



General Certificate of Secondary Education
2014

English Literature

Unit 2: The Study of Drama and Poetry

Higher Tier

[GET25]

THURSDAY 22 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 points 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);
- disjunctive elements (e.g. use of curtain, flashback, or 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 Assertion, basic conclusion, narrative or description Fairly sound level of accuracy in written expression and coherence of response. Form mostly appropriate	Begins to focus on question	Some focus on question	Sustained focus on question Reasoned response Developed argument An appropriate form of response which is clearly constructed and accurately expressed	Persuasive, coherent answer to the question set Evaluative response Sustained argument
				Begins to develop a response	Fairly developed response		
				Some argument Competent level of accuracy in written expression and coherence of response. Form mostly appropriate			
AO2 Form and Language	Response not worthy of credit	Simplistic remarks about content Little or no awareness of structure, form or dramatic techniques	Some awareness of content Some awareness of structure, form or dramatic techniques Occasional reference to writer's words	Comments on content Comments on structure, form or dramatic techniques Some understanding of the dramatist's use of language		Interpretation of content Some discussion on the effects of structure, form or dramatic techniques Meaningful comment on some stylistic devices, with the emergence of a critical vocabulary	Assured interpretation of content Developed discussion on the effects of structure, form or dramatic techniques Analysis of the dramatist's language and style, using appropriate critical terminology

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** Kate, show how far you agree that Kate is **admirable**.

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 in the material 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.

Kate's relationships with her sisters:

- she **admonishes** Chris for "corner-boy" language and her lack of "propriety" and orders her to remove the surplice, and she tries to **influence** Chris in how she raises Michael, yet she is very **protective** of Chris when Gerry Evans ("the bastard!") appears, and **doesn't interfere** when they dance together; Kate has a very **loving and caring** relationship with Michael and spoils him with gifts and she constantly **reminds** Chris of her duties as a mother to Michael and urges her not to be so hard on him;
- she **questions** Rose about her boots and speaks **sarcastically** to her, "We're suddenly very logical, aren't we?", eventually causing Rose to lose her temper and disclose Kate's nickname at school: "The Gander!"; Kate **interrogates** a defiant Rose over the Danny Bradley incident, yet Rose is the one she **worries** about most of all: "If I died – what would become of our Rosie?" (note the use of the endearment);
- she **rebukes** Maggie about smoking and singing "pagan" songs, scolding which Maggie undermines through her use of humour, yet Kate **seeks comfort** from Maggie when she feels vulnerable and the family is on the verge of collapse: "Maggie holds her [Kate] and rocks her";
- she has a **tense relationship** with Agnes ("You're not in the classroom"), **refusing** to allow her to go to the Lughnasa festival, **bickering** with her over the making of the tea, **mocking** Agnes over the latter's suggestion that she will buy a new radio and **ridiculing** Agnes's and Rose's earning capacity to the point where Agnes feels taken for granted: "Who makes the tea every evening?" and "What you have here, Kate, are two unpaid servants";
- she is the **only one** of the sisters with a job and **provides** for them all, in a matriarchal way, and as she says, you try to "perform your duties as best you can – because you believe in responsibilities and obligations and good order";
- Kate is called "a **damned righteous bitch**" by Agnes and eventually both Agnes and Rose **run away** from her control;
- she is conscious of the family's good name: "Will we ever be able to hold up our heads again?"

Kate's relationship with Father Jack:

- Kate's **inability to deal with** the change in Father Jack and his loss of faith: "But these aren't Christian ceremonies, Jack are they?" Kate appears "startled-shocked-stunned" by the tales Jack tells of Ryanga;
- Kate's **disapproval** when she comments to Jack about young Michael: "Much as we cherish love-children here they are not exactly the norm";
- Kate **strongly disapproves** of Jack's story about marriage in small communes yet still treats him with **love and care** throughout;
- she is "inconsolable" when he dies and always **tries to defend** "his own distinctive spiritual search".

Language and dramatic techniques:

- the **change** in Kate's character as she moves from the **strident matriarchal figure** at the beginning of the play to a much more **vulnerable and emotional** character who **fails to cope** with the changing nature of her relationship with her family members;
- characterisation through the language Kate uses – expressive of the points noted above.

Additional material may include the following:

- her disappointment in her love for Austin Morgan who marries a "wee young thing" (she ends up tutoring his children);
- her losing her job because of Father Jack's heresy.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques elsewhere in the play, in response to the Key Term "**presents**", see 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 16 with Kate's words, "I met the parish priest" and ending with Rose's words, "That's what happened. I'm telling you."

With reference to the ways Friel **presents** reactions to the Lughnasa Festival in the extract, and reactions to the Lughnasa Festival and other pagan rituals elsewhere in the play, show that the Mundy family **react in differing ways** to these rituals.

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 in the material 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.

In the extract:

- except for Kate who is **horrified**, all of the sisters react with **interest**, and are eager to hear or to tell that the Sweeney boy was badly burnt when his trousers went on fire at the festival in the back hills: "Not an inch of his body that isn't burned";
- Rose speaks **knowledgeably** of the incident that has taken place: "It was last Sunday week";
- Kate reacts to this with **great displeasure**: "Who filled your head with such nonsense?";
- Rose is able to provide the others with the **detail** associated with the pagan ritual, the "bonfire" and the "dancing" around the bonfire, driving "their cattle through the flames to banish the devil out of them", the boys and girls "off their heads with drink" and the fact that "They do it every Lughnasa";
- Kate reacts **angrily** to this: "And they are savages!" and expresses her shock and disappointment that Rose would repeat pagan "rubbish" like this in "a Christian home, a Catholic home!"

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

- the **contrast** amongst the sisters, between those eager to hear about the festival and Kate's distancing herself from the story;
- Kate's **tone** is dismissive towards Chris: "How would I know?"
- the use of *Pause* to **build tension** before Rose speaks;
- Rose speaks *Quietly, resolutely* on this matter, which is very **different** from the Rose we normally see;
- the **precise language** and **controlled manner** used by Rose when sharing her story, in **contrast** to the increasingly **agitated** and angry Kate;
- Rose's **defiance** even in the face of Kate's disapproval;
- Rose's use of repetition: "That's what happened. I'm telling you".

Elsewhere in the play:

- the disagreement in the family about Lughnasa alluded to in Michael's first speech;
- Jack provides **graphic detail** about the Ryangan pagan rituals that he participated in;
- Jack is **enthusiastic** about the rituals, including the ritual sacrifice to Obi and the incantation;
- Jack **lost** all sense of traditional Catholic practices and performed a hybrid Mass incorporating Catholic tradition and Ryangan pagan ritual;
- Jack has been **recalled** to Ireland as a result of these practices and the local priests are ashamed of his behaviour, leading to Kate losing her job in the school;
- Kate, at first, tries to **encourage** Jack to say Mass again, then becomes **frustrated** at his unwillingness to do so, and then is **horrified** the more she learns: "But these aren't Christian ceremonies, Jack, are they?";
- Kate is also **frightened for his soul**: "He's not our Jack at all, and it's what he's changed into that frightens me".
- the other sisters react with a mixture of **awe and fascination** to Jack's description of the pagan rituals;
- some candidates may discuss other incidents, such as: the dead cockerel; the kite faces; and the sisters' daemonic dance.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

2 Miller: *All My Sons*

- (a) With reference to the ways Miller **presents** Ann and George Deever, show that Ann and George Deever have **differing attitudes** to the Keller family.

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 in the material 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.

Ann and the Keller family:

- Ann Deever has **maintained contact** with Chris, but she is still seen by Kate Keller as "Larry's girl";
- Ann is **sentimental** about her past when she first appears: "It almost seems that Mom and Pop are in there now", and "those dear dead days beyond recall";
- Ann speaks **coldly** about her father returning to live with her mother when he gets out of jail: "I don't care. She can take him back if she likes";
- Ann **rejects** Kate's assumption that she has put her life on hold to wait for Larry, stating '*resolutely*' that she has not been waiting for him;
- Ann reacts with *growing ill-ease* when asked by Frank about her father's parole chances;
- Ann is **concerned** that the neighbourhood still talks about her father and the case;
- Ann is **happy** that Joe and Kate seem to have put the case behind them and can laugh about it;
- Ann is *surprised* and *mystified* by Keller's seeming forgiveness and generosity towards her father;
- Ann reveals to the Kellers that she has **never written** to her father in jail and feels it is "wrong to pity a man like that", and later in Act Two she admits that she has "turned my back on my own father" because she thinks he is guilty of the murder of all the pilots who died;
- Ann is **surprised** that the Kellers aren't "mad" with her father;
- Ann shows her determination to **move on** with her life by urging Chris to announce their engagement despite Kate's implicit threats and encouragement to leave;
- Ann **resents** the comments made by Sue Bayliss that Chris is happy to take money from the company and that all the neighbours believe that Joe is guilty;
- Ann **refuses** to believe George and sends him away;
- Ann **refuses to leave** without Chris after Keller's guilt becomes known: "I want you to set him free";
- Ann **reveals** to Kate that Larry wrote to her prior to his death, explaining why he was contemplating suicide;
- Ann has kept this secret from the Keller family as she didn't want to **hurt** them;

- Ann shows Kate the letter when Kate refuses to allow Chris and Ann to get married, in order to **force** Kate's hand;
- Ann shows throughout this part of the play that she is **unwilling** to allow her past to dominate her life.

George and the Keller family:

- George is now a qualified lawyer and has his own office;
- prior to the visit George has been to visit his father, for the **first time**, in jail;
- Jim Bayliss warns Ann not to allow George to come into the Kellers' house, that he is here to **cause trouble** and has "blood in his eye";
- George is on **edge** when he arrives and speaks curtly to Sue Bayliss;
- George is **antagonistic** towards Chris and tells Ann that she is not to marry him because Chris's father destroyed their family;
- George believes that Joe made a "**patsy**" of their father and allowed him to take the blame;
- George feels that he **cannot forgive** himself for abandoning their father when he went to jail and states that he and Ann "did a terrible thing. We can never be forgiven";
- George now believes that their father is **innocent** and accuses Chris of helping with the cover-up;
- George is described as having become **pale and ghost-like** by Kate;
- George initially is **overcome** by Kate's welcome and the love and concern she shows him;
- George is put on the **back foot** by Joe's feigned joviality;
- George **loses** the initiative to Joe who confronts him about visiting his father in jail;
- George is **persuaded** by Joe that his father is untrustworthy.
- George **latches onto** Kate's mistake and **uncovers** the lie that has been told about Joe's illness during the shop incident;
- George only agrees to leave when Ann tells him to go.

Friel's use of language and dramatic techniques:

- the contrast between the two characters: Ann is at ease with Chris and Joe and vacillates between love and tension with Kate **whereas** George is tense with them all;
- Ann distances herself from the past, including her father and Larry, **whereas** George brings the past with him by wearing his father's hat;
- the language used by Ann is at first conciliatory and she is calm and logical in her arguments with the Kellers, **whereas** George is antagonistic and volatile.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at the extract from Act One beginning on page 18 with the stage direction *MOTHER puts her hand to her head* and ending near the bottom of page 20 with the stage direction *She sits on bench*.

With reference to the ways Miller **presents** Kate in the extract and elsewhere in the play, show how far you agree that Kate deserves **sympathy**.

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 in the material 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.

In the extract:

- Kate has **suffered** “a terrible night”;
- Kate has **dreamt** about Larry and sees him crashing in front of her on the night his tree is blown down by the wind;
- Kate becomes **angry** with Joe about the tree: “We rushed into it. Everybody was in such a hurry to bury him”;
- Kate is feeling **unwell**: “Get me an aspirin, heh?”;
- Kate is suspicious about Chris’s motivation 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.”

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

- the fluctuations of Kate’s character within the extract: she is by turns **weary, lost in a dream, angry, accusing, questioning, delusional and disturbed**;
- use of stage directions to indicate these **changing moods**, *puts her hand to her head; goes aimlessly; Raising her arm over the audience; turns with a reprimanding finger; her smile vanishes; an accusing undertone; warningly*;
- the **emotive language** she uses: she has a “terrible night”; in the dream she hears Larry cry out, “Mom, Mom!”; her anger at Joe, “Everybody was in such a hurry to bury him”; her warning to Joe, “Nobody in this house dast take her faith away”; and her threatening “I’ll kill myself!”.
- the **tension** between Kate and Joe and Chris over the reasons for Ann’s visit;
- the **reactions** by Joe to Kate’s moods, changing from logical to exasperated.

Kate elsewhere in the play:

- 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 – a **reminder** of her dead son;
- the mention of the jail and its associations with their past causes tension between Joe and Kate, as Kate shouts, “I didn’t say you had anything to hide, I’m just telling you to stop it! Now stop it!”;
- Kate **warns** Joe: “Be smart now, Joe” when the news of George’s imminent arrival sends Joe into a panic and a furious rage;
- Kate is guilty of **poor treatment** of the Deever family: she is **rude and confrontational** with Ann and she is **patronising** towards George;
- Kate manages to **suppress** George’s attempt to challenge their version of the past by distracting him with kindness: “None of us changed, Georgie. We all love you”;
- Kate **helps** Joe suppress the past by maintaining the same story about the shop incident and the belief that Larry may still be alive;
- 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, in Act Three, packs Ann’s bag and tries to **force her to leave**, and she is **prepared to sacrifice** her own son’s happiness, truth and justice to ensure her husband’s continuing peace of mind – and perhaps her own;
- Kate realises she **cannot protect** Joe anymore, and finally she must face up to the past when Ann shows her the letter that Larry wrote before his death.

Some candidates may argue for how deserving she is of **sympathy** around the following general points: she is prepared to sacrifice her own health and suffers from headaches, insomnia and paranoia; she develops an interest in astrology; she exercises control over Joe, Chris and George; and she shows complete determination to keep her family together.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term “**presents**”, see 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** Joxer Daly, show how far you agree that he is a **likeable** character.

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 in the material 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 he says in support of Captain Boyle:

- he is a **yes-man**: “you could sing that if you had an air to it” and “You’re afther takin’ the word out o’ me mouth”;
- he **changes** his attitude to Fr. Farrell to coincide with Boyle’s views;
- he **feeds** the Captain’s belief in his sea-faring days;
- his **ingratiating** mannerisms and **sycophantic** words delude the Captain;
- his **renewed avowals** of friendship to his now “rich” friend: “me for you an’ you for me”.

What he says to betray Captain Boyle:

- he **reveals** his true self when the Captain disowns him;
- he **mocks** the Captain’s sea-faring exploits, the very story he had earlier substantiated;
- he **betrays** the Captain: “Lookin’ for work, and prayin’ to God he won’t get it.”;
- he **cross-questions** the Captain about the will, already knowing the answers;
- he **conspires** with Nugent against Boyle;
- he **asserts** his superiority over Boyle: “It’s very seldom he escapes me”;
- he **hotly debates** with Boyle: “Who’s a twister?” and **calls him** “Jacky Boyle, Esquire, infernal rogue an’ damned liar”.

Additional material may include the following:

- he **steals** stout and lets Nugent take the blame;
- his **hypocrisy** in often singing about bravery: “Let me like a soldier fall..”;
- his **cowardice** in refusing to look out the window for fear of “a bullet in the kisser”;
- his instinct for **self-preservation** when he hides from Juno;
- his **criticism** of Juno: “I don’t know how you stick it”;
- he is a **scrounger** on the lookout for a sausage, five shillings, or a drink;
- attitudes of others: Juno despises him and others see him as a figure of fun.

On the other hand, Joxer is not a **poser/Peacock** and is **content** to live in the Captain’s shadow. He has a **true instinct** for self-preservation and is very good at “feeding” the Captain, showing his **ability** to side with the current view.

He brings a **poetic presence** to the play as well as **humour** and a capacity for **proverbs**. He represents the **worst** of the Irish – **devious and dishonest**.

Language and dramatic techniques:

- O'Casey describes Joxer in stage directions as "*cunning*" and "*ingratiating*";
- Joxer's ability to change discourse and demeanour according to company;
- he adds comedy and humour to the **staging**, e.g. hiding, singing etc.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at the extract in Act 3 beginning on page 132 with the stage direction *Mrs Boyle enters* and ending at the bottom of page 136 with Mrs Boyle's words, "– oh, is there not even a middlin' honest man left in th' world?"

With reference to the ways O'Casey **presents** suffering in the extract and elsewhere in the play, show how far you agree that Mrs Boyle and Mary are **responsible** for their own suffering.

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 in the material 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 the characters say and do in the extract:

- the Captain **assumes** the mantle of suffering;
- he **blames** Mary and her books for her plight;
- Juno **recognises** that Mary will suffer most;
- she is **protective** of Mary and stands up to the Captain;
- she **dismisses** the Captain's "fatherly care";
- Johnny's **callous** reaction to the news;
- Juno **deflates** Johnny's outburst;
- she is **visibly shaken** by the removal of the will as a means of escape;
- she **laments** vanished manhood: "is there not even a middlin' honest man left in th' world?";
- the family **disintegrates** as it turns on itself, leaving Juno and Mary to fend for themselves.

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

- O'Casey **foreshadows** Juno's news, *The serious look on her face*;
- Juno doesn't speak and there is **silence**;
- **Juno** has an *earnest mannerwith suppressed agitation*;
- even Boyle is *awed by her manner*;
- Boyle's selfish assumption of suffering is pointed to emphasise the **real suffering** of Juno;
- Boyle's **violent rejection** of his daughter;
- Johnny's **unfeeling and selfish** reaction;
- Juno's **repeated disbelief** at failure of the will: "I don't believe it, I don't believe it, I don't believe it!";
- Juno's **continued disbelief**: "You're not serious, Jack; you're not serious!";
- Juno's **quietly resigned** or perhaps **despairing acceptance** of what has happened: "Is there not even a middlin' honest man left in th' world?"

Mrs Boyle's and Mary's lives elsewhere in the play:

Mrs Boyle

- is **married to the Captain** and that brings its own suffering – **poverty, lies, insecurity, disillusionment**;
- is **frustrated** by her life;
- is worried about running into debt;

- is world-**weary**;
- is **anxious** about the plight of her son;
- is **verbally abused** by her son and suffers his **wrath**;
- is constantly **humiliated** – by her husband, by the loss of promised wealth, by the presumed scorn of her neighbours for having a daughter pregnant and not married;
- she has a demanding **son** who is a cripple, and who is soon to be executed;
- her daughter is **on strike, without income** and is soon to have a child **out of wedlock**;
- she is the **only** one working to keep them all;
- she has to **abandon** the family home.

On the other hand:

- she has **remained married** to her useless husband for many years;
- she **works and earns** whilst her husband idles;
- she is **condemnatory** of Mrs Tancred and her son;
- she **tolerates** Johnny
- she **engages in the wild spending** heralded by the promise of the will;
- she **welcomes** Bentham because of what she anticipates he may be, or may bring;
- Johnny says, “You’re **to blame yourself** for a gradle of it ... givin’ him his own way”.

In various ways she may be seen as complicit in her own **suffering**.

Mary

- is born into **poverty**;
- is the child of a **weak-willed mother** and a **lazy, good-for-nothing father**;
- the **militant trade unionist** side of her character sits uncomfortably with her **doe-eyed** love for Bentham and **fondness** for ribbons and silk stockings;
- she **loses** her job;
- she is **abandoned** by Bentham;
- she is **scorned** by Jerry Devine;
- she is **verbally abused** by her brother;
- she has to **abandon** the family home.

On the other hand:

- she **abandons her employment** on account of a principle at a time when jobs/money are in short supply;
- she allows herself to be **duped** by Bentham’s ‘class’;
- she **allows** herself to become pregnant;
- she **casts aside** the earnest Jerry Devine;
- she ultimately **depends** on her mother;

In various ways she too may be seen as complicit in the situations in which she suffers.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

4 Priestley: *An Inspector Calls*

- (a) With reference to the ways Priestley **presents** Mrs Birling, show how far you agree that she is **insensitive**.

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 in the material 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.

Mrs Birling's attitude to other characters:

Eva:

- **no sympathy** towards Eva – calls her death an “absurd business”;
- is **not interested** in girls of “that class”;
- considers the Inspector **impertinent** in his manner and actions in questioning her family about Eva;
- she tries to put the Inspector in his place, speaking haughtily to him rather than showing any concern about Eva;
- she talks about **duty** rather than emotions, so lacks any sympathy for Eva's plight;
- feels Eva had been **impertinent** – “didn't like her manner”;
- displays **no love** even for her family (including a possible grandchild), so is incapable of compassion for someone lower class.

Sheila:

- she shows **no understanding** of Sheila's distress – “nothing but morbid curiosity: I simply don't understand your attitude”;
- speaks **severely** to Sheila;
- **accuses** Sheila of being an hysterical child: “I think you ought to go to bed”;
- **expects** Sheila to behave sensibly in these shocking circumstances;
- her behaviour towards Sheila at the engagement party shows **limited** affection;
- she **cannot understand** Sheila's need for moral cleansing at the end of the play.

Eric:

- Mrs Birling **dismisses** Eric: “he's only a boy”;
- Mrs Birling is annoyed primarily about the **timing** when Eric tells her about Eva: “And this is the time you choose to tell me”;
- Mrs Birling “is absolutely **ashamed** of him” when she finds out Eric has stolen money from the office;
- Mrs Birling's lack of understanding of Eric: she is **unaware** of, or refuses to believe in his heavy drinking;

- Eric tells her, “You **don’t understand**. You never did. You never even tried”;
- she cannot understand Eric’s need for moral cleansing at the end of the play;
- Mrs Birling gets very **distressed** when Eric is telling his story – may suggest some sensitivity for Eric, or lack of it as she is afraid of scandal.

Mr Birling:

- she is her husband’s “social superior” – the manner in which she **rebukes** her husband for his comment about the quality of the meal;
- some candidates may argue that Mrs Birling’s marriage was not, for her, a progression up the social ladder so love may have played a part;
- she does defer to his decision-making near the end of the play.

Inspector:

- Mrs Birling remains untouched by the Inspector’s questioning – **refuses** to see how her actions could have been responsible for the girl’s death;
- Mrs Birling does show some sensitivity when the Inspector’s questioning makes her realise that her actions have resulted in the death of her own grandchild.

Gerald:

- Mrs Birling condemns Gerald’s “disgusting affair”;
- Mrs Birling thanks and praises him for the clever way he appears to have settled things in the final scene, allowing her to remain untouched by outside events.

Language and dramatic techniques:

- SD Mrs Birling speaks **severely and triumphantly**;
- Mrs Birling is initially **not intimidated** by the Inspector;
- Mrs Birling is presented as **agitated** when under pressure but does not break down;
- Priestley calls her a *rather cold woman* and, e.g. she reacts **unemotionally** to the effect that the Inspector’s questioning has had on members of her family;
- Mrs Birling **collapses** in a chair when Inspector leaves;
- Mrs Birling’s **smiling** at the end of the play may indicate relief that family is not touched by scandal, or that she is complacent;
- Mrs Birling (like the other characters) stares **guiltily and dumbfounded** as the curtain falls;
- the use of **dramatic irony** when Mrs Birling is delighted when she finds someone to blame: “The young man who was the father of the child”.

Candidates may argue that Mrs Birling is:

- sensitive to the social gaffes made by her husband, e.g. his praising his own cook.
- sensitive to Eric’s **wrongdoings**;
- sensitive to the possibility of **scandal**;
- sensitive to the situation when the Inspector is shown as **false**;
- insensitive to the calls for **change** from Sheila and Eric.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at the extract from Act Three beginning near the bottom of page 56 with the stage direction, *He walks straight out, leaving them staring, subdued and wondering* and ending near the top of page 58 with Sheila's words, "The point is, you don't seem to have learnt anything."

With reference to the ways Priestley **presents** the members of the Birling family in the extract and elsewhere in the play, show how far you agree that the Birling family members have **learnt nothing** from the Inspector's visit.

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 in the material 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 members of the Birling family say in the extract:

Mr Birling:

- he **blames** Eric for the whole business;
- he **recognises** his diminished chances of a knighthood;
- he **realises** that he and the family will be the centre of a scandal;
- he disagrees with Sheila and **dismisses** her views
- he **never refers** to Eva and avoids using the term **responsibility**;
- he has no real sense of personal guilt.

Mrs Birling:

- speaks only to voice her **disapproval** of Eric picking up women in the Palace Bar;
- does not appear to worry about Eric's drinking (or thieving);
- **agrees** with her husband by remaining silent;
- wishes to **avoid unpleasantness**;
- **never refers** to Eva and avoids using the term **responsibility**.

Eric:

- he speaks **insolently** to his father but his manner changes;
- he uses **profane** language earlier but changes later;
- he **scoffs** at his father's worry about his knighthood and is annoyed at his father's moral blindness;
- he **accepts** that his mother should feel ashamed of him, showing his personal enlightenment;
- he feels let down by both his parents with their refusal to change.

Sheila:

- she is **appalled** by her father's callous attitude;
- she **acknowledges** that she "behaved badly";
- she **explicitly criticises** her parents for having learnt nothing.

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

- Mr Birling has been **affected** by the Inspector's words, but in what way is as yet unclear;
- Mr Birling's pride and confidence have been **shaken**, SD: his *hesitation*, his *gloomy looks*, his *hasty drink*;
- Mr Birling **interrupts** Sheila, refusing to accept they have done wrong, showing that he has learnt nothing;
- use of **dashes** to signal afterthoughts;
- Mr Birling's **sustained** anger in addressing Eric rather than accepting his own faults;
- Mrs Birling **collapses** in a chair, which may indicate relief that the Inspector has left, or indignation at his impertinence, or distress;
- Mrs Birling becomes **animated** during the family row, showing her disapproval of Eric's behaviour, but may also indicate **responsibility** as a parent;
- Sheila's **simple**, hesitant sentences;
- Eric's hysterical laughter at refusal of others to recognise their faults.

The selfishness and snobbery of Mr and Mrs Birling earlier in the play:

- Mr Birling's interest in the **commercial** aspect of his daughter's engagement;
- Mr Birling's attitude to his workers earlier in the play;
- Mr Birling's concern not to jeopardise his **knighthood**;
- Mr Birling's attempts to intimidate the Inspector;
- Mrs Birling's concern to keep up appearances in front of Gerald;
- Mrs Birling's finding the Inspector "impertinent";
- Mrs Birling's being affronted by a recipient of charity associating herself with the Birling family.

At the end of the play:

- Mr Birling's **continued** concern to avoid scandal;
- Mr Birling's **continued** dwelling on the stolen money;
- Mr Birling's **relief** evident from the use of stage directions: *triumphantly, jovially, heartily, amused*;
- he has a **celebratory** drink;
- he considers the whole affair to be a **joke**;
- he **mocks** the Inspector;
- he **belittles** Sheila and Eric;
- he **reverts** to self-satisfied reminders of his knighthood;
- he wishes to **re-establish** the engagement;
- he stares *guiltily and dumbfounded* as the curtain falls;
- Mrs Birling's **smiling** may indicate relief that the situation has been resolved, or **complacency**;
- Mrs Birling is prepared to go on **just as before**;
- she **fails to understand** Sheila and Eric and the importance of all that has been said;
- she is **grateful** to Gerald for his clever argument, but shows no compunction for her actions on the committee, and candidates may argue that this is to resolve the situation, or to help her avoid her sense of guilt, or to absolve herself from any responsibility;
- she is prepared to go on **just as before**: "Just as before: why shouldn't we";
- she **fails to understand** Sheila and Eric;
- she is concerned that family secrets should not be revealed SD *warningly*;
- she is **still affronted** at the Inspector's breaches of etiquette;
- she believes that a good night's sleep will solve all their problems;
- Sheila **cannot accept** that things are just as they were before – defers any decision about marrying Gerald;
- Eric simply **agrees** with Sheila but is obviously shaken, which suggests moral growth and that he may have learnt something from the experience.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

5 Russell: *Blood Brothers*

- (a) With reference to the ways Russell **presents** Mrs Johnstone, Mrs Lyons and Linda, show that these female characters have **difficulties** in their lives. Do you sympathize with these characters? 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 in the material 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.

Mrs Johnstone's difficulties:

- Mrs Johnstone's inability to avoid pregnancies;
- her marital difficulties;
- her inability to control her children – particularly Sammy;
- last verse of opening song sums up Mrs Johnstone's situation, "seven **hungry mouths** to feed";
- Milkman, Catalogue Man and 'various debt collectors' **confront** Mrs Johnstone;
- children badger Mrs Johnstone for **milk and food**;
- Mrs Johnstone's song, 'On Easy Terms' indicates **sinking into debt**;
- Mrs Johnstone is **bound** through her religious/superstitious beliefs;
- her belief that her child would be **better off** with Mrs Lyons, "(He) wouldn't have to worry where his next meal was coming from";
- her hope that the move to the country will **reverse** the family's fortunes.

Mrs Lyons' difficulties:

- Mrs Lyons' **reasons** for buying a big house "– for the children";
- Mrs Lyons' inability to have children of her own;
- persuades and even **threatens** Mrs Johnstone to get her agreement;
- in song she reveals her dreams of an **idyllic life** with her son and shares the dream with Mrs Johnstone;
- her **jealousy** of Mrs Johnstone increases and she sacks Mrs Johnstone to stop her having contact with the baby;
- plays on Mrs Johnstone's superstitions to enforce separation of the twins, showing her **insecurity**;
- becomes **paranoid** about the need to maintain separation by moving to the country and by telling Mickey about Edward and Linda.

Linda's relationship with Mickey:

- she **defends** Mickey from Sammy and the teacher and helps him (e.g. incident with the conductor);
- she **proclaims** her love for Mickey, committing herself to a life of poverty;

- her **love** for Mickey despite his refusal to express emotions to her;
- she becomes **pregnant**, resulting in a hurried marriage;
- Mickey goes to jail, leaving her as a **single parent**;
- **dealing** with Mickey's addiction: "I get depressed but I don't take those";
- she **seeks love** from Edward;
- she **loses** both Mickey and Edward.

Language and dramatic techniques:

- SD describing appearance of Mrs Johnstone – *She is aged thirty but looks more like fifty*;
- SD indicating Mrs Lyons' excitement at getting one of the twins, *containing her excitement*;
- Narrator's song, "There's gypsies in the wood" accentuates Mrs Lyons' increased paranoia about not retaining Edward's love..
- the speed of the action, after Mickey gets the gun to confront Edward, increases the sense of drama, *His mother is frantically trying to catch him* etc.

All the female characters evoke sympathy to varying degrees, and personal responses should contain a substantial argument as to the level of sympathy felt for each character. Both Mrs Johnstone and Mrs Lyons may evoke sympathy for situations beyond their control but sympathy will be lacking for their behaviour as spendthrift and manipulator respectively. Some candidates may feel sympathy for Linda in her increasingly difficult marriage but may lack sympathy for her behaviour with Edward.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at the extract from Act Two beginning on page 81 with Mrs Johnstone's words, "Y' gonna be late Mick" and ending on page 84 with the stage direction, *Mickey is left alone, sitting dejected*.

(For those using the red-backed edition, the extract begins on page 87 and ends near the bottom of page 90.)

With reference to the ways Russell **presents** Mickey in the extract and elsewhere in the play, show how far you agree that he **cannot control** what happens to him.

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 in the material 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 Mickey, Mrs Johnstone and Mr Lyons say and do in the extract:

- Mrs Johnstone **scolds** Mickey urging him to go to work;
- Mrs Johnstone has to **encourage** Mickey to speak out;
- Mickey tells her that **Linda is pregnant**;
- Mrs Johnstone's acceptance of situation: "When's the wedding?";
- Mrs Johnstone's concern: "You've not had much of a life with me, have you?"
- Mickey admits that he is in love, nervously asks for his mother's help and accepts it gratefully;
- Mr Lyons lists reasons for **redundancies**, an event which Mickey had been apprehensively awaiting.

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

- Mickey's **hesitation** SD, *stands looking at her*;
- SD: *A moment*, indicating **pause** and further hesitation in his attempt to take control;
- limited (practically monosyllabic) conversations as he attempts control with very limited, if any, success;
- unspoken communication SD: *looks at him and*
- Mickey anticipates his fate: "They've started laying people off...."
- Mickey remains in his working clothes for the wedding, limiting the celebration;
- **split staging** with 'low key' wedding celebrations set against "Miss Jones" song of workers' lack of control;
- the guests at the wedding **transform** into the unemployed looking for work, and then into the dole line;
- Mickey **crosses** stage, leaving wedding happiness to go to work to be given his cards – outside his control;
- Mr Lyons' tone of **insincerity** throughout song;
- **repetition** of "Take a letter" indicating increasing powerlessness of Mickey;
- SD: Mickey '*stands apart*' indicating **isolation**;
- SD: Mickey *is left alone, sitting dejected* indicating his depth of **despair**.

Confrontations:

- Mickey is unemployed and in despair and **reacts badly** to Edward's joviality and love of university life full of parties etc;
- Edward shows complete **misunderstanding** of Mickey's feelings about being unemployed;
- Edward is **insensitive** in throwing his money about and insisting on celebrating but Mickey throws the money back at Edward, indicating the widening gulf between friends as events continue to spiral out of Mickey's control;
- Edward **can't understand** Mickey's rejection;
- Mickey tells Edward how his situation is **totally different** and tells Edward to go to friends in his own class with the same advantages;
- he **threatens** to hit Edward;
- his failure to keep Linda drives him to seek **revenge**;
- Mickey tries to take control by **arming** himself to punish Edward;
- his **realisation** of the failure of his own life when told Edward is his twin;
- he fails to control either himself or the gun;
- he fails in trying to avoid the actual shooting, **losing** any control of the crisis.

Expect some candidates to take the long view and trace Mickey's lack of control far back in the play.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

6 Shakespeare: *Macbeth*

- (a) With reference to the ways Shakespeare **presents** events in the play, show how far you agree that Macbeth, Lady Macbeth and Macduff **deserve** the difficulties created by their actions.

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 in the material 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.

Macbeth:

- Macbeth **hallucinates** and sees a “floating dagger” in front of him;
- the dagger is covered with blood and this makes Macbeth uneasy about the crime he is about to commit – merely thinking about a sin has its **consequences**;
- in Act III, Macbeth has been suffering with horrible thoughts and **guilt** ever since the assassination of Duncan;
- Macbeth reveals to his wife that his mind is “full of scorpions”;
- Macbeth “**sees**” Banquo’s ghost and his mind is disturbed;
- he seeks out the witches, and is caught in the trap of their deceitful prophecies;
- Ross reveals to Macduff and Malcolm the horror of Macbeth’s rule which reinforces their determination to remove Macbeth from the throne;
- when Macduff learns that Macbeth has killed his wife and children he vows to **kill** Macbeth and succeeds;
- some candidates may argue that Macbeth was not evil to begin with and that, without the influence of his wife and the witches, he would not have committed evil acts with their connected consequences.

Lady Macbeth:

- Lady Macbeth **persuades** a reluctant Macbeth to murder the saintly Duncan, so may deserve more fully the consequences of her actions and Macbeth’s;
- Lady Macbeth suffers severe mental problems when she begins to **despair** in Act III;
- in Act V, she is unable to get rest because of her **conscience** – becomes insane and delusional;
- in Act V, Lady Macbeth’s mental problems increase as she is suffering from terrible dreams, e.g. **imagines** a drop of blood on her hand that she is unable to wash off;
- takes her own life to **escape** her despair;
- candidates will argue that Lady Macbeth gets everything she **deserves** but some answers may suggest that she loses control of her husband as he descends into evil and that she is not responsible for his later actions.

Macduff:

- he is **horrified** by Duncan's murder and is sensitive to the needs of others at the time, e.g. Lady Macbeth;
- he **questions** Macbeth's actions at the murder scene and later in the play;
- he **rushes** to conclusions about who committed the murder and does not attend Macbeth's coronation;
- he flees to England but leaves his family behind in **danger** – actions Lady Macduff suggests make him look like a traitor and for which she assails him in his absence: "All is the fear and nothing is the love";
- consequences of Macduff's flight: Lady Macduff is **appalled** by her husband's actions, laments to her son that his father is dead and they have to fend for themselves, confirms Macduff as a **traitor** (to his family) though she does finally withdraw these charges;
- Macduff is safe with Malcolm when informed about his family being murdered and realises his **guilt**: "Sinful Macduff, They were all struck for thee";
- he seeks **revenge** by killing Macbeth.

Language and dramatic techniques:

- Macbeth **foreshadows** his own destiny by muttering: "Blood will have blood" ;
- Lady Macbeth's fate is pre-figured when she **ironically** claims to Macbeth, that "a little water clears us of this deed";
- Lady Macbeth's language persuading Macbeth to carry through Duncan's murder is **belittling** and **insulting** in order to fulfil her ambition;
- Macduff's **emotive** language when told of deaths of his family increases the sense of **outrage**: "All my pretty chickens and their dam";
- use of soliloquy to express the states of mind of Macbeth and Lady Macbeth;
- use of implicit SD to convey Macduff's anguish on receiving the news of the massacre in Fife.

Candidates may express the view that Macbeth and Lady Macbeth **deserve** their difficulties while Macduff is a victim. Some candidates will argue that Macduff's actions were dangerous to the welfare of his family and he carries some guilt for leaving them defenceless.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at the extract from Act 1 scene vii from the beginning of the scene and ending at about line 47 with Macbeth's words, "Who dares do more is none."

With reference to the ways Shakespeare **presents** Macbeth in the extract and elsewhere in the play, show how far you agree that Macbeth **resists** evil.

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 in the material 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 Macbeth and Lady Macbeth say in the extract:

- Macbeth **debates** the pros and cons of murdering Duncan;
- by murdering his own King and guest he would set an example that would return to **plague** him;
- Macbeth worries that heaven itself will expose his **wickedness** because Duncan was such a good king;
- his only justification for murdering Duncan is his **ambition**;
- Macbeth **debates with himself** about murdering Duncan, perhaps indicating he is not fully evil at this point;
- Lady Macbeth attacks his **lack of resolve**;
- Macbeth **resists** evil, his words about what may "become a man" indicating the values he has lived by hitherto.

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

- use of **soliloquy** in the extract to show Macbeth's thoughts and his doubts;
- Macbeth's own imagery of damnation **frightens** him so much he resolves not to go ahead with the murder;
- **dramatic timing** of Lady Macbeth's entry after revelation of Macbeth's private thoughts, and her tone of contempt towards her husband;
- use of **rhetorical questions** by Lady Macbeth to weaken Macbeth's resistance to evil;
- Lady Macbeth's language of **determination** makes Macbeth change his mind;
- Lady Macbeth's tone and behaviour towards her husband is a **reversal** of gender roles, shocking the audience.

Elsewhere in the play:

- Macbeth consorts with the witches who embody evil, but he is still **free to resist** them;
- their information **tempts** Macbeth – their message very compelling and attractive: "Would they had stayed";
- before he arrives with them (Act IV), they know "something wicked this way comes";
- they provide information but do not directly invite Macbeth to commit crimes;
- Macbeth comes to **depend** on their information;

- the witches are portrayed as “hags” to emphasise evil;
- the witches only plant **suggestions** – it is Macbeth who carries out the evil;
- the killings of Duncan, Banquo and Macduff’s family display increasing **depravity**;
- Macbeth reacts to the death of Lady Macbeth with **lack of emotion**;
- Macbeth is initially **reluctant** to fight against Macduff – “My soul is too much charged/With blood of thine already”.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

7 Shakespeare: *Romeo and Juliet*

- (a) With reference to the ways Shakespeare **presents** events in the play, show how far you agree that Romeo and Juliet are **victims of fate**.

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 in the material 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 the Chorus says in the Prologue to Act I:

- the Chorus sets the scene, **foreshadowing** events in the play;
- the Chorus suggests that **fate will play a major part** in events, describing Romeo and Juliet as “star-cross’d lovers”;
- the Chorus claims that Romeo and Juliet’s love is “death-mark’d”, indicating that **fate will not allow them** to have a happy relationship and their love is **destined** to lead to their deaths;
- the Chorus suggests that Romeo and Juliet were **destined for tragedy** from birth: “From forth the fatal loins of these two foes”;
- Some candidates may argue that it is the “ancient grudge” between the two families as described by the Chorus which is the reason behind their deaths, rather than a vague ‘fate’. This has some merit, but it is clear from the Prologue that Romeo and Juliet will not be allowed to be together.

Romeo’s relationship with Juliet:

- even before meeting Juliet, Romeo senses something amiss and suggests the **stars hold some secret**: “My mind misgives/Some consequence yet hanging in the stars”;
- when he leaves her in the morning, Juliet fears the next time she sees him he will be dead, **pre-figuring** their next meeting; “Methinks I see thee, now thou art below, as one dead in the bottom of a tomb”;
- when Romeo is banished, Juliet **blames fortune**: “O fortune, fortune! All men call thee fickle...”;
- he rails **against fate** when Balthasar tells him of Juliet’s ‘death’. Balthasar: “Her immortal part with angels lives...” Romeo: “I defy you, stars”;
- believing that fate has tried to keep them apart, he tries to **defy fate** by committing suicide to be with Juliet, thus fulfilling the words of the Prologue;
- some candidates may argue that Romeo’s decision to take **fate into his own hands** by committing suicide shows that they are not merely victims of fate: “And shake the yoke of inauspicious stars from this world-wearied flesh”. It appears that Romeo is fully aware of fate and believes that it wants to keep them apart.

Additional material may include:

- when Juliet first sees Romeo, she unwittingly **forecasts** her own death: “My grave is like to be my wedding-bed”;
- the fiery natures of Mercutio and Tybalt;
- after killing Tybalt, Romeo **blames fate**, declaring that he is “fortune’s fool” and raising the question of whether he is fully to blame for Tybalt’s death;
- Friar Laurence **blames fortune** for preventing Romeo from receiving his letter: “Unhappy fortune!”;
- Friar Laurence refuses to take the blame for events himself, first blaming “chance” then claiming a **higher power ruined** their plans: “A greater power than we can contradict hath thwarted our intents”.

Shakespeare’s language and dramatic techniques:

- use of **foreshadowing** by the Chorus, Romeo and Juliet as a constant reminder to the audience of the theme of fate and the stars;
- **repeated** reference to “fortune” and “chance”;
- Friar Laurence’s letter as a **device**; some candidates may argue that it was fate that Romeo did not receive the letter while others may claim that it was merely bad luck.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at the extract from Act 3 Scene iii from about line 135 until the end of the scene. (The extract begins with Friar Laurence's words, "What, rouse thee, man! Thy Juliet is alive".)

With reference to the ways Shakespeare **presents** Friar Laurence in the extract and elsewhere in the play, show how far you agree that Friar Laurence is to be **admired**.

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 in the material 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.

Extract:

- Friar Laurence **scolds** Romeo for acting like a misbehaving, sullen girl and whining about his bad luck;
- he **encourages** Romeo, reminding him of the ways in which he has been fortunate, not unfortunate;
- he **warns** Romeo that people who behave as he does die **miserable**;
- he sets out a **plan** for Romeo to reside in Mantua until news of the marriage can be spread;
- he believes that the public news of the marriage will help to make **peace** between the families;
- he believes that his plan will mean that Romeo will be **welcomed back** "with twenty hundred thousand times more joy";
- he speaks **passionately** to Romeo, encouraging him to be thankful for his blessings: "What, rouse thee, man!"; repetition of the phrase "there art thou happy";
- he **orders** Romeo to go and see Juliet: "Go get thee to thy love"; "hence and comfort her".

Dramatic techniques in the extract:

- Friar Laurence's monologue;
- he takes control and **commands** Romeo: "What, rouse thee, man!";
- he **lists** the outline of his plan;
- he **orders** Romeo to go and see Juliet;
- the Nurse's and Romeo's **reaction** in the extract to his "good counsel", "learning" and "comfort".

Candidates may argue that Friar Laurence is strong and purposeful in this extract; that he takes control and is decisive. There may be a sense of **admiration** for Friar Laurence at this point, reflected in the Nurse's and Romeo's reaction to his "good counsel", "learning" and "comfort".

Friar Laurence's role in the deaths of Romeo and Juliet elsewhere in the play:

- he **formulates** a plan to help Juliet: ".....give consent./To marry Paris";
- gives her a vial with a **potion** to take and make her "appear like death";
- he will send a letter to Romeo, telling him the details of the plan;
- he is **worried and concerned** that the letter has not reached Romeo: "unhappy fortune";
- he feels **afraid** that something bad might have happened; "fear comes upon me"; "O much I fear some ill might have happened";
- he is **shocked** when he finds both Paris and Romeo dead;
- he **panics**, ignores Juliet's questions and makes a cowardly retreat from the vault;
- he is found **trembling, sighing and weeping**.

Additional material may include the following:

- Friar Laurence shows **sympathy** for Juliet's plight: "It strains me past the compass of my wits";
- he **tests** Juliet to see if she is willing to risk his plan;
- he **gives** Juliet renewed hope;
- he **throws himself** on the mercy of the Prince: "And here I stand..... myself excus'd"; and confesses everything. Some may see this as a genuine attempt by Friar Laurence to purge his guilt and will have sympathy for him, while others may see this as a cowardly attempt to save himself from punishment.

Some may argue that:

- the Friar is the **catalyst** who brings about the deaths of Romeo and Juliet;
- Friar Laurence proves ultimately to be a **coward** and **deserving of scorn**;
- Friar Laurence did his best to unite the lovers (he married them) and was defeated by ill-luck and is **deserving of sympathy**.

Candidates may argue that his is an ingenious plan to let true love prevail and that Friar Laurence gives Juliet renewed hope, thus paralleling the scene with Romeo.

Candidates may argue that the Friar deserves admiration for this, while others may argue that this is a dangerous and foolhardy plan not to be expected of a holy man. Though Friar Laurence's plans all seem well conceived and well intentioned, they serve as the main mechanisms through which the fated tragedy of the play occurs.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

8 Shakespeare: *Merchant of Venice*

- (a) With reference to the ways Shakespeare **presents** Antonio, show how far you agree that Antonio deserves **sympathy**.

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

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.

Antonio and Bassanio:

- Antonio demonstrates a keen and **helpful** interest in Bassanio's affairs and has gained his young friend's affection and gratitude: "To you, Antonio/I owe the most, in money and in love";
- Antonio's offer of help is **unconditional** – some may say rash;
- Bassanio's self-recrimination when the bond falls due casts a **sympathetic light** on Antonio: "I have engaged myself to a dear friend,/Engag'd my friend to his mere enemy/To feed my means";
- Bassanio's **encomium** on his friend, and Antonio's **pathetic** letter after the casket scene may be considered reasons for sympathy;
- Antonio's stoical facing of death in the trial, and the value he places on **friendship**;
- when it becomes known that he has caused division between Bassanio and Portia, he pledges his "soul" to her that Bassanio "Will never more break faith advisedly".

Antonio and Shylock:

- Antonio's unregretted **violent intolerance** towards Shylock in the past has drawn the Jew's implacable hatred;
- Antonio has undercut Shylock's usury business, lending money gratis, presumably to the deserving;
- Antonio is no match for Shylock's cunning and deception in the bond scene. His **naivety** may draw sympathy or impatience;
- he refuses to be civil to Shylock, even when trying to negotiate a loan from him: "The devil can quote Scripture for his purpose";
- the **barbaric** terms of the bond – suggested by Shylock, but accepted by Antonio;
- Shylock's murderous **vindictiveness** towards Antonio (III.ii);
- Antonio's **unavailing appeal** to Shylock outside the jail, his loss of hope and self-esteem and his subsequent **passivity** at the beginning of the court proceedings: "I am a tainted wether of the flock...";
- his appeal to the Duke on Shylock's behalf at the end of the trial may be seen as reasonable and merciful and so deserving sympathy, or (as Shylock sees it) as humiliating and vindictive.

Shakespeare's use of language and dramatic techniques:

- the **contrasting** trajectories of fortune of Antonio and Shylock;
- the **locations** in which we see Antonio chart his fall and rise – the Rialto, the jail, the courtroom, Belmont;
- the **ebb and flow** of the court scene, particularly the gruesome details of how the penalty is to be exacted, may cause sympathy;
- **language and imagery** used to describe Antonio – by Bassanio, his other friends, Shylock and himself;
- the unpleasantness of the racial/ religious **abuse** by Antonio, even when balanced by consideration that it is reported by its victim.

Additional material may include:

- Antonio's prevailing **depression** in I.i and elsewhere may draw sympathy;
- his **wealth** and comfortable circumstances may be balanced against his **high-risk** occupation;
- he obviously has the power of **making and keeping friends**: "A kinder gentleman walks not the earth....";
- the reported loss of his argosies is most untimely, but their safe home-coming is part of the happy ending;
- enthusiastic **praise** is lavished on Antonio by, among others, Lorenzo to Portia.

Better answers may balance sympathy for Antonio's predicament with criticism of his bigotry and/or lack of sagacity. Some may note that Antonio himself seems consciously to relinquish any claim to sympathy when making the bond: "Lend it rather to thine enemy...". His sadness, which at different times he gets the better of or which gets the better of him may feature in some arguments. So too may his defeatism and despair at the beginning of the trial.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at Act III scene ii, from about line 73 to about line 129. (The extract begins with Bassanio's words "So may the outward shows..." and ends with Bassanio's words "...so far this shadow/ Doth limp behind the substance.")

With reference to the ways Shakespeare **presents** the casket game in the extract and elsewhere in the play, show how far you agree that Portia's suitors who play the casket game get what they **deserve**.

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 in the material below is intended only as an example and a guide to the material.

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

What Bassanio and Portia say in the extract:

- Bassanio is **cautiously aware** that appearances may be deceptive;
- he draws examples from law, religion, soldiers' reputation for valour, and beauty and cosmetics to remind himself that this is so;
- he rejects "gaudy gold" and "pale and common silver" and chooses the "plainness" of the lead casket;
- Portia's access of happiness reveals her capacity for love and shows her to be a **prize** well worth the winning;
- Bassanio's outburst on seeing the portrait shows his admiration of what he has won and his **ability** to appreciate it;
- he returns to his thoughts of what appears to be and what really is in **grateful and modest** recognition of his good fortune.

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

- Bassanio's thoughtful, serious **tone** as he considers his options;
- Portia's attentive **silence**;
- use of **aside** to reveal her state of mind;
- Bassanio's tone **changes** to one of wonder;
- **argument gives way** to exclamations and rhetorical questions: "Move these eyes?";
- diction of Elizabethan love poetry surfaces in Bassanio's speech: "sugar breath", "golden mesh";
- immediate dramatic context – the accompanying music and the song – may draw relevant comment.

Morocco's choice of casket:

- Morocco is **boastful** about the quality of his love, and about his military prowess;
- he **speaks of himself** rather than of Portia
- he assumes that blind chance, **not deserving**, will determine success or failure;
- he repeats the words "fortune", "chance";

- he surveys the caskets and judges by appearances and popular opinion, but still with the proud assumption that he **deserves** success: “I do in birth deserve her”;
- his **pride and superficiality** gain him a bleak future.

Arragon’s choice of casket:

- Portia characterizes Arragon as a “deliberate fool” – prosing and tedious; the **flaws** of Arragon and Morocco are carefully distinguished by Shakespeare;
- he too believes in his own **exclusivity**, despising the “fool multitude”;
- his cleverness extends as far as to be suspicious of appearance, but no further;
- his **vanity** and inflated sense of his own merit: “I will assume desert”;
- his assumption is rewarded appropriately: “the portrait of a blinking idiot”.

Bassanio’s behaviour at Belmont elsewhere in the play:

- Bassanio’s arrival at Belmont is eagerly awaited by Portia: she is pre-disposed in his favour;
- he is eager to choose, unable to bear the suspense;
- Portia reveals the secret of the casket game: “If you love me, you will find me out” – Bassanio’s choice, like those of others, is a matter of **love and character**, not chance;
- nevertheless, Portia’s nervousness (she images herself as a “sacrifice”) increases the dramatic tension;
- his **modesty** in victory (“doubtful whether what I see be true”) is an attractive quality, strengthening the audience’s sense of his desert;
- Antonio’s letter, hard on the heels of Bassanio’s good fortune, is a reminder of the risks he has taken with the safety of his friend, and may be mentioned as a **counterargument**.

Portia calls the casket game “the lottery of my destiny” whereas Nerissa tells Portia that she is confident that her mistress will never be chosen by any but one whom she shall rightly love. The interpretation that Portia loads the dice in Bassanio’s favour, dropping him a clue as to the right answer, may be mentioned by some candidates and could be made relevant.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

Section B: Poetry

In this section we are assessing four assessment objectives:

AO1

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

AO2

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

AO3

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

AO4

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

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

Assessment Objective 2 requires candidates to "explore how language, structure and form contribute to writers' presentation of ideas, themes 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 Assertion, basic conclusion, narrative or description, quotation and/or paraphrase	Begins to focus on question Begins to develop a response	Sustained focus on question Reasoned response	Persuasive, coherent answer to the question set
		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	Fairly developed response	Developed argument	Evaluative response
				Some argument		Sustained argument
				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	Some awareness of content	Comments on content	Interpretation of content	Assured interpretation of content
		Little or no awareness of structure, form or poetic techniques	Some awareness of structure, form or poetic techniques	Comments on structure, form or poetic techniques	Some discussion on the effects of structure, form or poetic techniques	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	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 obvious comparisons and contrasts between poems	Meaningful and 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

9 Anthology One: Themes – Love and Death

- (a) Look again at *A Poison Tree* by William Blake (List A) and at *Those Winter Sundays* by Robert Hayden (List B), which both deal with the theme of hidden feelings.

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

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

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

What each poem is about:

A Poison Tree:

The poet believes that if a feeling is not expressed, it becomes unhealthy and considers the nature and the consequences of concealed anger as it develops and festers. The speaker describes with a hint of subtle pleasure how he has tended and cultivated his 'wrath', speaking of it as if it were a plant rather than an intense emotion. At the climax of the poem the speaker reveals his own excitement at luring his foe into blameworthiness, but it is really a telling indictment of himself.

Those Winter Sundays:

The poem reflects on the memories of an unhappy childhood. The speaker realises in adult life what he couldn't or didn't appreciate when he was a child. In the poem it is clear that there is distance between the father and son and little communication. But it is discovered at the end of the poem that love was actually present.

Candidates' response to use of language:

A Poison Tree:

- sixteen-line poem with a very simple structure: four quatrains of **rhyming couplets**;
- use of "and" to **link** each stanza which hurries the pace;
- language of **nurture** shows the speaker's apparent pleasure in hiding his anger and letting it grow: "I water'd it with fears...I sunned it with smiles";
- use of **symbolism** – the apple could refer to the Garden of Eden, temptation and punishment;
- unusual **punctuation** demonstrating eccentricity on the part of the poet;
- **metaphor** of the tree;
- the final stanza demonstrates how unhealthy it is to bottle up emotions, allowing them to rankle, leading to severe consequences;
- told like a fable, with pictorial setting and simple vocabulary.

Those Winter Sundays:

- **vivid descriptions** of cold and discomfort using harsh consonants: “cold/then with cracked hands that ached”;
- **elongated last line** slows the reader down, makes the reader pause to reflect;
- natural rhythms of speech, **enjambment** throughout the poem;
- use of **questions** and **repetition** at the end shows the speaker’s angst and regrets;
- the **metaphor** of ‘love’s austere and lonely offices’ referring to the father’s sense of duty or obligation towards the speaker;
- use of **alliteration**: “banked fires blazed” to emphasise the small action which is the core of his memory;
- **straightforward**, everyday language to describe the everyday event and his father’s hardworking character: “father got up early/ and put his clothes on”, “him/who had driven out the cold and polished my good shoes”;
- told realistically, with clear detail.

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

- Both poems reflect on unexpressed emotions: *A Poison Tree* describes the effects of letting anger fester rather than letting it out, while *Those Winter Sundays* focuses on the speaker’s realisation of the love his father had for him but which was unexpressed;
- The speaker in *Those Winter Sundays* expresses regret for his indifference towards his father and lack of appreciation of what he did for him, while Blake through the speaker in *A Poison Tree* warns against the dangerous effects of suppressed anger.

Candidates’ awareness of contexts:

- Blake believed in expressing emotions rather than allowing them to rankle and develop into unhealthy hatred. His advice appears to be to ‘let it out’ His approach to repression anticipates popular twentieth century views.
- Robert E. Hayden was brought up in a slum area of Detroit by foster-parents in a household which was often violent and unhappy. Yet this poem deals with the speaker’s lack of understanding of what was done for him as a child.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at *Bredon Hill* by A.E. Housman (List A) which deals with the theme of death, and at one poem **from List B** 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 find more engaging? Give reasons for your opinions.

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 candidate's personal response. Ensure that the self-selected poem is appropriate for discussion with the named poem.

What the named poem is about:

Bredon Hill:

The poem is a ballad, spoken by a young man addressing the church bells, which are personified as a summons to worship, a prelude to the joy of marriage, and, sadly, the end of life and love. The opening of the poem suggests a love affair, but the bell continues to ring, and the girl eventually goes to the church in a coffin. In the last two lines of the poem the speaker addresses the bells directly, acknowledging that their call to the grave applied not just to his lover, but also to himself.

Candidates' response to use of language:

- **regular rhythm** and **rhyme** with the final line of each stanza creating a short echo effect;
- **suggestion** of seasonal transitions: the 'larks' change to 'snows';
- **personification** of the bells: they speak a message to the people, the young couple ignore the bells as they spend time together, hinting at the possibility of punishment for turning away from religious life;
- variation of the bells, what they **symbolise**, and how the speaker reacts to them;
- use of **dialogue**;
- **command** and **answer** structure;
- **ambiguous** nature of the ending: does the speaker regret turning away from the Church or is he overcome with grief?

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

Reward clear connections made between the attitudes to death described by Housman and attitudes to death shown 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:

- The poem comes from the collection 'A Shropshire Lad' which later became very popular with soldiers in the First World War as they faced leaving loved ones behind and death in battle. The poems in the collection were noted for their pessimism and preoccupation with death;
- the parish church as a traditional centre of communal life in England.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

10 Anthology Two: Themes – Nature and War

- (a) Look again at *An Irish Airman Foresees His Death* by WB Yeats (List C) and at *The Castle* by Edwin Muir (List D), which both deal with the theme of attitudes to war.

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

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

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

What each poem is about:

An Irish Airman Foresees His Death:

The poem expresses the thoughts of an airman, in which he rejects the traditional reasons for volunteering for battle and explains that his desire to escape and experience the freedom of flying is the overwhelming factor behind his choice. The poem emphasizes balance; he does not fight for political or moral motives, but for personal ones. His past life seems a waste, his future life seems that it will be a waste, and his death will balance his life.

The Castle:

The poem is an account of the defence of a castle where the enemy seems to pose no threat. However, the defenders of the castle become complacent and the castle is lost. The final verse reflects on why this happened. The poem is an **allegory**, a story of complacency defeated by greed or of treachery, the ever-present enemy within.

Candidates' response to use of language:

An Irish Airman Foresees His Death:

- sixteen-line poem with a very simple structure: lines metered in **iambic tetrameter**, and four grouped "quatrains" of **alternating rhymes**;
- the poem appears uses a **listing** technique where the speaker records every factor which might influence his decision to go to battle;
- the language in the poem reflects the idea of **balance** which is key to flying: "this life, this death";
- **repetition** of line patterns;
- mystical **imagery** of why the airman has chosen to fly: "A lonely impulse of delight";
- **tone** of indifference, indicating a lack of interest in the war itself;
- **alliteration** of "country is Kiltartan Cross" emphasises a certain pride in his place of birth;
- **tone** of acceptance at the end of the poem when the speaker equates life and death.

The Castle:

- regular **rhyme** and **rhythm** enhance the storytelling quality of the poem;
- language is **vivid** and **plain**, showing complacent attitudes of the defenders in the first three stanzas;
- **tone** in the first three stanzas is self-congratulatory, while the last three stanzas have a **tone** of regret and shame;
- **repetition** in the first half emphasises the gloating attitude of the speaker;
- **rhetorical question** used to introduce change of tone;
- use of **alliteration** to show the turning point in the poem and emphasise how easily the castle was taken;
- **rhetorical question** in the final stanza emphasises the speaker's confusion at being betrayed;
- urgency of feelings of shame and desire for self-exculpation conveyed by **change in narrative** from plural "we" to singular "I".

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

- The speaker in *An Irish Airman* demonstrates indifference to war, showing little passion for battle, while the speaker in *The Castle* shows first complacency then shame at being betrayed and defeated;
- both poems consider war from a personal point of view, describing the thoughts and feelings of individuated speakers;
- neither poem adopts a heroic stance.

Candidates' awareness of contexts:

- Yeats's poem was written in memory of Robert Gregory, son of Yeats's friend Lady Gregory, who was killed in action in 1918. The poem says very little about the war itself, which might reflect the complex feelings of some Irishmen towards the conflict in which they had enlisted to fight. Yeats himself had no military experience;
- *The Castle* can be understood in several ways, for example as an allegory of greed or of the weakness seated in the very heart of power; or politically, as an account of the self-interest which weakened the attempts of the European democracies to resist Fascism in the 1930s.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at *Auguries of Innocence* by William Blake (List C) which deals with the theme of man's attitude to nature, and at one poem **from List D** which also deals with the theme of man's attitude to nature.

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

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

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 man's attitude to nature, how the poets convey this, and the candidate's personal response. Ensure that the self-selected poem is appropriate for discussion with the named poem.

What the named poem is about:

Auguries of Innocence:

In this poem, Blake expresses the belief that great truths are to be found in small things. This extract focuses on Blake's hatred of injustice and cruelty. The poem contains a series of paradoxes that speak of innocence juxtaposed with evil and cruelty.

Candidates' response to use of language:

- use of **paradox** in the first four lines establishes Blake's message that the universal is contained within tiny details;
- use of **imagery** throughout the extract, with animals described to illustrate man's cruelty and mistreatment of the natural world and the dire consequences of such abuse;
- main body of the extract written in **rhyming couplets**, each of which contains a quasi-proverbial saying;
- use of **reversal** to show the effects of mistreatment of nature whereas when natural behaviour is allowed, humanity will benefit: "Every Wolf's & Lion's howl/Raises from Hell a Human Soul";
- argument by **repetition** and **accumulation** of examples;
- use of **capitalisation** to place humanity and the natural world on the same level;
- use of **symbolism**: for example 'The Lamb' is a figure of innocence and symbolic of Christ;
- judgemental and righteous **tone**;
- the last two lines suggest that mistreatment of nature will be punished at the Last Judgement.

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

Reward clear connections made between the anger at man's mistreatment of nature described by Blake and the attitude towards the theme shown 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:

- Blake was writing at a time when there was very public mistreatment of animals – hare-hunting, cockfighting and horses misused on the road are all mentioned. Blake's hatred of such brutal attitudes is clear and shown in his description of the severe consequences of cruelty. As a Romantic poet, Blake was sensitive to the relationship between man and nature. And as a painter/illustrator he thought in pictorial ways.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

11 Anthology Three: *Heaney and Hardy*

Answer either (a) or (b)

- (a) Look again at *Thatcher* by Seamus Heaney (List E) and at *The Old Workman* by Thomas Hardy (List F), which both deal with the theme of traditional work.

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

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

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

What each poem is about:

Thatcher:

- a **description** of a local workman;
- his **manner, equipment, and work-materials**;
- **praise** for the skill of the workman;
- the **survival** of a traditional craft.

The Old Workman:

An old stone-mason **explains** to a questioner why he has aged prematurely.

Candidates' response to use of language:

Thatcher:

- loosely **decasyllabic** lines, with **irregular** rhythm and **hinted** rhyme;
- the thatcher is **in demand**, conveyed by an old-fashioned phrase: "bespoke for weeks";
- slow to start, his preparations are **unhurried**, and materials are **tested** before use;
- he is **methodical and well-prepared**: "laid out well-honed blades";
- there are ideas of him **slowly mastering the material** "handful by handful". The **image** of the staple shows him getting it under control;
- **heraldic term** "couchant" may suggest the strangeness of the man and his work;
- **verbs** "shaved...flushed...stitched" convey meticulousness;
- **honeycomb image** suggests the intricacy of what he constructs;
- his audience, hitherto invisible, appear only as **admiring gapers** in final line – "they" – anonymous in the face of his skill;
- the **transmuting Midas** image concludes this poem of praise.

The Old Workman:

- poem in **dialogue form**, question and answer – the mason’s apologia for his life;
- **rhymed** quatrains, **conversational** rhythms;
- use of **technical terms**: “quoin”, “ashlar”, “freestone”;
- word “mansion” suggests **social gulf** between workman and his employers;
- **permanence** of his work;
- his sudden injury conveyed **onomatopoeically**, “crack”;
- **echoed** by his **dialect** description of himself as “crookt”; separation of workman and employer, poor and rich, is conveyed in several ways;
- his satisfaction that he has benefited his employers conveyed in **dialect phrase** “right and tight”;
- he has the workman’s satisfaction that his work will outlast him.

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

- the thatcher described from **outside** whereas the mason speaks **for himself**;
- Heaney **accepts** strangeness and skill whereas Hardy **emphasises endurance**;
- although **methodical**, there is a touch of the **magical** to the thatcher. We appreciate the mason’s **humanity and kindness**, rather than his **skill**.

Candidates’ awareness of contexts:

Candidates may show awareness of some of the following:

- **traditional** crafts in Ulster;
- Heaney’s childhood in Co. Derry;
- Hardy’s father was a stone-mason;
- ideas of the **skilled craftsman** and **pride** in one’s work;
- the reference to the mason’s “life’s ache” **evokes a world** where an injured workman received no incapacity benefits, but worked on.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at *Blackberry-Picking* by Seamus Heaney (List E) which deals with the theme of disappointment, and at one poem **from List F** which also deals with the theme of disappointment.

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

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

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

Selection of a second poem:

This question is about what each speaker tells us about disappointment, how the poets convey this, and the candidate's personal response. Ensure that the self-selected poem is appropriate for discussion with the named poem.

The following textual details may be used as supporting material.

What the named poem is about:

Blackberry-Picking:

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

Candidates' response to use of language:

Blackberry-Picking:

- the **title** itself suggests the summer ritual of fruit picking and the pleasure involved in this;
- in the first part of the poem the speaker presents the tasting of the blackberries as a **sensual** pleasure e.g. "flesh was sweet", "summer's blood" and "lust";
- this is enhanced through an evocative use of **colour adjectives**, e.g. "glossy purple clot" and helps to generate the speaker's sense of excitement;
- the speaker makes the experience more intimate and personal by changing the **pronoun** from "you" to "us";
- the speaker's enthusiasm is expressed through the **naming** of the various receptacles used to collect the blackberries and the **detailing** of the journey undertaken;
- the speaker suggests that this picking has become **savage or violent** as the children's palms are described as "sticky as Bluebeard's", the infamous nobleman known for killing his wives;
- there is a **tonal shift** in the second part of the poem as the euphoria of the first part gives way to disappointment;

- the sensuous language changes to **darker, more foreboding** language: “A rat-grey fungus, glutting on our cache”;
- the speaker presents the **frustrated** view of the child: “I always felt like crying. It wasn’t fair”, together with the more detached adult view in the last line: “each year I hoped they’d keep, knew they would not.”;
- Heaney uses **half-rhyming iambic pentameter couplets** throughout, apart from two occasions when **full rhymes** are used to define and connect the initial experience of the ripened blackberries with the spoiling of the berries in the cans.

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

Reward clear connections made between the disappointment described by Heaney and the disappointment shown 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:

- Heaney is drawing on childhood experiences from growing up in **rural Ireland**.
- Children’s activities which follow the seasonal rounding of the year – conkers, turnip-lanterns.

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

Credit any other valid suggestions.

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

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 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 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 Assertion, basic conclusion, narrative or description, quotation and/or paraphrase Fairly sound level of accuracy in written expression and coherence of response. Form mostly appropriate.	<div> <div> Begins to focus on relevant content </div> <div> Some focus on relevant content </div> </div> <div> <div> Begins to develop a response </div> <div> Fairly developed response </div> </div> <div> Some argument </div>	<div>Sustained focus on content</div> <div>Reasoned response</div> <div>Developed argument</div>	<div>Persuasive, coherent response</div> <div>Evaluative response</div> <div>Sustained argument</div> <div>Response is clearly constructed and expressed with fluency and precision</div>
		Very basic level of accuracy in written expression and coherence of response.		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	
AO2 Form and Language	Response not worthy of credit	Simplistic 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 Occasional reference to poet's words	<div>Comments on content</div> <div>Comments on structure, form or poetic techniques</div> <div>Some understanding of the poet's use of language with the emergence of a critical vocabulary</div>	<div>Interpretation of content</div> <div>Some discussion on the effects of structure, form or poetic techniques</div> <div>Comments on language and style, with the emergence of a critical vocabulary</div>	<div>Assured interpretation of content</div> <div>Developed discussion on the effects of structure, form or poetic techniques</div> <div>Analysis of the poet's language and style, using appropriate critical terminology</div>

12 Section C: *Unseen Poetry*

Write about the poem *If We Must Die*.

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).

What the poet has written about:

The speaker describes the violence his people face and how they are outnumbered and likely to face death at the hands of their enemies. The speaker expresses his hatred for their enemies and the desperate situation his people faces. He exhorts his people to stand up and fight back, even though the odds are against them, in order that they can die with honour.

The speaker's thoughts and feelings about his enemies:

- he regards them as **barely human**: "the monsters we defy";
- he expects not just violence at their hands but mockery too, a refinement of **cruelty**: "making their mock at our accursed lot";
- the language used shows his **hatred and contempt**: "murderous, cowardly pack", "mad and hungry dogs";
- there is however some acknowledgement of their **humanity**: they are capable of the concept of honour: "shall be constrained to honor us".

The speaker's thoughts and feelings about his own people:

- he wishes them to **rise** to a great occasion: "We must meet the common foe;/Though far outnumbered, let us show us brave";
- history or fate has piled **misfortune** on them: "If we must die, let it not be like hogs";
- they are capable, nevertheless, of great and **noble** actions: "let us nobly die", "though far outnumbered, let us show us brave";
- they are capable of **defying death** itself: "dying, but fighting back";
- they are capable of **uniting**: "we must meet the common foe!"

The language, imagery and structure of the poem:

- use of **animal imagery** to describe the enemies: "mad and hungry dogs", "murderous cowardly pack";
- use of **simile** and **alliteration** to describe the vulnerability of his people: "not like hogs hunted and penned";
- use of **repetition** of "If we must die" makes the poem sound like a speech, calling on his people to stand up for themselves;
- use of **exclamation** to call on his people: "Oh, kinsmen!";
- includes himself in the poem: "we", "our";
- **tone** of anger and desire for revenge;
- use of **contrast** in the descriptions of the enemies ("monsters") and his people ("precious", "nobly");
- **emotive** language to create sympathy in the reader;
- **sonnet**;
- **volta** in line 9 as the speaker directly calls on his people to stand up for themselves;
- **rhyme scheme** reflects the change from describing what is happening to appealing to his people;
- use of **enjambment** to break up rhythm and make the poem sound more like a speech;
- **rhetorical** elements.

Be receptive to other suggestions which are text-based.

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

Use the Assessment Matrix.