



General Certificate of Secondary Education
2015

English Literature

Unit 2
The Study of Drama and Poetry

Higher Tier

[GET25]

FRIDAY 22 MAY, MORNING

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.

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

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 or chorus;
- 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 | | | |
| AO2 Form and Language | Response not worthy of credit | Very basic level of accuracy in written expression and coherence of response | Some awareness of content Some awareness of structure, form or dramatic techniques Occasional reference to dramatist's words | Comments on content | | Interpretation of content | Assured interpretation of content |
| | | | | Comments on structure, form or dramatic techniques | | Some discussion on the effects of structure, form or dramatic techniques | Developed discussion on the effects of structure, form or dramatic techniques |
| | | | | Some understanding of the dramatist's use of language | | Meaningful comment on some stylistic devices, with the emergence of a critical vocabulary | Analysis of the dramatist's language and style, using appropriate critical terminology |

BLANK PAGE

Section A: Drama

1 Friel: *Dancing at Lughnasa*

- (a) With reference to the ways Friel **presents** Agnes, show how far you agree that Agnes is **caring and loving**. What do you think of her decision to run away with Rose? Give reasons for your opinions.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Agnes caring and loving:

- she and Rose have a **special relationship** and Agnes is very patient with her, e.g. answering questions obviously answered before: "You'll enjoy that, Rosie. You loved the last picture we saw", SD *patiently*;
- she acts as Rose's **protector**, SD *guarded*;
- she acts to **prevent** Rose becoming upset by not confronting her, and preventing others from doing so, e.g. intervenes between Rose and Kate when Rose is being questioned about Danny Bradley;
- becomes **fearful** and **grief stricken** when she discovers Rose has not returned from berry-picking: "Oh God! Where could she –";
- comforts Rose when the rooster is found dead;
- despite probability of a job for herself in the new factory she **sacrifices** her home comforts to go off with Rose to care for her;
- she has her chores and carries these out **faithfully**: she reminds Kate that it is Agnes and Rose who make meals and wash clothes etc. to care for other sisters – "two unpaid servants";
- Agnes knits gloves to be sold for the family income;
- obviously **cares** for Michael and regrets that no older boys are about for him to play with;
- **caring** towards Jack, for example suggests he "lie down for a while".
- becomes **irritable** towards Kate: "this isn't your classroom, Kate";
- she appears to have **romantic feelings** for Gerry when Gerry is spoken of by the other sisters: "He has a Christian name";
- Agnes perhaps **thoughtless** towards Chris in allowing Gerry to kiss her;
- Agnes is seated **beside** Gerry in the final tableau suggesting the closeness between them;
- Agnes **turns on** Kate for making derogatory remarks about Gerry: "damned righteous bitch".

Dramatic techniques:

- Agnes is very **patient** answering Rose's questions: SD *patiently*;
- **quickly** joins the dance with Maggie and Rose and moves *most gracefully, most sensuously* suggesting repressed feelings;

- her **sensuality** during the dance with Gerry, *with style and with easy elegance*, Gerry *singing the words directly to her face*;
- Agnes defends Gerry and reacts, SD *now on the point of tears she runs off*, suggesting strong **feelings** for Gerry.

Candidates may argue that running away with Rose is **uncaring** as they go off together on hand-to-mouth survival that ends in alcoholism and pathetic death. Or that it is a manifestation of her protective love for the now jobless Rose.

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 beginning near the top of page 34 with Kate's words, "We probably won't see ..." and ending on page 36 with the stage direction **Maggie holds her and rocks her**.

With reference to the ways Friel **presents** family life in the extract and what happens to the Mundy family elsewhere in the play, show how far you agree that family life **fails** for the Mundy 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 below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Kate and Maggie and Agnes say and do in the extract:

- Kate's comments on Gerry emphasise him leaving again, **breaking up** part of the family unit;
- Kate's **worry** about Chris' emotional turmoil caused by Gerry leaving;
- Agnes lashes back at Kate when she refers to Gerry as "that creature", displaying underlying **tensions** among the sisters;
- Kate initially **fails** to understand why Agnes makes her outburst and doesn't realise her gaffe;
- Maggie attempts to **diminish** the tensions just created – at least temporarily;
- Maggie tries to change the subject to **avoid** tension when Kate does accept her own **shortcomings**;
- Kate gives a **pessimistic** view of the family's prospects of remaining as a unit;
- Kate **worries** what will happen to the family (particularly Rose) if she loses her job;
- Kate shows her extreme **worry** about the family break-up, asking Maggie for her assurance that God will look after them.

Dramatic techniques in the extract:

- SD Agnes, *Now on the point of tears* ... shows underlying **tensions** between sisters;
- use of **profanity** "bitch", "bastard" emphasising the tension existing between the sisters;
- SD *Maggie sings listlessly* **contrasts** with her earlier happier attitude when singing and dancing;
- imagery used to suggest forthcoming **break-up** of the family unit, e.g. "hair cracks", "it can't be held together";
- the cumulative effect of Kate's identification of difficulties facing the family – Gerry's unreliability, scandal with Jack, worry about Rose – "It's all about to collapse, Maggie";
- use of **dashes** when Kate speculates, "If I died – " emphasising her worry about family break-up;
- use of **questioning/pleading** by Kate to Maggie;

- use of dash to indicate Kate's unspoken speculation, "If I died –" emphasises her worry about family break-up;
- use of **ellipsis** by Maggie and Kate to emphasise their worry;
- SD *Maggie holds her and rocks her* displaying visible **fear** of family difficulties;
- content of Maggie's **song** reflects separation of Chris and Gerry;
- uncharacteristic **linguistic disorganization** conveys stress suffered by Kate.

Dramatic techniques elsewhere in the play:

- the dramatic impact of Maggie's actions, word-play, singing and self-mockery present an heroic attempt to resist the disintegration of family life;
- the poetic conclusion of Michael's final speech, with its imagery of mirage, music, dream and dance is both an evocation of what was highest in the life of the family, and an indication of what did not "fail", but survived in memory.

What Michael says in his monologues at the end of Act One and at the end of Act Two:

- Uncle Jack was sent home by his superiors;
- Kate **loses** her job;
- Agnes and Rose **leave** the family home and Ballybeg;
- Gerry **departs** to fight in the Spanish Civil War leaving Chris to grieve "as any bride";
- Uncle Jack is **dead** at the end of Act Two;
- Michael says, "the heart seemed to go out of the house".

Some candidates may argue that Michael suggests, despite the departure of Agnes and Rose, that the rest of the family remained as a unit:

- Maggie took on the tasks Rose and Agnes had done and some candidates may argue that Maggie's efforts help to hold the rest of the family **together**;
- Chris works in the factory (despite hating it) but **stays** in the family home with Michael;
- Kate gets another job as tutor ensuring some family income and allowing the remaining three sisters and Michael to **continue** as a family unit;
- Michael was "happy to escape" but it may be argued that this was **natural** "in the selfish way of young men".

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 Deever, show how far you agree that she is **strong-willed**.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Evidence for Anne's strong will:

- she is **unwilling** to allow her past to dominate her life, **unlike** Kate;
- she responds politely to Kate's veiled insult about her weight, appearing **unconcerned**: "It comes and goes";
- she is perplexed by Kate's insistence that Larry is alive, responding with *an uncomprehending* smile showing that she has **moved on**: "That's a funny thing to say; how could I help remembering him;"
- she is **confident** enough to invite Kate's questions about her life: "Ask me anything you like";
- she **speaks frankly**, in contrast to Kate's hesitant beating about the bush: "You mean am I still waiting for him?";
- she **never wavers** when Kate questions her about Larry and becomes **defiant** when Kate tries to get her to admit to waiting for Larry: "Isn't it ridiculous? You really don't imagine...";
- she **isn't afraid** to question Kate, unlike Chris and Keller who try to avoid the topic: "But why, Kate?";
- she is **firm** in her resolve to marry Chris, despite Kate's resistance;
- she has the **confidence** to flirt light-heartedly with Keller;
- she seems **willing to overlook** Keller's involvement in the crime;
- she has been able to **come to terms** with Larry's death; Chris believes she has "forgotten him"; some candidates may argue that this is **callous**;
- she has **maintained contact** with Chris, although she is still seen by his parents as Larry's girl;
- she **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;
- she shows her **determination to move on** with her life by urging Chris to announce their engagement, despite Kate's pressure on her to leave: "We're going to tell her tonight";
- she **refuses to leave** without Chris after Keller's guilt is revealed, speaking **forcefully**: "You understand me? I'm not going out of here alone";
- she reveals that Larry wrote to her explaining why he was contemplating suicide, but has **kept it secret** from the family as she didn't want to hurt them even though it must be **painful** for her;

- she is **determined** to secure her future, despite her knowledge of the truth; some candidates may argue that this is **selfish** rather than showing **strength**;
- she shows Kate the letter in order to **force** Kate's hand;
- she moved away to New York and got a job and has been **successful**;
- she **takes charge** of the plans for the evening: "Let's eat at the shore...raise some hell";
- she **faces** the difficult subject of her father: "Haven't they stopped talking about Dad?";
- she **holds to her principles**, rejecting her father because of his purported involvement in the crime: "Father or no father, there's only one way to look at him. He knowingly shipped out parts that would crash an airplane";
- she **stands up** to Sue and expresses her feelings about Sue's complaints: "You oughtn't cast aspersions like that, I'm surprised at you";
- she **stands up** to George and refuses to accept his arguments for her father's innocence: "He asked me here and I'm staying till he tells me to go. (*To George*) Till Chris tells me!";
- she hints at blackmail to **get what she wants**: "I promise you, everything will end, and we'll go away, and that's all".

Evidence for possible counter-argument:

- she is *embarrassed* and feels **uncomfortable** about realising Kate has kept Larry's clothes;
- although she stands up to Kate, she is **considerate** and speaks *kindly* and *delicately* recognising her grief, however she tries to change the subject to **avoid** further discussion;
- she is described as **gentle, but capable of holding fast to what she knows**;
- she is *hurt* by the changes to her childhood home;
- she appears **vulnerable** as she is reminded of the past: "Gosh, those dear dead days...";
- she is **uncomfortable** about Frank's questions about her father, speaking *abruptly* and with *growing ill-ease*;
- she is agitated and **nervous** waiting for George, showing **vulnerability**: "What's happened to George?";
- she is **afraid** of what George will reveal and **deeply shaken** when he accuses Chris;
- some candidates may argue that her abrupt answers and hesitation in the scene with Sue show that she is **uncomfortable** and **cowed** by Sue's complaints: "How does Chris —";
- some candidates may argue that her decision to marry Chris is to **set up a secure future** for herself and derives from her own **selfishness** rather than strength.

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 Three beginning near the bottom of page 69 with Jim's words, "Kate. (*Pause.*) What happened?" and ending on page 71 with Mother's words, "This thing – this thing is not over yet."

With reference to the ways Miller **presents** the characters in the extract and the Keller family elsewhere in the play, show how far you agree that their lives are based on **dishonesty**.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What the characters say and do in the extract:

- Jim **questions** Kate about Chris's sudden disappearance;
- at first, Kate is **reluctant** to tell Jim the real reason why Chris has argued with Keller;
- Jim **confronts** Kate about the real reason why Chris and Keller have argued, admitting that he has guessed the truth about Keller: "I've always known";
- Kate admits that she is **shocked** by Chris's reaction to finding out the truth;
- Jim's admission that he too is guilty of **living a lie** and that every man's "private little revolutions always die";
- Keller is immediately **suspicious** about why Jim has been over;
- Keller is disturbed by the fact that Jim has **guessed the truth** about the shop incident;
- Kate warns Keller that he will have to **face up** to the responsibility of what he did in the shop incident: "You can't bull yourself through this one, Joe".

Miller's use of Language and Dramatic Techniques in the extract:

- the use of **ellipsis** and the SD *slight hesitation* when Kate is speaking to Jim suggest her reluctance to give too much away;
- the SD *stops rocking* is the only suggestion that Kate is surprised that Jim has guessed the truth;
- the acceptance in Jim's **tone** when discussing Keller's guilt: "Don't be afraid Kate, I know";
- the use of **ellipsis** suggesting Kate's reluctance to accept that Chris has known about Keller's guilt all this time;
- the **revelatory** nature of Jim's speech on 'honesty';
- the increase in **tension** when Jim exits as Keller and Kate speak in short, sharp sentences;
- Keller appears **ill-at-ease**, his voice is '*husky*' and he speaks '*apprehensively*' suggesting his abiding fear of the truth being revealed;
- the SD *laughs dangerously* suggests that Kate knows that it is too late to stop the truth coming out.

Kate elsewhere in the play:

- Larry's death seems to **hang over** Kate constantly: she was up at four in the morning watching the apple tree as it fell; she "cried hard"; she has begun to dream about Larry and walk around in the night; all things she did immediately after Larry's death;
- Keller and Chris inform the audience that Kate **still believes** that Larry will return;
- Kate **will not** countenance marriage between Chris and Ann;
- Kate believes that Ann has been waiting faithfully for Larry's return **just as she has**: "She's faithful as a rock. In my worst moments, I think of her waiting, and I know again that I'm right";
- Kate is shown to be **on edge** and her whole life now revolves around the hope of Larry returning: "Because if he's not coming back, then I'll kill myself!";
- Kate needs Keller to **perpetuate her belief** in Larry's return: "You above all have got to believe" as the alternative is too frightening for them both to admit;
- Kate is willing to **alienate** Chris in Act Three when she packs Ann's bag and tries to force her to leave in her obsession with keeping Larry's memory alive;
- Kate shows **recognition** that she has been selfish and **complicit** with Keller in lying to Chris about Larry's death: "Don't, dear. Don't take it on yourself. Forget now. Live."

Joe Keller elsewhere in the play:

- Keller warns Chris that the latter's intention to marry Ann Deever will hurt Mother and is concerned that Mother will **reveal** the truth;
- Keller tries to bully Chris into not asking Ann to marry him in order to **hide** his secret;
- Keller then tries to **assuage his guilt** by blessing the marriage;
- Keller tries to **draw Chris into complicity** by getting him to accept that the company was built for him;
- the news of George's imminent arrival sends Keller into a **panic** and a **furious rage**;
- Keller successfully manages to **persuade** George that his father is untrustworthy;
- he tries to reason with Chris that he could not kill anyone;
- he **tries to justify** his actions, finally saying he did it for Chris;

Chris Keller elsewhere in the play:

- Chris has maintained contact with Ann Deever, behind his parents' back;
- Chris has invited Ann to the Keller house with the intention of asking her to marry him but **has not told** his parents the reason for her visit;
- Chris confides in his father about this but does not know how to break the news to his mother so initially **does not** tell her;
- Chris is **unquestioning in his belief** in his father's innocence;
- Chris rages against anyone who calls his father's innocence into question, particularly George Deever, possibly suggesting he **doubts** his father's innocence himself.

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** the attitudes of others to the Boyle family, show how far you agree that their attitudes to the Boyle family **change** because of the inheritance.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Joxer:

- at first he is **annoyed** at Boyle for discarding him when he hears about the money, he **mocks** him showing a **scornful** attitude: "Lookin' for work, an prayin' to God he won't get it";
- he quickly **gets over** his anger and is **happy** to run errands for Boyle: "I've just dhropped in with the £3:5s...";
- he is **obsequious** towards Boyle, feeding his ego: "How d'ye feel now, as a man o' money?";
- he **changes his opinion** on Father Farrell to **agree** with whatever Boyle says: "You're takin' me up wrong, Captain; I wouldn't let a word be said agen Father Farrell";
- he is **effusive** in his praise of Juno and Mary's singing and Boyle's poem: "Bravo! Bravo!";
- later he **enjoys** Boyle's humiliation, helping Nugent to retrieve the suit;
- he is **derogatory** about Boyle and Juno: "he goin' about like a matherpiece of the Free State";
- he is **sly**, pretending to support Boyle while trying to get him to admit that there is no money: "About you not gettin' the money, in some way or t'other?";
- he becomes **angry** when Boyle challenges him: "Who's a twister?";
- he is **happy to take advantage** of Boyle's hospitality even though he knows there is no money: "Come with you? With that sweet call me heart is stirred";
- his attitude towards Juno **does not change**, and some candidates may argue that his attitude towards Boyle remains the same – he takes advantage of him whether he has money or not.

Mrs Madigan:

- she is **happy** to pawn goods to lend money to Boyle for her own ends;
- **she joins in enthusiastically** at the party, comically **praising** Mary to Bentham: "you're goin' to get as nice a bit o' skirt in Mary, there, as ever you seen in your puff";
- she asks after Johnny, appearing **concerned**: "Oh poor darlin";
- she is **happy** to enjoy the Boyles' hospitality, accepting "a ball o' malt" rather than tea or stout;
- she **compliments** Boyle on his poem;

- she **rushes to Juno's defence** against Needle Nugent's complaints: "We don't want you, Mr Nugent, to teach us what we learned at our mother's knee";
- later she speaks **ominously** when she comes for repayment of the loan;
- she **angrily** demands her money from Boyle, calling him names and physically attacking him: *rushing over and shaking him*;
- she takes the gramophone, knowing that she will not get any money, and **mocks** Boyle's pretensions: "You're not goin' to be swankin' it like a paycock with Maisie Madigan's money";
- some candidates might argue that Mrs Madigan's scornful attitude merely intensifies when the inheritance doesn't appear.

Needle Nugent:

- Needle Nugent is **critical** of the Boyles at the party, yet is **happy** to give credit and make Boyle clothes on the strength of the inheritance;
- later Needle Nugent **derides** Boyle for owing him money: "he's not goin' to throw his weight about in the suit I made for him";
- Needle Nugent is **determined** to retrieve the suit, going into Boyle's room and taking it;
- Needle Nugent shows **no interest** in Boyle's anger: "What do I care what you dhress yourself in";
- some candidates might argue that Nugent's attitude **becomes more scathing** about the family than it was prior to the news of the inheritance.

Bentham:

- Bentham **tries** to impress the family with his education and views on religion;
- Bentham **manipulates** the Boyles, **complimenting** Mary and **behaving courteously** towards Mrs Boyle: "Please don't put yourself to any trouble";
- Bentham appears **happy** to marry into the Boyle family while it appears there is money but disappears as soon as the news of the inheritance breaks, even though Mary is pregnant;
- some candidates may argue that Bentham disappears because of Mary's **pregnancy**;
- some candidates may argue that **Jerry's attitude** to Mary doesn't change because of the money, but the news of her pregnancy **forces him away**.

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 beginning near the top of page 142 with the stage direction *The two men re-enter* and ending near the top of page 144 with the stage direction *They drag out Johnny Boyle, and the curtain falls*.

With reference to the ways O'Casey **presents** Johnny in the extract and elsewhere in the play, show how far you agree that Johnny **deserves** pity.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Johnny says and does in the extract:

- he is clearly **upset**, exclaiming "isn't this terrible!";
- he is **troubled** by the removal of the furniture and **laments** Jerry's departure as he could have "stopped th' takin' of the things", showing Johnny to be **weak** and reliant on others;
- he **verbally attacks** Mary, causing her to rush out in distress, showing a lack of sympathy;
- he is **jumpy** and **terrified** when the votive light goes out;
- he is physically **stressed**: "I'm afther feelin' a pain in me breast";
- he claims to be **sick** and refuses to go with the Irregulars: "I'm sick, I can't";
- he **pleads** with them, reminding them that he is "an oul' comrade";
- he starts to pray in **anguish**: "Sacred Heart of Jesus have mercy on me!";
- some candidates might argue that Johnny's behaviour is **cowardly**.

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

- use of **punctuation** to show his **distress**: "isn't this terrible!...I suppose you told him everything...";
- use of **broken syntax** showing his **confusion** and **upset**: "I'm sick, I can't –";
- stage directions showing his **dread**: *in a cry of fear, with an agonizing cry*;
- the removal men's reactions to Johnny's behaviour show that he is clearly **distressed**: "He's goin' mad";
- use of **repetition** to show his **anxiety**: "Why do you ass me that, why do you ass me that?";
- use of props and staging to create a sense of **threat**: *they carry revolvers*, and of **abandonment**: *the votive light goes out*;
- use of **threatening** language to increase tension: "Get to the other side of the room an' turn your faces to the wall – quick!";
- contrast between the Irregulars' **decisive** behaviour and Johnny's **uncertainty**;
- use of imperatives to add **tension**: "Come on", "march!";
- use of prayer to show Johnny's **desperation**: "have mercy on me!";

- stage direction to show how roughly he is treated: *They drag Johnny Boyle out;*
- dramatic effect of the stage direction *the curtain falls* to add **tension**.

Johnny's behaviour elsewhere in the play:

- he is first seen *crouched by the fire*, depicting him as a **pitiable** character;
- he is **distressed** at hearing the details of Tancred's murder and leaves the room;
- he has been **maimed** and **an invalid** for some time: "he wore out the Health Insurance long ago";
- he is **peevish and demanding**, expecting his mother to look after him: "Bring us in a dhrink o' wather";
- he is described as a *thin, delicate fellow...he has evidently gone through a rough time*, depicting him as **pitiable**;
- he **struggles** to sleep and dislikes being left alone: "I won't stop here by meself";
- he is **easily upset**, jumping at a knock at the door and reacting with **fear** when Bentham talks of spirits: "What sort o' talk is this to be goin' on with?";
- he **brags** about his exploits: *boastfully* ;
- he turns to his faith in **desperation** and demands that the votive lights are always lit: "Is the light lightin' before the picture o' the Virgin?";
- he verbally attacks his family, **condemning** Mary and his father for their behaviour: "I'm done with you, for you're worse than me sisther Mary!";
- he **betrays** his comrade Tancred and lives **in fear** of the consequences;
- he is shot and **killed**: a "poor dead son...a poor dead brother...riddled with bullets".

Reward candidates who create an informed argument based on the key term 'deserves'. Arguments may be based on selfishness, common humanity, or the price paid for patriotism.

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.

4 Priestley: *An Inspector Calls*

- (a) With reference to the ways Priestley **presents** relationships, show that there are **differing attitudes** to love.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Sheila and Gerald's engagement:

- in the engagement scene all seems well and they **appear** to be in love as they are seen celebrating together;
- Sheila teases Gerald about his seeming lack of attention to her the previous summer, suggesting there is some **unease** in the relationship;
- the staging *not cosy and home-like* may be suggestive of the nature of the relationships displayed;
- their relationship **begins to flounder** when Sheila feels that Gerald judges her over her role in the death of Eva/Daisy;
- their relationship is thrown into **crisis** when Gerald confesses to his affair with Daisy Renton and Sheila questions Gerald's love for Daisy and for herself;
- Sheila **returns** the engagement ring to Gerald even though she is impressed by his honesty: her attitude is one of **dissatisfaction**;
- Sheila feels that they **do not really know** each other very well and at the end of the play she states that she needs more time to decide whether she will marry Gerald or not.

Mr and Mrs Birling's marriage:

- in his speech about the engagement, Mr Birling seems **more concerned** about the Birling and Croft businesses working together than he does about whether Gerald Croft loves his daughter;
- some may argue that Birling's own marriage was to enable him to **climb the social ladder**, as his wife is his social superior;
- some may argue that Mrs Birling shows **no love or understanding** towards anyone in the play and particularly not to her own children;
- some may argue that Mrs Birling's lack of love towards others is because she is in fact in a **loveless marriage** herself;
- Mrs Birling's tolerance of her husband's absences and the hint that Mr Birling is familiar with the night haunts of Brumley are suggestive of the nature of their marriage;
- we learn something of the nature of the Birling marriage through Priestley's use of extended descriptive stage directions.

What you learn about Eric's relationship with Eva/Daisy:

- the **casual** nature of the relationship – they met in a bar and got drunk;
- Eric thought she was **different** from the other girls, just as Gerald had done;
- Eric **insisted** on going home with her and **forced** his way in and had sex with her;
- Eric met her again a fortnight later; his relationship with her is a **physical** one;
- Eric **liked her**, a 'good sport', but **wasn't in 'love'** with her;
- Eric confesses that the girl became pregnant, but **did not** want to marry him as she knew **he didn't love her**;
- Eric feels that the girl treated him '**as if I were a kid**';
- Eric **gives her money** to look after herself, but she later **refused** this when she discovered it was stolen.

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 54 with the Inspector's words, "Just one last question, that's all" and ending on page 56 with the stage direction *He walks straight out, leaving them staring, subdued and wondering*.

With reference to the ways Priestley **presents** the Inspector in the extract and elsewhere in the play, show that the Inspector wants to make the Birling family **take responsibility** for their actions. What do you think of the Inspector? Give reasons for your opinions.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

In the extract:

- he **reminds** them of the part they played in Eva/Daisy's suicide;
- he stresses that they are all **partly responsible** for Eva's death;
- he reminds them that there are "millions" of people just like Eva Smith and preaches a strong message of **collective responsibility**: "We are members of one body";
- he leaves them to contemplate their own **personal responsibility** to others.

Priestley's use of Language and Dramatic Techniques in the extract:

- he takes charge *masterfully*;
- he looks at them all *carefully*;
- he speaks to them *savagely*;
- the stresses and dissensions among family members rise to a **climax** as they are confronted with their responsibilities;
- their distress is reflected in the SDs conveying their reactions;
- sudden **silence** as he quells their clamour;
- Inspector's role as 'inspector' is emphasised in Priestley's stage directions – direct eye-contact, use of notebook;
- he becomes **Priestley's moral spokesman** and his final speech may be seen as a sermon on responsibility;
- his tone becomes **prophetic** as he foretells what will happen with the onset of World War One;
- some candidates may discuss the use of **dramatic irony** in relation to the point above.

Elsewhere in the play:

- he appears to be **all-knowing** about Eva Smith, providing a detailed background on her work for the Birlings and her sacking from their factory and from Milwards;
- he makes the Birlings consider their **social responsibility** and the part they played in the sacking and eventual death of Eva Smith;

- he **universalises** Eva/Daisy's plight, suggesting that she exemplifies the problems facing many young women trying to earn a living, implying that these young women are seen as "cheap labour" by factory owners such as Birling, and as targets for sexual predators;
- he is used as a **chorus figure** to update the audience and the other characters on Eva/Daisy;
- he **controls** the events of the play and is used by Priestley to keep the responsibility theme central to the action;
- his language and approach are calm, assured and determined as he **draws** each character in turn into Eva/Daisy's story, creating sympathy for her, before he **reveals** the part they played in Eva/Daisy's downfall;
- he is **not daunted** or deflected from his course of action by the Birlings'/Crofts' social status or superiority;
- he appears to be more interested in **right and wrong** than actually bringing anyone to justice.

Some candidates may argue that the Inspector is used as a dramatic device around whom the whole play is structured and that he is used by Priestley as his mouthpiece to voice a strong political and/or moral message, although some candidates may argue that this makes him a less believable character. Some may take the play's conclusion (the final phone call) as a starting point for a consideration of the Inspector's significance.

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** Edward, show how far you would agree that Edward is someone 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 below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Admirable:

- he instantly **befriends** Mickey and he **enjoys** spending time with him despite Mickey teasing him;
- he **shares** his sweets with him;
- he **is loyal** to him when they get in trouble with the policeman;
- he **offers to buy** cigarettes for him when they meet and he **offers to buy** his ticket into the cinema;
- he **doesn't declare** his true feelings for Linda because he is worried about upsetting Mickey;
- he **doesn't want** to tell him he's going to university;
- he **encourages** him to ask Linda out and gives him advice on how to do it;
- he **doesn't take advantage** of Mickey's dithering over Linda;
- he **offers** to take both him and Linda out at Christmas;
- he **organises** a house and a job for him when he comes out of jail;
- he initially has a crush on Linda but **doesn't act** on it;
- he **hesitates** to declare his feelings for her in case it breaks up his friendship with Mickey;
- his intentions are **honourable** at this point;
- he is **poetic** in his wooing, vowing to treat her **considerately**, bringing her flowers; this is in **stark contrast** to Mickey's approach to courtship;
- he **doesn't want to tell her** he's going to university but in the song "If I was the guy" he **hesitates** to declare his feelings for her, repeatedly **apologising** to her, **acknowledging** her liaison with Mickey;
- he **maintains his distance** until Linda initiates the affair;
- he **doesn't want to move away** from his friends, arguing with his parents;
- he is **concerned** for his mother, "Are you feeling better now, Mummy?";
- he **looks after** the locket Mrs Johnstone gave him;
- he is **generally polite** in his dealings with others and this is **in contrast** to Mickey's language in the company of others;
- Edward **courageously engages** with Mickey despite him having a gun in his hand.

Less than admirable:

- Edward's **comfortable and cosseted** life leaves him insensitive to Mickey's life;
- he **lacks consideration** for his mother when he persists in playing with Mickey;
- he allows himself to be **dominated and taunted** by Linda when they are young;
- he is **fully aware** of Mickey's love for Linda yet still lingers in their company;
- he shows **complete misunderstanding** of Mickey's feelings about being unemployed;
- he is **insensitive** in throwing his money about and insisting on celebrating;
- he **flaunts his success** when he returns from university;
- he gives in to his own desires and in so doing **betrays** Mickey.

Reward candidates who are aware of the **different language** used to describe the twins early in the play: Edward *bright and forthcoming*; Mickey *bored and petulant*.

Reward candidates who are aware of the **juxtaposing** of Mickey's struggles in life with Edward's carefree approach to life on his return from university.

In addition, candidates may wish to argue that Edward is **disloyal** to Mickey in pursuing Linda, knowing Mickey's difficulties.

Some candidates may challenge the relevance of admiration, basing their argument on the Narrator's enumeration of fate, superstition and social class as causes of behaviour.

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 starting near the top of page 94 with Mickey's words, "I didn't sort anythin' out" and ending on page 96 with the stage direction **Mickey disappears with the gun**.

(For those using the new "red-backed" edition, the extract begins on page 100 and ends on page 103.)

With reference to the ways Russell **presents** the events in the extract and events elsewhere in the play, show who you think is most to **blame** for the deaths of the twins.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

The events in the extract:

Mickey:

- **lack of self-esteem** and **lack of control** blaming Edward and Linda;
- resents the fact that Edward procured his job for him, caustically commenting, "Councillor Eddie Lyons";
- demands return of tablets to **escape reality**;
- takes the tablets from Linda's bag in **desperation** and exits (presumably to take the tablets);
- sees Edward and Linda together and **reacts** impetuously;
- hammers on door calling for Linda as he did as a child, indicating further **loss of control** and mental instability;
- takes gun with the possible **intention to do harm**.

Linda:

- she **pressurises** Mickey by demanding that he recognise her needs;
- she **gives in** to Mickey about the tablets so it could be argued that she is culpable in his disintegration;
- she seeks comfort with Edward, **betraying** Mickey;
- her relationship with Edward **pushes** Mickey into greater mental instability and it could be argued that she is to **blame** for Mickey's disintegration and his urge to seek revenge on Edward.

Mrs Johnstone:

- in her song she tries to understand Linda and Edward's affair, seeking to **lighten** the possible impact of their behaviour, a reflection of her optimistic, indulgent personality and attitude.

Edward:

- he **flirts** with Linda and then kisses her, **betraying** his friend Mickey who he knows has difficulties.

Mrs Lyons:

- she makes Mickey **aware** of the affair of Linda and Edward.

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

- SD *grabs the tablets* indicating Mickey's **desperation**;
- SD Linda *hesitates* showing **awareness** of the consequences of her actions;
- use of Mrs Johnstone's song concerning a "light romance" to **contrast** the frantic actions of Mickey and Mrs Johnstone's unwillingness or inability to intervene;
- SD *He mimes firing a gun* (Edward) **foreshadows** the shooting at the end of the play;
- SD showing Mickey's **efforts** not to take the tablets whilst Linda **succumbs** to the lure of the affair;
- SD showing Mrs Lyons' **stirring trouble** when *she points out Linda and Edward*;
- SD of Mickey hammering and calling out *as he once did for his mother* shows his increased **mental instability**;
- SD *disappears with the gun* creates **cliff-hanger** and sense of danger.

Elsewhere in the play:

Candidates may argue that the following material could suggest reasons why a particular character is to blame for the catastrophe:

- the mothers **conspire** to separate the twins which leads to the catastrophe;
- **fate and superstition** as voiced by the Narrator may be considered;
- the Narrator's song: "There's a man gone mad" shows Mickey as **mentally unhinged**;
- Mrs Johnstone is **unable** to provide the means for Mickey to succeed in life;
- Mrs Lyons continuously **seeks to break** the friendship of the twins;
- **class difference** between Mrs Johnstone and Mrs Lyons leads to breakdown of friendship between the twins and creates **animosity**;
- Mrs Johnstone is **ineffectual** in preventing misfortune for Mickey;
- Mrs Lyons becomes mentally unhinged about losing Edward's love, leading up to **deliberately** making Mickey aware of Edward and Linda's indiscretion;
- Mickey is **confused** at the Town Hall – doesn't know if the gun is loaded;
- Mickey **points the gun** at Edward even if he didn't intend to shoot.

Candidates may suggest that Linda and her affair with Edward carry much responsibility for the deaths of the twins. Arguments that others are to blame and that Mickey is not to blame may include fate, his lack of advantages in life, class difference and his mental condition at the time of the deaths – a mental instability brought about by a range of misfortunes and the actions of others. Candidates may also argue that Mickey is the author of his own misfortunes and is particularly to blame. The actions of the mothers may also be considered. Expect a range of arguments as to which characters are to blame and how far.

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** reactions to the prophecies of the witches, show that there are **differing** reactions to the prophecies. Whose reaction do you find most surprising? Give reasons for your opinions.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

The reactions of Macbeth and Lady Macbeth to the prophecies:

- Macbeth is **stunned** into silence;
- he is **fixated** by the witches' prophecies;
- he is **disturbed** by them;
- he is **amazed** when the prophecy that he will become Thane of Cawdor is fulfilled;
- he is **keen** to hear more: "Would they had stayed!";
- he attempts to **make their prophecies not come true** by murdering Banquo;
- Lady Macbeth **immediately decides** that Macbeth must act upon the witches' prophecies;
- her **ambition** grows;
- she **harnesses** all her womanly powers to ensure he does his worst;
- she **calls** on evil spirits to give her strength.

Later:

- he **initially believes** that he, and not they, can control his destiny;
- he **attempts to command** them to bring forth the apparitions but they set the limits: "I conjure you..." but "He will not be commanded";
- he is **prepared to risk** all;
- he becomes **more bloodthirsty** and orders the slaying of Macduff's family;
- he is **convinced** of his own invincibility, "none of woman born"; Birnam Wood; and becomes **confident**;
- he curses the witches in **despair**.

Banquo's reactions to the prophecies:

- on the heath he is almost **amused** by them but thinks of them as **evil**: "Can the devil speak true?"
- he is **wary** of the witches, declaring they "look not like the inhabitants of the earth" and that they are wild in their attire;
- he cannot bring himself to **think of them as female**: "your beards forbid me to interpret That you are so";

- he **questions** them calmly;
- he is **disturbed** by them, calling for a sword as he crosses the courtyard of his friend Macbeth's castle;
- he is **suspicious** of Macbeth because of them;
- he is **hopeful** because of what the witches have prophesied for his children;

Reward candidates who address Shakespeare's presentation:

- Banquo's initial disgust, "that look not like th'inhabitants o' th'earth" **contrasted** with Macbeth's curiosity and insistence that they speak;
- **Banquo's observation** of Macbeth's amazement;
- the **use of riddles**, causing incomprehension in Macbeth: "Thou shalt get kings, though thou be none";
- Lady Macbeth's **immediate resolve** to put the prophecies into effect.

Candidates should also be aware of the stage directions surrounding the appearances of the witches – *the heath; thunder; drum within; vanish; an isolated place; a cauldron; music; an armed Head; a bloody Child; a Child crowned; Cauldron descends. Hautboys; a show of eight kings; Banquo's ghost; dance and vanish* – which must be seen as contributory factors to any reactions.

Reward candidates who actively engage in the latter part of the question and give reasons for their surprise.

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 this section.

Use the Assessment Matrix.

- (b) Look again at Act IV scene iii beginning about line 200 with Macduff's words, "If it be mine..." and ending at the end of the scene.

With reference to the ways Shakespeare **presents** Macduff in the extract and elsewhere in the play, show how far you agree that Macduff is someone 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 below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

In the extract:

- Macduff **does not shy** from hearing potentially bad news;
- he **blames himself** for the deaths of his wife and children;
- the very fact he is in England may suggest his **impulsive and irrational** behaviour in **putting his family at risk** by meeting Malcolm;
- the **sympathy** engendered in the disbelieving, questioning repetition: "Did you say all? O hell-kite! All?";
- the **humanity** of his reaction to the news of his family's killing: "But I must feel it as a man";
- his distress could be seen as **weakness** in a warrior;
- his attempt at self-control when he hears the news of the deaths of his loved ones;
- his **agreeing** to "Dispute it like a man.";
- he wants **revenge** and is **galvanised** into killing Macbeth;
- his **idealism** is brave;
- he resolves to **support Malcolm** and **kill Macbeth**;
- he **despairs** at what is in store for Scotland;
- he believes that "the powers above" will support their actions.

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

- the **reluctance** of Ross to reveal the truth to Macduff;
- **contrast reaction** of Macduff to his wife's death to Macbeth's reaction later to his wife's death;
- implicit SD in Malcolm's words "ne'er pull your hat upon your brows" conveys intensity of grief;
- the apparently **cold, brief** words Macduff uses in reaction to the news emphasise his **restrained shock**;
- the distress of unconnected exclamations: "He has no children... All my pretty ones?";
- the scene is placed **between** two of the **most dramatic** and **action filled** scenes in the play;
- there is **anticipation** of what is to come when Macduff confronts Macbeth;
- it is **poetic justice** that he should be the one to kill Macbeth.

Elsewhere in the play:

- he is **loyal** to Duncan and is **upset** by his death;
- he **ensures** Lady Macbeth is looked after: "Look to the lady";
- he **flees** to Fife and subsequently to England;
- he voices the **first suspicion** of Macbeth;
- he **refuses** to attend Macbeth's coronation and later, the banquet;
- he **puts his family at risk** by meeting Malcolm in England;
- Macduff is **despondent** at what has happened to his beloved Scotland;
- he **defends** himself: "I am not treacherous";
- Macduff is inconsolable and his grief is **genuine** and not merely political;
- he is **tested** by Malcolm and emerges as **sincere, honest, patriotic and idealistic**;
- he is **held in esteem and affection** by his peers, "Dear Duff";
- Lady Macduff thinks his flight is **cowardice** though she seems to retract this;
- his **unquestioning** declaration of Malcolm as King of Scotland.

Reward candidates who express suspicion of Macduff's motives, citing Malcolm's extreme caution, and question whether Macduff was calculating in a political way. Why did he not foresee the extent of the savagery that Macbeth would exercise on his family?

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 this section.

Use the Assessment Matrix.

7 Shakespeare: *Romeo and Juliet*

- (a) With reference to the ways Shakespeare **presents** Mercutio, show how far you agree that he is a **good friend** to Romeo.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Reasons why he may be seen as a good friend:

- Mercutio, true to the origin of his name (mercurial) is **gregarious** and full of **enthusiasm** about the Capulet party. He tries to **lighten the mood** after Romeo declares his unhappiness: "Nay gentle Romeo, we must have you dance";
- he is **persistent** in trying to **cheer up** Romeo: "You are a lover, borrow Cupid's wings, and soar with them above a common bound";
- he suggests that Romeo is taking himself too seriously as he tries to **laugh** Romeo out of his sadness with his **eloquence** and **bawdy jokes**: "Prick love for pricking, and you beat love down";
- he **cares** for Romeo's well-being and shows **genuine concern** for him: "Where the dev'l should this Romeo be? Came he not home tonight?";
- he is Romeo's **confidant** about Rosaline;
- his **wit is infectious** and Romeo joins in his banter in Act 2;
- he **dismisses Romeo's worries** about dreams as nothing but "idle fantasies" and tries to distract him with the Queen Mab speech;
- he is **fun** to be around – he uses **crude humour**, "Without his roe, like a dried herring...";
- he **values** his **friendship** with Romeo and **wants Romeo to be happy**: "Why, is not this better now than groaning for love?";
- as a **good friend**, he **defends** Romeo's honour: "...Your worship in that sense may call him man";
- he demonstrates **loyalty** and **courage** as he fights Tybalt in place of Romeo: "O calm, dishonourable, vile submission!";
- he is **brave** in death and dismisses his injury as a "scratch";
- he is **neutral** as the **Prince's kinsman** and only gets involved in the feud as **Romeo's friend**;
- some may argue that he pays the **ultimate price** of friendship by sacrificing his life for his friend.

Reasons why he may not be seen as a good friend:

- he **talks a lot** and **doesn't listen** enough: "A gentleman, Nurse, that loves to hear himself talk and will speak more in a minute that he will stand to in a month";

- he **challenges** Romeo's opinion on love – he **mocks** his love for Rosaline: "Romeo! Humours! Madman! Passion! Lover!";
- Mercutio remains **unaware** of Romeo's love and marriage to Juliet;
- Mercutio's cynicism **contrasts** with Romeo's idealism;
- he **misunderstands** and **underestimates** the depth of Romeo's love and like the Nurse sees love as primarily sexual;
- Romeo himself expresses **exasperation** at Mercutio: "He jests at scars that never felt a wound";
- he leads Romeo **astray**, encouraging him to go to the party;
- with the Queen Mab speech he **challenges** Romeo and **persists** in delivering his message when Romeo suggests, "Thou talk'st of nothing";
- he can be a **bad influence** as he is fiery and pugnacious when Tybalt arrives at the beginning of Act 3; some may argue that he is too impetuous and reckless;
- he **antagonises** Tybalt by mocking his hauteur and preoccupation with fashion: "Ah, the immortal 'passado', the 'punto reverso', the 'hay'!";
- some may argue that there is **ambiguity** regarding whether Mercutio was defending Romeo's honour or enjoying the thrill of picking a fight;
- he **blames** Romeo: "Why the dev'l came you between us? I was hurt under your arm";
- he dies **cursing** the Montagues and the Capulets: "A plague a'both your houses!";
- his death leaves Romeo **distraught** and feeling **guilty**: "My very friend, hath got this mortal hurt/In my behalf";
- he may be **contrasted with Benvolio** – the peacemaker who speaks with less emotion and causes less trouble;
- his death is **avenged** by Romeo who kills Tybalt in **retaliation**.

Shakespeare's use of Language and Dramatic Techniques:

- Mercutio is important as a **foil** to Romeo and always appears with him or looking for him;
- he is Romeo's confidant about Rosaline but not about Juliet;
- he provides **comic relief** with his relentless wordplay and crude sexual innuendoes;
- he is **the master of eloquence** in his Queen Mab speech;
- in Act 3 scene 1 Shakespeare presents his speeches in **prose** to reinforce his agitation: "I will not budge for no man's pleasure";
- he makes a **final poignant pun** as he faces death: "Ask for me tomorrow and you will find me a grave man";
- his **death shocks** and saddens the audience marking a **turning point** in the ensuing tragedy.

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 III scene v from about line 137 beginning with Capulet's words, "...How now, wife!/Have you delivered to her our decree?" and ending at about line 203 with Lady Capulet's words, "Do as thou wilt, for I have done with thee."

With reference to the ways Shakespeare **presents** Juliet and her parents in the extract and elsewhere in the play, show that family relationships are **difficult**. Who do you think is most to blame for these difficulties? Give reasons for your opinions.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

In the extract:

Capulet:

- he **spirals** into a **towering rage** with Juliet's refusal to marry Paris;
- he sees Juliet as being **unworthy** and **ungrateful** and is **astonished** that she would **refuse to conform** with his plans for her: "Unworthy as she is, that we have wrought/ So worthy a gentleman to be her bride?";
- **he chides and scolds** Juliet; **he does not understand** the strength of her emotion when she states, "Proud can I never be of what I hate";
- he gives Juliet an **ultimatum** and **threatens** to drag her to the church to marry Paris: "Or I will drag thee on a hurdle thither";
- he is **insulting and disparaging** of Juliet, making **harsh** and **violent** exclamations: "Hang thee, young baggage, disobedient wretch!" – he is so **exasperated** that he **invokes corporal punishment**: "My fingers itch";
- he treats Juliet like **a possession**: "And you be mine, I'll give you to my friend";
- he threatens to **disown** Juliet: "And you be not, hang, beg, starve, die in the streets." At a time when women could not earn money, this would have been like a death sentence;
- candidates may argue that Capulet is endeavouring to **fulfil his parental duty** by **disciplining** his daughter and guiding her onto what he sees as the right path for her.

Lady Capulet:

- she is **very cold and matter of fact** as she tells her husband that Juliet refuses to marry Paris: "I would the fool were married to her grave!";
- she is **unsympathetic** and **shows no maternal instinct** to protect or support Juliet; rather she is **impatient** and **ignores** Juliet's pleas for help: "Do as thou wilt, for I have done with thee";
- as a wife she must remain **subservient** to her husband, therefore she is unable to oppose his will.

Juliet:

- Juliet's **disobedience** in refusing to marry Paris puts a severe strain on her relationship with her parents;
- she **deceives** her parents by not confiding in them about her relationship with Romeo, but she has **little choice** because of the feud;
- she **does not behave as a dutiful daughter**;
- she is **verbally abused** by her father as she **begs** him to listen to her wishes;
- she turns to her mother for **help** asking her to at least delay the marriage: "O sweet my mother, cast me not away!";
- she is **abandoned** by her mother who shows little emotion.

Shakespeare's use of Language and Dramatic Techniques in the extract:

- Capulet is in **control of most of the dialogue**;
- the **emotive language** Capulet uses to chastise Juliet: "You tallow-face!" The break in iambic pentameter illustrates his growing rage;
- the **dramatic irony** in Lady Capulet's statement: "I would the fool were married to her grave";
- the **tension** between Juliet and her parents as Capulet lambasts her with a **barrage of insults**, e.g. the harsh, violent exclamation, "Hang thee, young baggage, disobedient wretch!";
- Juliet's body language: the **stage direction** (*She kneels down*) shows her dutiful subservience in recognition of her father; but she is still unable to acquiesce to his command to marry Paris;
- Capulet's **shock** at Juliet's disobedience is evident in his **repeated questioning**: "doth she not give us thanks?";
- there is a sense of **foreboding** in Juliet's final words to her mother: "Or if you do not, make the bridal bed/In that dim monument where Tybalt lies".

Elsewhere in the play:

- the Capulets appear to be **good parents** in Act 1. Her father is **loving** and states his wish to give Juliet time to make **her own choice** in matrimony: "Let two more summers wither in their pride/Ere we may think her ripe to be a bride";
- Lady Capulet is **emotionally distant** – the Nurse shows Juliet much more affection;
- Capulet appears to **care deeply** for his daughter: he sees the match with Paris as him fulfilling his **parental duty** and as an attempt to **cheer her up** from what he misunderstands to be her mourning for Tybalt: "Well, well, thou has a **careful father**, child,/One who, to put thee from thy heaviness,/Hath sorted out a sudden day of joy;
- with Juliet's love for Romeo comes a newfound **independence of mind**, resulting in a more **difficult relationship** with her parents;
- when Juliet **begs forgiveness** and **pretends** that she will go ahead with the marriage to Paris, her parents have a **change of heart**; Capulet states: "...My heart is wondrous light,/Since this same wayward girl is so reclaimed";
- Juliet's parents are **distraught** when they think she is dead: "O me, O me, my child, my only life!" They are **horrified** by her actual death at the end of the play;

Candidates will present a variety of arguments regarding who is to blame for the difficulties in relationships based upon personal responses. Some may argue that by contemporary standards the Capulets may be regarded as irresponsible parents; however when we consider them within the Elizabethan context of the play, they in many ways simply conform to their parental roles as stipulated by society at the time.

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.

8 Shakespeare: *The Merchant of Venice*

- (a) With reference to the ways Shakespeare **presents** the risks taken in the play, show that Antonio, Bassanio and Portia take **risks**. Who takes the biggest risk? Give reasons for your opinions.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Examples of risks taken in the play:

- Bassanio chooses to take the **risk** that his affection for Portia is reciprocated: "Sometimes from her/eyes I did receive fair speechless messages" and therefore that his endeavours for her hand in marriage are worthwhile;
- Bassanio allows Antonio to enter into a **bond**, with a highly unusual forfeiture, despite his own misgivings: "You shall not seal to such a bond for me", so that he can move closer to winning Portia's hand;
- Bassanio and Gratiano gamble with their wives' ability to **trust** them in the future, when they give away their rings to repay the debt of gratitude owed to the lawyer's clerk and his servant;
- Antonio **gambles** on Bassanio's loyalty and friendship, in agreeing to borrow money for his sake;
- Antonio agrees to enter into a **bond** with his enemy Shylock, in order to furnish his friend with the means to have a happy marriage, despite the many variables which could affect the safe return of his ships;
- Portia **risks** being married to someone she does not even like, by choosing to respect her late father's wishes about the casket game. Nerissa however believes that the risk is minimal: "the lottery...will never be chosen by any rightly but one whom you shall rightly love";
- Portia acts on her feelings for Bassanio, choosing to reveal her affection for him, before he has chosen the **winning** casket;
- as with any marriage Portia and Bassanio both **wager** that their affection for each other will lead to a long and happy life together;
- Portia **gambles** that her deception of the Court, including her husband and his friends, will pay off and that she will be able to save Antonio's life, therefore ensuring her husband Bassanio leads a life free of guilt;
- she chooses to **entrust** her household into the hands of Jessica and Lorenzo, in order to go to Venice and carry out her plan to save Antonio's life;

Candidates must clearly explain who takes the biggest risk, based on the potential outcome of their actions.

Reward candidates who provide logical arguments in support of their opinions.

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 the section.

Use the Assessment Matrix.

- (b) Look again at the extract from Act IV scene i, which begins about line 35 and ends about line 103. (The extract begins with Shylock's words: "I have possessed your Grace..." and ends with Shylock's words: "...answer; shall I have it?")

With reference to the ways Shakespeare **presents** Shylock in the extract and elsewhere in the play, show that Shylock is motivated by his desire for **revenge**. Is Shylock justified in seeking revenge? Give reasons for your opinions.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

In the extract:

- he is accused by the Duke of carrying out his "**malice**...To the last hour of act...";
- he **rejects** any requests for mercy made by the Duke, who argues that in showing mercy Shylock will have more to gain than a pound of flesh;
- he argues that if he is denied the conditions of his bond, then the democratic laws of the city will be called into disrepute: "...let the danger light/Upon your charter and your city's freedom";
- he admits that although the retrieval of a pound of flesh instead of the amount of money involved may seem strange, it is his "**humour**" and as a condition of the bond must be granted to him by the law;
- he admits his main reason for exacting the forfeiture of the bond is the "**lodg'd hate and a certain loathing**" he has for Antonio;
- he tells Bassanio that he does not desire to "please" anyone with his request and that he does not care how he is perceived, he cares only about getting **revenge** on Antonio;
- he is described as being **implacable** by Antonio, who understands that Shylock will not be swayed from his resolve for revenge: "You may as well do any thing most hard/ As seek to soften.... / His Jewish heart";
- he argues that being allowed to exact the forfeiture of the bond is a form of "**Justice**".

Shakespeare's Use of Language and Dramatic Techniques:

- Shylock's lines dominate this extract, he speaks **passionately** in response to the Duke's comments about his lack of mercy;
- Shylock **compares Antonio to a "rat"**, which, if it troubled his house, he would be allowed to have "ban'd";
- he uses **repetition** to emphasise the whims of men ("Why he..."), arguing that he is like any other man in having certain desires, his being for an act of revenge against his enemy;

- Shakespeare uses **patterning** to convey Shylock's direct opposition to Antonio's supporter – Bassanio: "Do all men kill the things they do not love?", Shylock: "Hates any man the thing he would not kill?"

Elsewhere in the play:

- he immediately reveals his **dislike** of Antonio in an *Aside* to the audience, calling him a "fawning publican" when Bassanio has come to arrange the bond;
- he speaks of the "**ancient grudge**" he bears Antonio due to his mistreatment of Shylock because of his religion: "...he rails,/ Even there where merchants most do congregate";
- he explains that **forgiving** Antonio would be **disloyal** to his "tribe";
- he reminds Antonio of the **slurs** he has spoken against him: "You call me misbeliever, cut-throat dog", and of the **physical insults**: "you spit upon my Jewish gaberdine";
- he **enters into the bond**, despite the "shames" Antonio has "stain'd" him with;
- he attaches an **unreasonable forfeiture** if the conditions of the bond are not met, calling for "an equal pound" of Antonio's flesh, "to be cut off and taken/ In what part of Antonio's body pleases (him)";
- he tells Jessica, he goes in "**hate**" to eat with the "prodigal Christian" Antonio;
- he tells Salerio and Solanio that "smug" Antonio must "**...look to his bond**", repeating this phrase more than once;
- he tells Salerio that exacting the forfeiture of the bond will only serve to "**feed (his) revenge**" and that Antonio's flesh is otherwise useless to him;
- his **desire for revenge** is clearly shown when he describes the mistreatment he has received from Antonio due to his religion: "He hath...laugh'd at my losses, mock'd at my gains, scorned my nation";
- he compares Jews and Christians, arguing that they are alike in all the fundamental things in life, **including the desire for revenge** against those who have wronged them: "If we are like you in the rest, we will resemble you in that...";
- he **delights** in Antonio's misfortunes at sea: "I thank God, I thank God. Is it true, is it true?";
- he tells his co-religionist Tubal that he plans to "**plague**" and "**torture**" Antonio, who has now found himself at Shylock's mercy due to circumstance;
- he moves to make the law uphold his bond, repeating the phrase "I will have my bond";
- he **rejects** any requests for mercy made by the lawyer's clerk (Portia), despite the persuasive nature of her arguments;
- he plans to take his pound of flesh until the very end, showing **no desire** to relent;
- he praises the lawyer's clerk (Portia) when it appears he will be allowed his pound of flesh: "Most rightful judge".

Credit any other valid suggestions.

Candidates may argue that Shylock is justified in seeking revenge from the person who has abused and publicly humiliated him and that Antonio is naïve to enter into such an agreement in the first place. A few candidates may attempt to present Shylock's legalistic argument as a convincing 'justification'.

However, other candidates may argue that the ferocity of Shylock's campaign of revenge and the fact that a series of arguments about the importance of showing mercy and forgiveness leaves him unmoved, mean that he is not justified in seeking revenge in the way that he does.

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

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, characters, 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, characters, 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.

Guidelines to Assessing AO3 in Candidates' Response to Poetry (Higher Tier)

Assessment Objective 3 requires candidates to "make comparisons and explain links between texts, evaluating writers' differing ways of expressing meaning.

Key Terms in the question (Higher Tier):

"Compare and contrast..."

"more moving"; "prefer", etc.

When assessing candidates' response to poetry, reward candidates who give a roughly equal representation to the two poems. Lack of balance in a response must be noted and reflected in the final mark. When the candidate is asked to select a second poem, it is important that the poem is relevant to

the key terms of the question. If a candidate makes an inappropriate choice of poem, this also must be noted and reflected in the final mark.

Reward comparisons which are relevant to the key terms of the question and which are presented in an effectively pointed way.

Candidates who offer no comparison or contrast should not be awarded marks above Band 2.

Guidelines to assessing AO4 in Candidates' Response to Poetry (Higher Tier)

Assessment Objective 4 requires candidates "to relate texts to their social, cultural and historical contexts, and explain how texts have been influential and significant to self and other readers in different contexts and at different times".

Key Terms in the question (Higher Tier):

"... relevant contextual material..."

When assessing candidates' response to poetry, reward candidates who provide contextual material which is relevant to the key terms of the question.

Candidates who offer no contextual material should not be awarded marks above Band 4.

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 some relevant comparisons and contrasts between poems | Meaningful and effectively pointed comparisons and contrasts between poems | A synthesised approach to detailed comparison and contrast |
| AO4 Awareness of Context | Response not worthy of credit | No contextual material | Contextual material is present though not incorporated in argument | Some attempt to incorporate contextual material in argument | Selective use of contextual material to enhance argument | Response is enriched by use of contextual material |

BLANK PAGE

(Section B continues overleaf)

9 Anthology One: Themes – Love and Death

- (a) Look again at *The Five Students* by Thomas Hardy (List A) and at *Richard Cory* by E. A. Robinson (List B), which both deal with the theme of death.

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

Which poem do you prefer? Give 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 |

The following textual details may be used as supporting material.

What each poem is about:

The Five Students:

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

Richard Cory:

- the speaker describes an admired fellow-townsmen;
- his appearance, demeanour, wealth;
- contrasts Richard Cory's good fortune with the abject lives of the speaker and the other townfolk;
- recounts briefly and without comment his **suicide**.

Candidates' response to use of language:

The Five Students:

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

Richard Cory:

- 4 quatrains – alternate rhyme;
- use of **contrast**, e.g. between Richard Cory's life and that of the townsfolk;
- use of simple connective "and" as details of Richard Cory accumulate;
- **impressionistic description**: he "glittered as he walked";
- **unexpectedness** of the violent ending enhanced by use of word "**calm**";
- use of nineteenth-century diction to build up impression of Richard Cory as a gentleman.

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

- Hardy reflects on the transient nature of human life while Robinson deals with the suddenness of an unexpected death;
- Hardy reflects on the deaths and the change brought about by these deaths while Robinson **shocks** the reader with *Richard Cory* who is envied by others for his lifestyle but takes his own life;
- *Richard Cory* is an impressionistic anecdote while *The Five Students* conveys inevitability through accretion (or rather subtraction) and thematic imagery.

Candidates' awareness of contexts:*The Five Students:*

- biographical links: mistakes Hardy made in his life;
- biographical links: four students die without realising their hopes;
- the common literary tradition of associating stages of life with the seasons of the year;
- the context of the familiar (English) landscape.

Richard Cory:

- the cult of the gentleman;
- ideas about the outsider;
- the American small-town setting;
- context in Robinson's poetry: Tilbury Town as the setting for several poems about individual lives.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at *Love Song: I and Thou* by Alan Dugan (List B) which deals with the theme of love, and at one poem **from List A** which also deals with the theme of love.

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

Which poem do you find more 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 love, 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:

Love Song: I and Thou:

On the surface, this appears to be a poem about a man building a house and all the trials that accompany such an undertaking. The speaker is also using the building of this shambolic, disastrously built house to show how much it is like his life. The speaker is very unhappy with the way his life has turned out.

Although he is describing the severe imperfections of a house, he is figuratively referring to the mistakes and works of his life. The speaker does not like anything about himself because there is not a single unblemished, perfect quality or product of his past. Everything has been a disaster. He comprehends that there is not a single act that he could be proud of or that he can recall with complete confidence as a moment of success.

The speaker believes that love is about relieving some of the anger and chaos and, thus, finally finds that a wife may be the only good thing in his life.

Candidates' response to use of language:

- not a stereotypical love poem;
- concise and brusque language, including **jargon** – close to everyday speech;
- although the speaker is describing the severe imperfections of a house he is **figuratively** referring to the mistakes and works of his life;
- use of **enjambment** may suggest the chaos in the building of the house and the chaos in the speaker's life;
- 'the joints are shaky by nature' emphasises the speaker's unsteady and insecure life;
- the words 'by nature' briefly imply that he thinks he had no control or ability to stabilize his life and thus free himself from blame;
- use of **simile**, 'like maggots,' gives a sense that the speaker is disgusted with himself;
- use of **profanity** to express anger;
- use of humour, e.g. "I danced with a purple thumb";

- use of personal pronoun, 'I planned it, I sawed it, I nailed it, and I will live in it until it kills me,' suggests the speaker accepts that he put together the misshapen life he knows;
- the last lines are the only lines that relate to the title and are directly addressed to "You" his "help, his love, his wife";
- **irony** that the speaker needs a wife to help 'crucify' himself, but of course the phrase "nail the right" does have a happier colloquial meaning as well.

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

Reward clear connections made between the attitudes to love described by Dugan and attitudes to love shown in the self-chosen poem. Reward also comparisons and contrasts made between the poem 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:

- Dugan's subject matter often referred to the commonplace and he was noted for his intelligent, unsentimental treatment of life's mundane nature;
- Dugan's examination of daily life in his poetry led him to feelings of alienation, defeat and despair;
- Dugan was lauded for his ability to see poetry in the more mundane aspects of life;
- Dugan held various jobs in advertising, publishing, and as a medical-supply model maker.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

10 Anthology Two: Themes – Nature and War

- (a) Look again at *The Field of Waterloo* by Thomas Hardy (List C) and at *In Westminster Abbey* by John Betjeman (List D), which both deal with the theme of the impact of war.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about the **impact of 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 |

The following textual details may be used as supporting material.

What each poem is about:

The Field of Waterloo:

The poem is an excerpt from a long dramatic poem and describes the battlefield of Waterloo from the perspective of the natural world. Hardy comments on the violence of battle through his description of its impact on the animals and plants in the battlefield. Hardy shows that they are innocent victims of the battle, and may also represent the terrible effects of battle on the soldiers fighting for their country.

In Westminster Abbey:

The poem is a satirical prayer to the “gracious Lord” from a society lady. Betjeman reveals the selfishness, hypocrisy, and class and racial attitudes of a well-bred London lady who is ignorant of the terrible impact of war and is only interested in how it might affect her life.

Candidates' response to use of language:

The Field of Waterloo:

- use of **descriptions of what happens** to these innocent and lowly creatures to depict the horrific impact of war: “beaten about by the heel and toe”;
- use of **fragile creatures** to emphasise the horrific impact of war and perhaps to represent the youth and innocence of many of the young men fighting in the battle;
- use of **violent verbs** which are effective in showing the carnage and horrors of war: “crushed”, “beaten”, “bruised”;
- **simple style** is moving in its description of the destruction of the countryside and its natural inhabitants;
- **description** of animals which are not normally considered when the impact of war is described makes the effects on their lives seem more moving;
- use of **onomatopoeia** to create sounds of the battlefield: “the thud of hoofs”;
- use of **disturbing imagery** to show the horrific impact of war: “What a foul red flood will be soaking him”;

- use of **alliteration** and **consonance** to emphasise the impact of war: “the hedgehog’s household the sapper unseals”;
- use of **natural imagery** in the final stanza seems to reflect how the plants will never reach their full potential like the young men fighting who will die in battle, emphasising the horrific impact of war: “Trodden and bruised to a miry tomb/Are ears that have greened but will never be gold,/And flowers in the bud that will never bloom”.

In Westminster Abbey:

- direct address to God: “Gracious Lord”;
- **tone** is complacent and condescending: “We will pardon Thy Mistake”;
- at times the **language of prayer** is used: “Protect them Lord”;
- the **content** is shocking in places, under a veil of politeness, e.g. bombing of women, the speaker’s racism;
- the **details** are used to show how the speaker feels war might have an impact on her own life right down to the use of the postal address: “put beneath Thy special care/ One-eighty-nine Cadogan Square”;
- **references** to war-time England hinting at the impact of war on the home front: “Eternal Safety Zone”;
- use of **language of war** to remind the audience of the wider impact of the war: “bomb the Germans”, “Guide our Forces”;
- **contrast** between the actual fighting and the war-time life of the speaker: “in all their fights”, “I have a luncheon date”;
- **dramatic monologue** used to characterise the speaker;
- **form and rhyme scheme** suggest a hymn;
- pervasive **irony** achieved through separation of the attitudes of speaker and poet.

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

- both poems express an unusual perspective on the impact of war;
- both poems emphasise the horrific impact of war;
- Betjeman creates a comic speaker to emphasise the impact of war while Hardy’s description of insignificant creatures highlights the gruesome effects of war.

Candidates’ awareness of contexts:

- Hardy was interested in the Napoleonic Wars and had visited the field where the battle of Waterloo had taken place. This poem derives from a play that Hardy had written about the Napoleonic wars. The battle of Waterloo marked the final defeat of the French emperor Napoleon and was a particularly violent battle which resulted in many deaths;
- Hardy’s sympathy for humble and unobtrusive creatures is to be seen in many of his works;
- Betjeman set his poem in wartime London and targeted the behaviour of some upper-class people at that time, highlighting their selfishness and hypocrisy;
- Betjeman frequently engaged in usually gentle satire of the English upper classes. This poem is perhaps not so gentle.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at *Death of a Naturalist* by Seamus Heaney (List D) which deals with the theme of reactions to nature, and at one poem **from List C** which also deals with the theme of reactions to nature.

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

Which poem do you 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 a reaction or reactions 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.

The following textual details may be used as supporting material.

What the named poem is about:

Death of a Naturalist:

- a memory of childhood;
- the speaker shows how his feelings were affected by a particular visit to the flax-dam: pleasurable interest became fear and disgust, and the **significance of the title** becomes clear.

Candidates' response to use of language:

- heavy odour of decay conveyed by carefully selected verbs: "festered", "rotted";
- **localising** touches in use of language: "the flax-dam... in the heart of the townland" where the speaker, a child, collects frogspawn;
- **aural imagery** of bubbles and bluebottles reinforced by the repeated use of **onomatopoeia** and **alliteration**: "gargles", "gauze of sound";
- the speaker's pleasure is evident in his 'discovery': "but best of all...";
- suspenseful wait for the frogspawn to hatch conveyed in the sequence of **actions**: "collect...range...watch and wait...burst";
- use of **assonance** in description of the process from immobility to movement: "fattening dots...nimble/swimming tadpoles";
- **anecdotal** account of Miss Walls' lesson using **childish language**;
- humorous touches in naïve belief in weather prophecy;
- ominous language to describe the frogs: "angry", "invaded", "coarse"; showing his disgusted reaction;
- **imagery of weaponry** to show the speaker's fearful reaction: "cocked on sods", "mud grenades";

- **tonal shift** to disgust and fear;
- final **reflection** suggests new attitude in speaker: “I knew/That if I dipped my hand the spawn would clutch it”.

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

Reward clear connections made between the reactions to nature described by Heaney and those 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:

- Heaney often wrote about his childhood experiences on a farm and the activities that made up an Ulster childhood;
- rural life in the immediate post-war years;
- children’s seasonal activities.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

11 Anthology Three: *Heaney & Hardy*

- (a) Look again at *Trout* by Seamus Heaney (List E) and at *Overlooking the River Stour* by Thomas Hardy (List F), which both deal with the theme of nature.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about **nature**. 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 |

The following textual details may be used as supporting material.

What each poem is about:

Trout

A descriptive poem, but with persistent weapon imagery, perhaps suggested by the trout's shape, colour and movement.

Overlooking the River Stour

Detailed description of bird and plant life. The ending of the poem suggests that the attention paid to nature by the speaker derives from (perhaps deliberate) ignoring of what was taking place behind him.

Candidates' response to use of language:

Trout

- title slips smoothly into first line;
- gun and weapon **imagery** runs from first line to last;
- smoothness is mentioned twice;
- **onomatopoeic** representation of fish falling back into water: "reporting/ flat";
- power suggested in final "ramrodding" image;
- **repetition of sounds**: "unravels/over gravel-beds";
- possible suggestion of "plumb" in "smooth-skinned as plums".

Overlooking the River Stour

- in this poem there is a **distinct speaker**, involved in the situation and revealed in the final stanza;
- **carefully rhymed stanzas**. Care also taken to vary line length and with repetition of sounds and lines. Intricacy may suggest full attention by observer;
- suggestive simile and metaphor for swallows, "like little crossbows animate" and moor-hens, "planing up shavings of crystal spray";
- plant life in third stanza. Observer notices change in colours. Use of "monotonous" strikes a jarring note, possibly hinted at earlier;

- speaker emerges and is individuated. The scene separated from him by a pane of glass. Our expectations confounded: the vivid realities he describes are merely “less things”. The important events were happening behind his back;
- possible ironic significance of title – what was being “over-looked”?

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

- “invisible” speaker v participating speaker;
- undercurrent of violence in imagery and diction of both poems;
- river setting in both poems;
- nature used as a distraction in Hardy, as an object of observation in Heaney.

Candidates’ awareness of contexts:

Candidates may show awareness of some of the following:

- vogue for poems of animal description in 1960s and 1970s;
- specific setting of Hardy poem – “the Hardy country” – Wessex;
- inattention, especially in emotional matters, a recurring theme in Hardy.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at *At Castle Boterel* by Thomas Hardy (List F) which deals with the theme of memory, and at one poem **from List E** which also deals with the theme of memory.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about **memory**. 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 memory, 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:

At Castle Boterel

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

Candidates' response to use of language:

- the poem opens with the **metaphor** of the speaker at a "junction" in his life between looking back on the past and moving on with his own limited future;
- the **metaphors** of the speaker in the second verse who sees himself in the spring of his life "in dry March weather" whereas in the final verse the speaker is in the autumn of his life and is aware that his "sand is sinking";
- use of **regular rhyme scheme** with each verse ending in a **rhyming couplet**;
- each verse "dies" with truncated final line;
- frequent use of **enjambment** to emphasise the importance of the events in the speaker's memory;
- use of **rhetorical device**, "But was there ever/A time of such quality, since or before/ In that hill's story?", to elevate the speaker's experience and to highlight the speaker's experience of love with this girl;
- the speaker takes the micro experience of the love shared between himself and this girl and uses the imagery of the "Primaevial rocks" to make it a **universal experience**;

- the speaker **personifies** “Time” to emphasise how this moves mercilessly forward leaving no possibility of reliving former happiness;
- the **repetition** of “shrinking, shrinking” and the use of **alliteration** here and in “my sand is sinking” to emphasise the speaker’s ageing and the fading of his memories;
- the **emphatic** and **abrupt** last line “Never again”.

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

Reward clear connections made between the attitudes to memory described by Hardy and attitudes to memory 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:

- *At Castle Boterel* is part of Hardy’s collection **Poems of 1912–1913** which features intensely personal poems in which Hardy reflects on the meaning of his own life, the death of his wife, Emma, and how to reconcile loss and grieving with ongoing existence;
- Castle Boterel was identified by Hardy with Boscastle, Cornwall.

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

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Poetic Techniques, see Guidelines at the start of 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, characters, 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>Begins to develop a response</div> <div>Some argument</div> </div> <div>Some focus on relevant content</div> <div>Fairly developed response</div> | Sustained focus on content Reasoned response Developed argument An appropriate form of response which is clearly constructed and accurately expressed | Persuasive, coherent response Evaluative response Sustained argument Response is clearly constructed and expressed with fluency and precision |
| | | Very basic level of accuracy in written expression and coherence of response. | Some awareness of content Some awareness of structure, form and poetic techniques Occasional reference to poet's words | Comments on content Comments on structure, form and poetic techniques Some understanding of the poet's use of language with the emergence of a critical vocabulary | Interpretation of content Some discussion on the effects of structure, form and poetic techniques Comments on language and style, with the deployment of a critical vocabulary | Assured interpretation of content Developed discussion on the effects of structure, form and poetic techniques Analysis of the poet's language and style, using appropriate critical terminology |
| 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 and poetic techniques Occasional reference to poet's words | Comments on content Comments on structure, form and poetic techniques Some understanding of the poet's use of language with the emergence of a critical vocabulary | Interpretation of content Some discussion on the effects of structure, form and poetic techniques Comments on language and style, with the deployment of a critical vocabulary | Assured interpretation of content Developed discussion on the effects of structure, form and poetic techniques Analysis of the poet's language and style, using appropriate critical terminology |

Section C: Unseen Poetry

12 Write about the poem *Adrian Henri's Talking After Christmas Blues*.

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

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

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

What the poet writes about:

On Christmas Day:

- he **wakes** up in bed;
- he **searches** through his Christmas stocking;
- he **eats** his Christmas dinner;
- he **pulls** crackers.

His lover:

- he **misses** her;
- he **cannot forget** about her;
- **memories** of her hurt him;
- he **laments** a future without her.

How the poet uses language:

- the poet **personalises** the poem by including his own name in the title;
- **modern idiom** reflecting modern treatment of theme, "I don't know girl, but it hurts a lot";
- literary **allusion** to Bond novels: "stirred but not shaken";
- written in the **vernacular**: "Well I woke up"; "I'm feeling fine";
- **informal** syntax, "there was apples...";
- sparse **punctuation**;
- **contrast** festive cheer with loneliness: "Christmas Day", "but no you";
- the disappointment conveyed by the **repetition** of the final item of each list: "but no you".

The form and structure of the poem:

- **rhyming couplets** to begin each verse;
- the upbeat **rhythm** of the first four lines of each verse fizzles out into disappointment;
- **conversational** style;
- using **lists** repetitively;
- **progression** between verses;
- the **talking, musical** rhythm of the piece
- **varied** line length;
- use of **suspension points** to indicate poignant pause;
- the **stark denouement** of each verse, particularly the final line.

Reward candidates who engage with the “**blues**” of the title and the mournful qualities of that form, especially any who engage with the form known as “**The Talking Blues**”.

Credit any other valid suggestions.

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

Use the Assessment Matrix.