feud is **stressed** by the Chorus on two occasions..

The fight scenes:

- there has been **much disruption** in the city of Verona;
- the families are **warned on pain of death** to desist by the Prince of Verona;
- there have been **many deaths** as a result of the feud;
- Mercutio **dies** at the hands of Tybalt;
- Romeo then **kills** Tybalt and, after **fleeing** Verona, is **banished**.

The deaths of Romeo and Juliet:

- Romeo's and Juliet's parents are **sworn enemies**;
- because of the feud** the marriage is in secret, Romeo is banished and the Friar devises his "scheme";
- the Friar sees the marriage as **a means of repairing the enmity** between the families;
- Romeo's **hasty reaction** to the news from Balthasar about Juliet;
- the **confusion** over the letters;
- Romeo's **heart-rending** soliloquy over Juliet's body;
- the "glooming peace" of the reconciliation of the two families.

Shakespeare's language and dramatic techniques:

- using a **single figure** Chorus to deliver, in **sonnet form**, a **preparation** for the hostility ahead;
- we are made aware of the feud **even before** we meet Romeo or Juliet;
- the **bawdy and boastful** exchanges between Sampson and Gregory and others **mock** the seriousness of the feud;
- at the beginning of Act 2 the feud is again **stressed** by the **Chorus**;
- the **foreboding quality** of the first meeting of Romeo and Juliet;

- **juxtaposing** of the marriage of Romeo and Juliet and the **pivotal deaths** of Mercutio and Tybalt;
- we are **constantly reminded** of the feud throughout the play;
- the **bookending** of Capulets, Montagues and the Prince opening and closing the play in **tragically different** circumstances.

Expect a lively engagement in the attribution of blame – the fault of the older generation; the ineffectiveness of the Prince; Romeo's provocative behaviour; Tybalt's truculence; the meddlesome Friar.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term **“presents”**, see also Guidelines at the start of this section.

Use the Assessment Matrix.

(b) Look again at Act 5 scene i from Line 1 to about line 57.
(The extract ends with Romeo's words, "What, ho! apothecary!")

With reference to the ways Shakespeare **presents** Romeo in this extract and elsewhere in the play, show how far you agree that Romeo acts in **too much of a hurry**.

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 | 11–18 |
| Band 3 Competent | 19–26 |
| Band 4 Good | 27–34 |
| Band 5 Excellent | 35–40 |

The structure indicated below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.
The words in bold may form part of an argument.

What Romeo says and does in the extract:

- his **hasty assumption** that he will hear only good news;
- his **immediate** reaction to Balthasar: "I will hence tonight";
- his **impatient** dismissal of Balthasar: "Tush, thou art deceiv'd";
- his **failure to pursue** the absence of "letters" from the Friar;
- his **rapid commitment** to "lie with thee tonight";
- the **ease** with which he has identified in his mind a source for poison;
- his belief that his awareness of the Apothecary is actually **providential**: "O this same thought did but forerun my need".

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

- he uses **soliloquy** to inform the audience of Romeo's innermost thoughts and how quickly he creates ill-thought-out plans;
- the **dramatic irony** of "some joyful news at hand";
- the **effusive** quality of the expression of his love, "how sweet.....in joy" depicts Romeo as a recently infatuated young man, as does his way of **expressing** his love, "my bosom's lord"; and his **glorious** description of his heart as ""his throne";
- the use of the **parenthesis** "(Strange dream that gives a dead man leave to think!)" is indicative of the **alacrity** of his thoughts;
- the **exclamatory** way he greets Balthasar;
- the **impatience** – haste – of the repeated questioning of Balthasar;
- how Balthasar **describes** Romeo, " pale and wild".

Romeo elsewhere in the play:

- Romeo's **elaborate language** of love as he bemoans his rejection by Rosaline;
- Romeo's **fickleness** – "Thou canst not teach me to forget" (said of Rosaline), but he does!;
- Romeo is warned by Benvolio that his infatuation with Rosaline is **extravagant and unwarranted**,
"Compare her face with some that I shall show,
And I will make thee think thy swan a crow";
- 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;
- it is Juliet who **first mentions** marriage: “Thy purpose marriage, send me word tomorrow”;
- 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;
- he **steps away** from the fight with Tybalt for Juliet’s sake;
- Mercutio **makes fun** of him for not fighting;
- he subsequently **kills** Tybalt;
- the **passion** of the consummation followed by the **hasty departure** into exile;
- he **advisedly** departs Verona knowing that to stay will mean his death;
- his **insistence** to the Friar (Act 3 Sc iii) that banishment from Verona means separation from Juliet and that **this is worse than death**;
- even Juliet fears that their love is **too sudden to be sincere**, “It is too rash, too unadvise’d, too sudden”;
- he is **constant** to her until death.

It could be argued that at times he is not over-hasty, but pressurised by events, e.g. the proposed marriage of Juliet to Paris; his exile after Tybalt’s death; his understandable rapid return to Verona when he hears of Juliet’s death.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

8 Shakespeare: *The Merchant of Venice*

(a) With reference to the ways Shakespeare **presents** Portia, show how far you agree that Portia **manipulates** other characters in the play.

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 | 11–18 |
| Band 3 Competent | 19–26 |
| Band 4 Good | 27–34 |
| Band 5 Excellent | 35–40 |

The structure indicated below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Casket scenes:

- Portia provides **no help** to the two suitors she wishes **not** to marry but she is more forthcoming with Bassanio;
- Portia is aware of the temptations of cheating the terms of her father's will but claims that she resists it;
- candidates may argue Portia **manipulates** Bassanio by providing hints to him about which casket to choose.

Portia's disguise:

- she gets the Duke to **believe** that she is a clever young lawyer named Balthazar;
- she **manipulates** the Duke through letters supposedly from Bellario;
- she **manipulates** the Duke to have sympathy for a "very sick" Bellario so that the Duke will agree to Balthazar being the examining magistrate;
- by referring to Balthazar as a "doctor of Rome" she **manipulates** the Duke to believe Balthazar is highly qualified;
- she **imposes on** the entire court;
- she asks Bassanio for his ring as a payment when in **disguise** as Balthazar.

Portia's dealings with Shylock:

- she **manipulates** Shylock, increasing his confidence and holding out the prospect to him of a favourable verdict;
- she **dramatizes** the turning point, manipulating the feelings of the participants in the trial: "Tarry a little, there is something else";
- she **lets** Shylock think he has won when she asks if he has a surgeon on hand **in order to spring a trap**.

Portia and Bassanio:

- she **manipulates** Bassanio by tricking him with the wedding rings;
- Portia **manipulates** Bassanio's feelings when he arrives back to Belmont, forcing him to admit he has given away the ring;
- there is **no manipulation**, only sincerity, in the love she expresses for Bassanio.

Candidates may mention some of the following AO2 elements:

- Portia's silence to the first two suitors during the casket scene **contrasted** with her more forthcoming demeanour towards Bassanio;
- Portia's ability to **act a part** – to the failed suitors, in court, to Bassanio and Gratiano over the rings;
- Portia's **use of disguise** during the trial;
- her use of legal terminology during the trial;
- use of **contrast** during the trial to present Portia as quiet and controlling.

Candidates may argue that Portia is manipulated and controlled by her father through the terms of his will but she, in turn, manipulates the men and proves the strength of her mind.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at the extract from Act 4 Scene i from about line 298 to about line 376. (The extract begins with Portia's words, "A pound of that same merchant's flesh is thine" and ends with Shylock's words, "When you do take the means whereby I live".)

With reference to the ways Shakespeare **presents** the bond in the extract and elsewhere in the play, show how far you agree that **justice** is carried out.

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 | 11–18 |
| Band 3 Competent | 19–26 |
| Band 4 Good | 27–34 |
| Band 5 Excellent | 35–40 |

The structure indicated below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Extract:

- Portia agrees that Shylock's position is correct – and **lawful** under the agreement signed by Antonio;
- it is agreed that **justice** does demand that the terms of the agreement be carried out;
- Shylock is ecstatic at this apparent acceptance of his claim and that he is to **receive justice**;
- interpreting the contract literally and using the prejudice against Jews to gain advantage for Antonio, a Christian, Portia uses another law to **deny justice** for Shylock under this bond;
- realising his loss of position, Shylock **accepts** the "justice" that he cannot kill Antonio;
- Portia demands that "justice" has to be to the absolute letter and presses home the advantage to ensure that Shylock **loses** as much as possible;
- Shylock is even **prevented** from leaving with his principal, as Portia invokes the law concerning "aliens" to deprive him of his goods and even **his life**;
- although he is allowed to live, Shylock is denied the means to make his living;
- The Duke provides a form of justice for Shylock suggesting mercy, but candidates may argue that this could be a gross injustice.

Dramatic techniques used in the extract:

- Shylock's ecstasy when he thinks he has won is shown by the use of frequent **exclamations** when he speaks;
- derogatory** use of language: Portia: "Tarry, Jew" and comedic effect of Gratiano adding to the insults;
- Gratiano **imitates** Shylock's previous ecstasy at the verdict with outbursts which provide **irony and comedy** ;
- Portia springs a trap "Tarry a little" – tension and irony of reversal;
- Shylock's **disbelieving question**, "Is that the law?" shows his shock;
- Portia demands that "justice" has to be to the absolute letter and presses home the advantage with **ironic** language "soft! No haste" and actually teases Shylock to seek justice;
- comedic reversal of fortunes and the idea that **poetic justice** is being served;
- Portia's calm speech **contrasts** with the baying of Gratiano.

The bond elsewhere in the play

- Antonio is fully **aware** of the risk he takes by signing the bond and it is rash of him to sign it;
- Antonio may or may not expect Shylock to forget the bond and forgive the loan;
- before the trial the Duke has **already** made up his mind about how he wants justice to be carried out;
- Shylock's **murderous intentions** are clear from his words about the surgeon;
- Shylock is the **victim of injustice** having previously been mocked and reviled by Antonio and his coterie;
- Shylock seeks **justice** against society as represented by Antonio – but also vengeance;
- by defending Antonio, Portia takes the part of someone who is technically in the **wrong**;
- as the terms of the agreement are unrealistic, justice **cannot** be expected;
- Shylock is not only deprived of the money due to him from Antonio but all his money is taken away so he is **punished** for seeking what was legally and **rightfully his**;
- Shylock's life is figuratively and almost literally **destroyed**.

Candidates may argue that Shylock received the justice due to his actions and that was what he deserved. It could also be argued that Portia uses deception and actually breaks the law to deny justice to Shylock. Several conceptions of justice are present in the play - reward awareness and discussion of these.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term “**presents**”: see also 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, characters 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 (Higher 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 (Higher Tier):

"With close reference to the ways each poet uses language ..."

Use 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 – Higher Tier Unit 2, Section B: Poetry

| Assessment Objective | Band 0 Mark [0] | Band 1 Very Little [1]-[10] | Band 2 Emerging [11]-[18] | Band 3 Competent [19]-[26] | Band 4 Good [27]-[34] | Band 5 Excellent [35]-[40] |
|------------------------------------|-------------------------------|--|---|--|---|--|
| AO1 Argument | Response not worthy of credit | Some writing about text or task | Attempts to focus on question Simple, straightforward or limited response | Begins to focus on question Begins to develop a response | Some focus on question Fairly developed response | Persuasive, coherent answer to the question set Evaluative response |
| | | | Assertion, basic conclusion, narrative or description, quotation and/or paraphrase | | Reasoned response Developed argument | Sustained argument |
| | | Very basic level of accuracy in written expression and coherence of response | Fairly sound level of accuracy in written expression and coherence of response. Form mostly appropriate | Competent level of accuracy in written expression and coherence of response. Form mostly appropriate | An appropriate form of response which is clearly constructed and accurately expressed | An appropriate form of response which is clearly constructed and expressed with fluency and precision |
| 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 | Comments on content Comments on structure, form or poetic techniques | Interpretation of content Some discussion on the effects of structure, form or poetic techniques | Assured interpretation of content Developed discussion on the effects of structure, form or poetic techniques |
| | | Occasional reference to poet's words | Some understanding of the poet's use of language with the emergence of a critical vocabulary. | Meaningful comment on some stylistic devices, with the deployment of a critical vocabulary. | Meaningful comment on some stylistic devices, with the deployment of a critical vocabulary. | Analysis of the poet's language and style, using appropriate critical terminology |
| AO3 Comparison and Contrast | Response not worthy of credit | Poems considered in isolation | Simplistic connections made between poems | Makes some relevant comparisons and contrasts between poems | Meaningful and effectively pointed comparisons and contrasts between poems | A synthesised approach to detailed comparison and contrast |
| AO4 Awareness of Context | Response not worthy of credit | No contextual material | Contextual material is present though not incorporated in argument | Some attempt to incorporate contextual material in argument | Selective use of contextual material to enhance argument | Response is enriched by use of contextual material |

Section B: Poetry

9 Anthology 1: Themes – Love and Death

(a) Look again at *Out, Out* – by Robert Frost (List B) which deals with the theme of death, and at one poem from **List A** which also deals with the theme of **death**.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about **death**. You should include relevant contextual material.

Which poem do you prefer? Give your reasons.

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 by knowledge of context (AO4).

| | |
|--------------------|-------|
| Band 0 None | 0 |
| Band 1 Very Little | 1–10 |
| Band 2 Emerging | 11–18 |
| Band 3 Competent | 19–26 |
| Band 4 Good | 27–34 |
| Band 5 Excellent | 35–40 |

Selection of a second poem:

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

The following textual details may be used as supporting material.

What each poem is about:

Out, Out –

The poem is an account of a fatal accident on a farm in New England. Against the backdrop of the beautiful scenery, the focus is on the events being played out as a boy's hand is cut off and he bleeds to death.

Candidates' response to use of language:

- beautiful description of the scenery **contrasts** with the horrific accident which befalls the boy;
- objective **narration** makes the events more shocking;
- the speaker's **emotions** break through, making the description more upsetting: "Call it a day, I wish they might have said";
- use of **onomatopoeia** to create an ominous atmosphere: "snarled and rattled";
- use of **personification** to depict the saw as a monster: "the saw/As if to prove saws knew what supper meant,/Leaped out at the boy's hand";
- use of **direct speech** communicates the pathos of the boy's plight (tone of appeal and limited awareness of situation);
- the **reaction of the farm people** to the accident, purely practical or calculating, makes it upsetting for the reader;
- the **title** refers the reader to a famous expression of the pointlessness of life in "Macbeth".

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

Reward clear connections made between the objective yet horrific description of the boy's death described by Robert Frost and how death is discussed 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:

Frost lived on a farm in New England and the way of life described in the poem was well known to him. Children would have been expected to carry out work on the farm. The prevailing ethos of New England in the early twentieth century was one of self-reliance.

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

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Poetic Techniques: see also Guidelines at the start of Section B.

Use the Assessment Matrix.

(b) Look again at *La Belle Dame Sans Merci* by John Keats (List A) which deals with the theme of love and at one poem from List B which also deals with the theme of **love**.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about **love**. You should include relevant contextual material.

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

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 by knowledge of context (AO4).

| | |
|--------------------|-------|
| Band 0 None | 0 |
| Band 1 Very Little | 1–10 |
| Band 2 Emerging | 11–18 |
| Band 3 Competent | 19–26 |
| Band 4 Good | 27–34 |
| Band 5 Excellent | 35–40 |

The following textual details may be used as supporting material.

What the named poem is about:

La Belle Dame Sans Merci

- a lovesick knight tells an unidentified questioner about a beautiful 'faery's child' he met in a meadow;
- after telling the knight she loves him, the beautiful lady lulls him to sleep and abandons him;
- the knight's ominous and terrifying dreams;
- as he sits alone on a cold hillside, his **unrequited love** makes him physically ill;
- he lacks the energy and will to move on. All he can do is brood.

Candidates' response to use of language:

La Belle Dame Sans Merci

- the anonymous speaker **asks a question** that is answered;
- the question is **repeated** ("O, what can ail thee, knight-at-arms");
- question focuses on his **physical condition** ("Alone and palely loitering");
- in stanza II, the question describes **both** the knight's **physical** state and his emotional state ("Haggard and woe-begone");
- incremental repetition is a characteristic of the **folk ballad**;
- there is a fulfilling life which the knight could choose. Thus lines 3 and 4 of stanza two present **contrasting** views of life;
- the knight's physical appearance and mental state are **associated** with dying and with a withering in nature;
- the descriptions of nature are factual initially but are then used **metaphorically**;
- his **pallor** is compared first to the whiteness of a lily, then to a rose "fading" and quickly "withering";
- the lily is a **traditional symbol** of death, and the rose a symbol of beauty;
- the knight's **misery** is suggested by the "dew" or perspiration on his forehead;
- the roles of the knight and the lady **change**; in stanzas IV, V, and VI, the knight is **dominant** – lines 1 and 2 of each stanza describe his actions ("I met," "I made," "I set her"), and lines three and four of these three stanzas focus on the lady;
- stanza VII is devoted **entirely** to the lady ("She found" and "she said");
- the last six lines of the poem are about the **consequences** of the dream;
- **repetition** of 'pale' – symptom of TB (see context below);

- the description of her former lovers, with their starved lips and gaping mouths, is **chilling**.
- the knight awakens from this dream to a “**cold**” hill;
- the knight uses the word “sojourn,” which implies that he will be there for some time;
- the **repetition** of language from stanza I also reinforces the sense that the knight is enchanted to motionlessness;
- ironically, although he is not moving physically, he has “moved” or been **emotionally ravaged** by his dream or vision;
- Keats may be **imitating** the folk ballad, which is a traditional and conservative form often focusing on death and/or the supernatural.

Similarities and differences in the poets’ attitudes and the candidate’s personal preference:

Reward clear connections between the anguished and menacing love described by Keats and how love is described 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:

Candidates’ may show awareness of some of the following:

La Belle Dame Sans Merci

- Keats’ brother died of TB and Keats would recognise the symptoms in himself of this disease from which he died two years later;
- There is an anecdote of a cruel prank played on Keats’ brother as he lay dying of consumption, involving a hoax letter purporting to be from a beautiful French woman in love with him. This may have set up an association of ideas in Keats’ mind when he was composing the poem;
- Keats was one of the main figures in the Romantic Movement. Romantic interest in the wilder emotions, in the remote and strange, in the supernatural and in folk genres;
- Keats’ unhappy love for Fanny Brawne.

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

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Poetic Techniques: see also Guidelines at the start of Section B.

Use the Assessment Matrix.

10 Anthology Two: Themes – Nature and War

(a) Look again at *The Badger* by John Clare (List C), and at *Foxes Among the Lambs* by Ernest G. Moll (List D) which both deal with the theme of **cruelty**.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about **cruelty**. You should include relevant contextual material.

Which poem do you prefer? Give your reasons.

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 | 11–18 |
| Band 3 Competent | 19–26 |
| Band 4 Good | 27–34 |
| Band 5 Excellent | 35–40 |

The following textual details may be used as supporting material.

What each poem is about:

The Badger

The poem is an account of badger-baiting in an English village, describing the cruelty of such sport.

Foxes Among the Lambs

The poem is an account of how a farmer has to deal with foxes which have been attacking his lambs.

Candidates' response to use of language:

The Badger

- language is simple and the poem is written in Clare's **own dialect**;
- paints a **realistic picture** of the cruelty of badger-baiting: "Till kicked and torn and beaten out he lies";
- the poet encourages a **sympathy** with the victim – the badger against the crowd of villagers and their dogs;
- the badger is **personified**, creating **sympathy**: "The badger grins";
- words used to describe the badger create sympathy: "vulnerable", "old grunting";
- the badger is depicted as **heroic**, fighting back against the crowd, though at a disadvantage: "Though scarcely half as big, demure and small";
- the poem is written in the **present tense**, creating immediate impact;
- verbs in **groups of three** highlight the cruelty of the villagers: "and laugh and shout and fright";
- repetition** of 'And' at the start of sentences to emphasise the continuing cruelty until the badger is dead;
- frequent **repetition** of verbs "bites", "drives" to express urgency;
- onomatopoeia** to create sounds of the chase: "grunting", "buzzes";
- use of **monosyllabic** words to speed the pace.

Foxes Among the Lambs

- **gory descriptions** to establish the cruelty of the foxes: “lambs with bloody mouth, Their tongues cut out by foxes”;
- repeated **violent images** to show the reality of farm life and the farmer’s reactions to the cruelty: “I’d smash their heads in with a handy stick”;
- **detailed description** of the trap set to show the farmer’s anger at the foxes;
- use of **visual imagery** in verse one to create pictures for the reader;
- use of **aural imagery** in verse three to emphasise the speaker’s satisfaction at getting ‘revenge’.

Similarities and differences in the poets’ attitudes and the candidate’s personal preference:

- both poems clearly illustrate cruelty with vivid visual and aural descriptions;
- *The Badger* shows the cruelty of man towards nature for sport, while *Foxes Among the Lambs* shows cruelty inherent in nature as the foxes mutilate the lambs and the farmer has no choice but to get rid of the foxes.

Candidates’ awareness of contexts:

- Moll’s poem is autobiographical, drawn from the poet’s experience as a sheep farmer in Australia, clearly describing how a farmer must be cruel in order to protect his flock;
- Clare describes a scene which would have been familiar in the Northamptonshire country-side where he grew up;
- current ideas of what is acceptable in man’s treatment of animals.

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

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Poetic Techniques, see also Guidelines at the start of Section B.

Use the Assessment Matrix.

(b) Look again at *Attack* by Siegfried Sassoon (List C) which deals with the theme of war, and at one poem from List D which also deals with the theme of war.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about war. You should include relevant contextual material.

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

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 by knowledge of context (AO4).

| | |
|--------------------|-------|
| Band 0 None | 0 |
| Band 1 Very Little | 1–10 |
| Band 2 Emerging | 11–18 |
| Band 3 Competent | 19–26 |
| Band 4 Good | 27–34 |
| Band 5 Excellent | 35–40 |

Selection of a second poem:

This question asks us about what each speaker tells us about war, how the poets convey this, and the candidates' personal response. There are several poems in List D which are appropriate for discussion with 'Attack'.

The following textual details may be used as supporting material.

What the named poem is about:

Attack

The stages of an infantry attack in the First World War, commencing at dawn with an artillery barrage, followed by a tank attack and finally the attack by infantry.

Candidates' response to use of language:

- description given in the third person with direct address in **prayer** in final half line;
- sharpness ("scarred slope", "bristling fire"), heaviness ("Flounders in mud"), loud noise ("barrage roars and lifts") **contrasting** with "muttering";
- general **lack of colour**, with even the faces of the men grey and the landscape "dun";
- ominous** description of "shrouded" landscape preceding the attack – the "glow'ring sun", the "menacing scarred slope";
- carefully **selected verbs** of motion;
- caesura** to indicate pause between barrage and attack by infantry;
- use of listing** in description of heavily burdened soldiers;
- use of soldiers' **slang**: "going over the top";
- apparent **endlessness** of the experience indicated by alliterative "time ticks blank and busy on their wrists" and by the prayer, "O Jesus make it stop!";
- anti-heroic** treatment of incident and soldiers;
- rhymed iambic pentameters.

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

Reward clear connections made between the treatment of war in *Attack* 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:

Candidates may show awareness of some of the following:

- war poetry of the First World War;
- the nature of trench warfare and how it is remembered;
- it has been recorded that Sassoon was recovering in hospital from injuries when he wrote this poem.

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

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Poetic Techniques, see also Guidelines at the start of Section B.

Use the Assessment Matrix.

11 Anthology Three: Heaney and Hardy

(a) Look again at *An Advancement of Learning* by Seamus Heaney (List E) and at *An August Midnight* by Thomas Hardy (List F), which both deal with the theme of **reactions to nature**.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about **reactions to nature**. You should include relevant contextual material.

Which poem do you prefer? Give your reasons.

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 by knowledge of context (AO4).

| | |
|--------------------|-------|
| Band 0 None | 0 |
| Band 1 Very Little | 1–10 |
| Band 2 Emerging | 11–18 |
| Band 3 Competent | 19–26 |
| Band 4 Good | 27–34 |
| Band 5 Excellent | 35–40 |

The following textual details may be used as supporting material.

What each poem is about:

An Advancement of Learning

The poem describes a walk along an embankment and an unexpected encounter with rats. The first sickens the speaker; the second, because of its response to his presence, has a deeper impact. It leads the speaker to question his own response to these creatures and he struggles to master his phobia.

An August Midnight

The poem describes insects flying around the speaker's lamp and his appreciation of the universality of life in nature. The nature mentioned in the poem gives Hardy the inspiration to write.

Candidates' response to use of language:

An Advancement of Learning

- written in nine four-lined **stanzas**;
- lines are **short**, giving the impression of a series of sharp images;
- use of **rhyme and half-rhyme**, but not in a rigid pattern: approaches an **abab** form;
- use of **descriptive language** to depict the unpleasant surroundings: "The river nosed past..oil-skinned", "dirty-keeled swans";
- use of **alliteration** to emphasise how unpleasant the speaker finds the rats: "Something slobbered curtly, close";
- use of **unpleasant sibilance in verbs** to show the rats' activities: "slobbered", "slimed";
- **change in language and tone** as his fear recedes: "I stared him out";
- **imagery** of "bridgehead", and crossing the bridge – conquering his fear of this aspect of nature.

An August Midnight

- written in two stanzas with **regular but differing rhyme** schemes;
- simple description creates **clear images** for the reader;
- use of **personification** to depict the insects: “a sleepy fly, that rubs its hands”;
- the speaker **includes himself** with the insects as if they are equals: “Thus meet we five”;
- use of **suspension** at the end of the first stanza creates a sense of anticipation;
- use of **slow rhythm and repetition** in the second stanza suggests an important meeting, demonstrating the depth of the speaker’s reaction to nature;
- use of a **questioning tone** at the end of the poem as the speaker ponders the significance of this event.

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

- both poems consider the impact of nature on the speakers. Seemingly insignificant incidents lead to the speakers reflecting upon their own attitudes;
- in Heaney’s poem, the speaker faces up to his initial fear of the rats and appears to overcome it;
- in Hardy’s poem, the appearance of the insects leads the speaker to ponder his lack of understanding of ‘Earth-secrets’.

Candidates’ awareness of contexts:

An Advancement of Learning

- Heaney grew up on a farm and had a fear of rats. The poem shows him facing up to his childhood fears. Cf. the “rat-grey fungus” in Blackberry-Picking;
- the phrase “Knowledge is power” was coined by Francis Bacon, author of the philosophical treatise “An Advancement of Learning”;

An August Midnight

- Hardy’s appreciation for the smallest things in nature is depicted in this poem, showing how even these tiny insects gave him the inspiration to write;
- the conditions under which his work was carried out (ink-pen, possibly oil-lamp) may draw contextual comment.

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

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Poetic Techniques: see also Guidelines at the start of Section B.

Use the Assessment Matrix.

(b) Look again at *At a Potato Digging* by Seamus Heaney (List E), and at *A Sheep Fair* by Thomas Hardy (List F), which both deal with the theme of **country life**.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about **country life**. You should include relevant contextual material.

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

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 by knowledge of relevant context (AO4).

| | |
|--------------------|-------|
| Band 0 None | 0 |
| Band 1 Very Little | 1–10 |
| Band 2 Emerging | 11–18 |
| Band 3 Competent | 19–26 |
| Band 4 Good | 27–34 |
| Band 5 Excellent | 35–40 |

The following textual details may be used as supporting material.

What each poem is about:

At a Potato Digging

A rural scene of digging up the potatoes with labourers following behind the digger. The speaker likens the activity to a religious rite in propitiation of the famine god.

A Sheep Fair

A rural scene of a sheep auction remembered by a detached speaker, an older man perhaps, as part of his youth from which all those he remembers are now dead.

Candidates' response to use of language:

At a Potato Digging

- written in alternately rhymed **quatrains**;
- **simile** to describe workers, “like crows”;
- **personification**: earth as “mother”;
- **alliteration**: “ragged ranks” perhaps suggesting poverty, perhaps difficult working conditions;
- religious **imagery**: “processional stooping”, “famine god”, “altar of the sod”;
- workers **dehumanised** - likens the gatherers to insects, “swarm in behind”;
- ominous **atmosphere** as inhospitable weather makes “Fingers go dead in the cold”;
- stark **contrast** between beginning and end of poem;
- figures become **atavistic**.

A Sheep Fair

- carefully **rhymed** stanzas;
- all three stanzas have the same **structure**;
- **repetition** of phrases for emphasis, e.g. “torrents fall”;
- evocation of “wetness” using **similes**, “like a sponge”, “hat brims fill like pails” suggesting misery;
- the “wetness” pervades everything and is **unrelenting**;
- **alliteration** to suggest misery and unpleasantness rather than idyllic rustic setting – “reek against the rails”, “tucked-in tails”, to “doom each meek, mewed band”;
- use of the **device** of “Postscript”;
- **bleak** language in “Postscript”;

- **dark tone** as all are dead – “every flock long since has bled”;
- **reflection** – change in tense – retrospective;
- **tense** changes, again – “has bled” to “is dead”;
- elements of **anti-pastoral**.

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

- both poems look at the harshness of country life;
- both poems shatter the idealized rural scene;
- Hardy deals with his memories whereas Heaney shifts from memory to historical/ancestral perspective;
- ominous atmosphere of death in both poems.

Candidates' awareness of contexts:

Candidates may show awareness of some of the following:

- one of Hardy's very late poems written in the 1920s – he is older, facing his own death and the deaths of everyone he remembers;
- Hardy's poetry in 1920s contained increasing sense of detachment and distance;
- frequent autobiographical elements in Hardy's poems, use of Dorsetshire memories, settings, place-names;
- Heaney spent childhood on a farm when mechanisation was increasingly being introduced to farming;
- Heaney concerned with Irish history – the Great Famine when the potato crop failed with cataclysmic results.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

Section C: Unseen Poem

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, characters and settings.

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

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

Key term in the question (Higher Tier):

"how 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.

Assessment Matrix – Higher Tier Unit 2, Section C: Unseen Poetry

| Assessment Objective | Band 0 Mark [0] | Band 1 Very Little [1]–[5] | Band 2 Emerging [6]–[9] | Band 3 Competent [10]–[13] | Band 4 Good [14]–[17] | Band 5 Excellent [18]–[20] |
|------------------------------|-------------------------------|---|---|---|---|---|
| AO1 Argument | Response not worthy of credit | Some writing about text or task | Attempts to focus on question Simple, straightforward or limited response | Begins to focus on relevant content Fairly developed response | Some focus on relevant content Reasoned response | Persuasive, coherent response Evaluative response |
| AO2 Form and Language | Response not worthy of credit | Simple comments about content Little or no awareness of structure, form or poetic techniques | Some awareness of content Some awareness of structure, form or poetic techniques | Comments on structure, form or poetic techniques Comments on content | Some discussion on the effects of structure, form or poetic techniques Interpretation of content | Assured interpretation of content Developed discussion on the effects of structure, form or poetic techniques Analysis of the poet's language and style, using appropriate critical terminology |

Section C: Unseen Poetry

12 Write about the poem *Basking Shark: Achill Island*.

You should describe what the poet writes about **and** how he uses language to convey the speaker's thoughts and feelings.

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

| | |
|--------------------|-------|
| Band 0 None | 0 |
| Band 1 Very Little | 1–5 |
| Band 2 Emerging | 6–9 |
| Band 3 Competent | 10–13 |
| Band 4 Good | 14–17 |
| Band 5 Excellent | 18–20 |

How the speaker behaves:

- he and his friend put a tom-cat **onto a raft** and push it out into a lake;
- they **fire pellets** at the cat, causing **flesh wounds**;
- they **keep firing** at the cat until it is forced into the lake and **drowns**;
- they **hide fish hooks** in bits of bread;
- they wait until the gulls take the bait before they pull the twine and **catch** the gulls through their mouths on their **hooks**;
- they are too '**stunned**' by the shark to cause it any harm;
- they behave **cruelly** towards living things until they encounter the shark.

The speaker's thoughts and feelings:

- the speaker and his friend **care little** for the other living things, initially;
- he speaks **matter-of-factly** about the cruel things they do to the cat and the gulls;
- the speaker shows **no interest in** or **no concern for** the living things that he is hurting;
- the speaker and his friend are **terrified** by the shark;
- the **fear** induced by the encounter with the shark causes the speaker to have a new-found **respect** for other living things.

The language used in the poem:

- he uses **images** that are vivid, powerful and disturbing;
- use of **metaphor** to enhance the cruel and savage actions of the speaker: 'our guns/ clawed pellets in his flesh' and 'his back/arching to an ancient jungle fear';
- use of **metaphor** to describe the shark, 'dark and silent power' and the speaker's reaction to the shark, 'moist fingers touch';
- use of **simile**: first to describe the pain caused by the speaker to the gulls, 'screaming they sheared like kites above a wild/ sea'; and the fear felt by the speaker on encountering the shark, 'silence there/pounds like panic';
- in the first half of the poem there is the **juxtaposition** of the **verbs** of the speaker recalling his actions, 'placed', 'fished', 'forgot' indicating his thoughtlessness about his actions, with the verbs describing the painful consequences of his actions, 'clawed' and 'sheared';
- the **emphasis** through enjambment on the words 'until/that day' to signify the change in the speaker's feelings;
- the words used to **describe** the shark: 'great', 'glided', 'dark', 'silent';
- the resonance of the phrase "didn't shy";
- frequent use of **alliteration, assonance and consonance**;

- frequent use of **enjambment** to add power to imagery: ‘our guns/clawed pellets’; ‘a great shark/glided past’;
- use of **caesura** to highlight the callousness of the speaker’s actions: ‘twine broke and we forgot until that day . . .’

The form and structure of the poem

- the poem is **unrhymed**;
- comprises a **single stanza**;
- the **change of tense** in lines 12–14 may indicate the general nature of the conclusion;
- the poem takes the form of an **irregular sonnet**, with a “turn” in line 8.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Poetic Techniques: see also Guidelines at the start of Section C.

Use the Assessment Matrix.