



General Certificate of Secondary Education
2016

English Literature
Unit 2
assessing
The Study of Drama and Poetry
Higher Tier

[GET25]

FRIDAY 27 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 [1]–[18]	Band 3 Competent [19]–[26]	Band 4 Good [27]–[34]	Band 5 Excellent [35]–[40]
AO1 Argument	Response not worthy of credit	Some writing about text or task	Attempts to focus on question Simple, straightforward or limited response	Begins to focus on question Begins to develop a response	Some focus on question Fairly developed response	Persuasive, coherent answer to the question set Evalutative response
AO2 Form and Language	Response not worthy of credit	Simplistic remarks about content Little or no awareness of structure, form or dramatic techniques	Some awareness of content Some awareness of structure, form or dramatic techniques	Comments on content Comments on structure, form or dramatic techniques	Interpretation of content Some discussion on the effects of structure, form or dramatic techniques	Assured interpretation of content Developed discussion on the effects of structure, form or dramatic techniques Analysis of the dramatist's language and style, using appropriate critical terminology

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Section A: Drama

1 Friel: *Dancing at Lughnasa*

(a) With reference to the way Friel **presents** the Mundy sisters, show how far you agree that the Mundy sisters **look after** one another.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

How the sisters look after each other:

- the sisters all show particular **concern** for Rose;
- Kate is especially **worried** about Rose if the family were to break up using the pet name for Rosie; the sense of **ownership** is portrayed with the use of the pronoun, "our": "- what would become of our Rosie?"
- Agnes acts as Rose's **protector**, SD *guarded*;
- Maggie **humours** Rose by dancing with her;
- Agnes and Rose have a **special relationship** and Agnes is very **patient** with her, e.g. answering questions obviously answered before, e.g. "You'll enjoy that, Rosie. You loved the last picture we saw", SD *patiently*;
- the sisters become **distraught** when they discover Rose has not returned from berry picking, "Oh God! Where could she – ";
- when Rose returns Chris and Agnes are **gentle** with her;
- despite the probability of a job in the new factory Agnes **sacrifices** her home comforts to go off with Rose to care for her;
- there is **no disapproval** from the sisters towards Chris as an unmarried mother in 1930s Ireland;
- all the sisters show their **love** for Chris's child, e.g. Maggie teases the boy, Kate brings him gifts and Rose declares, "I wish he was mine";
- Kate is **concerned** about Chris's health and brings her Cod-liver oil, "You're far too pale";
- Maggie agrees to **help** Chris by washing her hair;
- Agnes is willing to **share** her savings with Chris and the others to go to the dance, "I've five pounds saved. I'll take you";
- Kate brings home specific and **thoughtful** gifts for each sister, e.g. Wild Woodbine for Maggie and a romantic novel for Agnes;
- Kate **helps** Chris by assisting her to regain composure when Gerry arrives, "You are not shaking";
- Agnes and Rose have their chores looking after the other sisters and carry these out **faithfully**;

- Agnes and Rose knit gloves to be sold for the family income;
- the other sisters **try to shield** Rose and Agnes from the knowledge that their knitting is no longer needed;
- the other sisters show their **concern** by searching for Rose and Agnes.

The sisters' disputes:

- Rose sometimes **irritates** some of the sisters, e.g. when she teases Kate about Austin Morgan;
- Kate puts a stop to any notion of going to the dance in a **condescending manner**, “Do you want the whole countryside to be laughing at us?”
- some **underlying tensions** surface from time to time, e.g. Agnes forcefully reminds Kate that it is Agnes and Rose who make meals and washes clothes etc to care for others sisters – “two unpaid servants”;
- Chris and Maggie try to **warn** Rose about Danny Bradley;
- Rose refuses to be criticised by Chris and is **hurtful** in her remarks, “And who are you to talk, Christina Mundy!”
- Agnes 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;
- Agnes **turns on** Kate for making derogatory remarks about Gerry;
- when Rose returns, Kate’s anxiety is evident but she subjects Rose to **aggressive** questioning;
- Chris is obviously **displeased** and **jealous** with Gerry’s intimacy with Agnes;
- Agnes **leaves** the home and takes Rose but is eventually **unable** to look after her.

Dramatic techniques:

- Chris calls Danny Bradley, “Bastard” but speaks **softly** so that Rose will not hear and be upset;
- Chris is **rude** to Rose after the latter has put turf into the fire, “Get out of the road, will you!”
- SD as Agnes **reacts** to Kate’s comments about Gerry, *now on the point of tears she runs off*,
- SD *Rose grimaces behind Kate’s back* showing **animosity**;
- SD *Kate dances alone* suggesting **isolation** from the other sisters;
- SD *She is on the point of tears* after Rose is **confronted** about Danny Bradley;
- SD *Maggie watches her then goes to her* showing Maggie’s **support** for Kate;
- SD *Sharply* indicating Chris’s **displeasure** with Gerry’s intimacy with Agnes;
- Chris’s use of language to be **rude** to Gerry showing her anger, “Not now, I said. Are you thick?”

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 2 beginning near the bottom of page 55 with Maggie's words, "Had she a bottle of milk with her?" and ending on page 58 with Maggie's word, "Settled."

With reference to the way Friel **presents** Maggie in the extract and elsewhere in the play, show how far you agree that Maggie **keeps the family together**.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

What Maggie and Kate say and do in the extract:

- Maggie takes **control** and directly **questions** the other sisters in order to deduce where Rose has gone;
- Maggie is first to **realise** that Rose has gone off with Danny Bradley and says so;
- Maggie puts a **stop** to divisive comments and an argument between Kate and Agnes, "Stop that at once";
- Maggie **decides** on a plan to find Rose and **gives instructions** to the others;
- Maggie directly **overrules** Kate and maintains control, "...you'll do as I told you to do";
- Maggie **defuses** a tense situation, "She's home safe and sound", and changes the subject as a digression using **humour**, e.g. the draft menu including, "Eggs Ballybeg" and "the soldier up the sycamore";
- Maggie asks, "Everybody happy?" in a bid to **restore calm**, but it may be argued that this avoids the tension between Kate and Agnes being confronted, fully leading to Agnes's decision to leave with Rose;
- Maggie draws a line and **ends** a tense situation, "Settled", indicating both the agreed menu and that the argument for the moment is ended but, in doing so, stops the deep division among the sisters from surfacing which leads, inadvertently, to the break-up of the family.

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

- use of **questioning** to show that Maggie is in control, "Had she any money?"
- SD **Softly** and the use of **ellipsis** indicate Maggie's thought process in deducing Danny Bradley's role in Rose's disappearance, "Danny Bradley..... Lough Anna....";
- short sentences/**imperatives** as Maggie takes control, "That'll do, Kate!"
- SD **Calmly** shows Maggie **leading** the other sisters away from a divisive quarrel;
- SDs **To Chris; To Agnes; To Kate** demonstrates Maggie's control of the others and giving instructions as a **leader** for the others to act as a team to find Rose;
- SD **Maggie and Agnes from the door**, putting Maggie at the door alongside Rose's **protector**, Agnes;
- SD **Briskly** displays Maggie taking control to **defuse** a tense situation.

Maggie's attempts to keep the family together elsewhere in the play:

- she uses **humour** to disperse any hostility between the other sisters and to keep up morale, e.g. draft menus, riddles, jokes, exaggerations, silly questions;
- she **dances** and the other sisters join her;
- she **breaks** the tense atmosphere among the sisters surrounding the earlier conversation about Danny Bradley by dancing with the bucket, and defuses tension between Kate and Agnes by singing;
- she acts as **peacemaker** between Kate and Agnes;
- she **comforts** Kate who is prepared to confide in Maggie, SD: *holds Kate and rocks her*;
- she **appreciates** the romantic feelings between Chris and Gerry and **placates** Kate who calls Gerry names;
- she tries to **persuade** Kate that Jack will recover, “In another month, he’ll be _”;
- she dances with Gerry after Chris has refused in an effort to **break** the tension between Chris and Agnes;
- Michael reveals that Maggie takes on extra work to **support** the family, “Maggie took on the tasks Rose and Agnes had done and pretended to believe that nothing had changed.”

Candidates may argue that, despite Maggie’s attempts to keep the family together by defusing arguments and ill-feelings that emerge, she inadvertently prevents the animosity being fully dealt with. It is this continuing animosity that leads to the departure of Agnes and Rose and the break-up of the 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 Section A.

Use the Assessment Matrix.

2 Miller: *All My Sons*

Answer either (a) or (b)

(a) With reference to the ways Miller **presents** Kate Keller's and Ann Deever's secrets, show that they **deal differently** with their secrets. Who do you think is better at dealing with her secret? Give reasons for your opinions.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

Kate Keller:

- Kate is an **accomplice** in Keller's deception which leads to her **obsessive** belief that Larry will return;
- Kate is committed to **protecting** the family's secret;
- Kate is in a **fragile** state of mind caused by the secret and Keller tells Frank he is concerned how she will react to the fallen tree;
- Keller and Chris inform the audience that Kate **still believes** that Larry will return;
- Kate has asked Frank to prepare a horoscope in the hope that Larry may still be alive. He disappeared on his favourable day so she **clings** to her superstitious **belief** that he couldn't have died;
- Kate's feelings about the secret have her on edge with her life revolving around the **hope** of Larry returning;
- in her **obsession** to keep Larry alive, Kate packs Ann's bag in Act Three to try to force her to leave to avoid the family's secret being **exposed**;
- Kate realises her **guilt** has caused her to have been **selfish** lying to Chris about Larry's death but only after Keller's suicide;
- Kate's chooses to **alienate** her surviving son rather than accept the death of Larry, keeping her secret intact;
- Kate's grief over Larry's death and the attached secret has left her **unable to express** her love for her surviving son;
- Kate, at the end of the play when the secret is exposed, acknowledges the **injustice** she did to Chris in favouring Larry suggesting their relationship will improve.

Ann Deever:

- Ann has maintained **contact** with Chris but she is still seen by his parents as Larry's girl;
- returning to the neighbourhood, Ann becomes **nostalgic** and shows **insecurity**, "I guess I never grew up";
- this return forces Ann to **confront** her father's purported criminality and she initially tries to avoid discussing her father;
- she makes clear that she has **rejected** her father, "Father or no father, there's only one way to look at him";
- Ann is not prepared to **forgive** despite Keller urging forgiveness and this may be questioned as a **ruse** to remain on good terms with the Kellers to maintain her relationship with Chris;
- Ann urges Chris to **reveal** the secret of their engagement but he repeatedly puts off doing so;
- Ann tries to **prevent** George revealing the secret to **protect** her relationship with Chris;
- Ann again tries to keep the knowledge of the incident secret to protect her relationship with Chris when George and Chris argue;
- Ann finally **reveals** the secret that Larry wrote to her prior to his death explaining why he was contemplating suicide;
- Ann has kept the secret of the letter from the Keller family to **avoid confrontation** and not risk her relationship with Chris;
- Ann **understands** that publicly denouncing Keller is **unlikely** to lead to a better life for anyone so was prepared to **maintain** the secret choosing a life with Chris over justice for her father.

Candidates may suggest that Ann is best prepared to maintain the secret for her own **selfish** reasons to be with Chris in an uncompromising drive to get what she wants. Alternatively, it may be argued that Kate Keller has held her secret since the workshop incident and has used it to maintain **control** over her husband.

Language and Dramatic Techniques:

- Kate's feelings are often revealed through her language as when she becomes agitated she reverts to **colloquialism**: "down the cellar", "dast", "What's the matter with your mother, why don't she feed you?" "You don't hear so good";
- SD *emotionally; Triumphantly; with increasing demand*; convey the **rapid fluctuations** in Kate's emotions as she strives to maintain her secret;
- SDs show Ann contemplating her secrets: *she stands there in silence, then turns trembling going upstage; with growing ill-ease; with a sudden touch of sadness*;

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 beginning on page 66 with the stage direction, CHRIS (*in a broken whisper*) until the end of Act Two.

With reference to the ways Miller **presents** Joe Keller in the extract and elsewhere in the play, show how far you agree that Keller is **respected** by his son.

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

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

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

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

What Keller and Chris say and do in the extract:

- Chris **realises** the extent of Keller's wrongdoing;
- Keller tries to **claim no responsibility** for Larry's death, "He never flew a P-40 —";
- Chris **accuses** Keller of his responsibility, "But the others."
- Chris **does not give in** to Keller's pleading and **persists** in his questioning;
- Chris directly **accuses** his father of causing the deaths of the pilots and **insists** that Keller gives him a direct answer, "I want to know what you did, now what did you do?"; "I'm listening";
- Chris **cross examines** his father and **dismisses** his father's reasons/excuses for his actions;
- Chris **dismisses** his father's excuse that he took the illegal actions to provide a business for his son;
- Chris **verbally lashes** his father as any respect for Keller disappears, "You're not even an animal".

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

- SD *a broken whisper* and use of ellipsis showing Chris's **disbelief** of the revelations of Keller's actions;
- SD *struck. Deadly* demonstrates Chris **not accepting** his father's reasoning;
- SDs *the beginning of a plea; pleadingly* showing Keller's **desperation** to regain respect from Chris;
- SD *unyielding* indicating Chris's **resolve**;
- use of ellipsis "...you did it?" **questioning** Keller directly beginning to form a new opinion of his father;
- SD *afraid of him, his deadly insistence; horrified at his overwhelming fury* indicating Keller's **realisation** that he is losing his son's respect;
- SD *quietly, incredibly* showing Chris's **resolve**;
- use of **short sentences** in questioning Keller, "How?" "now what did you do?"
- Chris's **emotive language** is used to demonstrate his growing lack of respect for his father, e.g. "or I'll tear you to pieces", "God Almighty", "God in heaven", "Jesus God, what must I do?", "I ought to tear the tongue out of your mouth";

- use of **exclamation marks** indicating Chris's growing **anger** of his father's actions, e.g. "Dad! Dad!"
- use of **ellipsis** in the exchange between Chris and Keller to indicate that Chris continually **interrupts** his father in a form of cross-examination, "I was afraid maybe.....";
- SD *with burning fury* showing Chris's **anger** towards his father and lack of respect;
- Chris's longer speech towards the end of the Act is **littered with questions** as any respect remaining **evaporates** as he confronts his father and dismisses Keller's reasoning totally;
- SD *with his fist he pounds; stumbles away, covering his face as he weeps* as Chris is **devastated** and has lost all respect for Keller;
- use of **ellipsis** as Keller **pleads** for his son's respect at the end of the Act.

Keller's relationship with Chris elsewhere in the play:

- Keller lies about his **actions** in the shop incident in order to retain the respect from his son;
- Chris is prepared to **remonstrate** with his father when explaining his feelings about Ann, "She's not Larry's girl";
- Chris's language shows his **strength** of feeling towards Keller's suggestions about Ann, "To hell with that";
- Chris is prepared to **defy** his father even forsaking the business, "I've been a good son too long, a good sucker";
- Keller expresses his **difficulties** with his relationship to his son, "I don't understand you, do I?"
- Chris is still prepared to let his father **persuade** him to remain at home and with the business, "Then help me stay here";
- Chris **respects** Keller's wishes when Keller seeks to delay Chris confronting Kate about Larry's death;
- Chris initially refuses to talk to Keller in Act 3, **disobeying** him;
- Chris **threatens** his father, "I'm going to hurt you if you do that";
- Chris takes **control**, "so say it quick";
- Keller tries to influence Chris with use of **sarcasm** telling Chris to give away the money;
- Keller resorts to **pleading**, "I'm an old dead man, nothing's mine";
- Chris **refuses** to respect his father by directly answering back, "That's exactly why."
- Chris comes close to **allowing** his father respect when he says that he thought his father should be better than others;
- Chris shows his lack of respect by **questioning** his father, "now tell me where you belong";
- Keller continues to lose the respect of his son as Chris **insists** on reading the letter: "Now listen to this and tell me what a man's got to be!"
- Keller totally loses respect as Chris treats him with **derision** after reading the letter: "Now blame the world";
- Keller becomes fully aware that he has lost the respect of his son and **resigns himself** to leave, "I'll feel better if I go";
- Keller attempts to **regain** the respect of his son at the end of the play by taking his own life.

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** Boyle, show how far you agree that Captain Boyle is **uncaring** towards his family.

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

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

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

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

Evidence to suggest that Boyle does not care about his family:

- Boyle **does not work** and is **unable to support** his family financially;
- he **feigns ill health** despite the fact he can: "...skip like a goat into a snug";
- while he is, "struttin' about like a **paycock**", his wife has to work tirelessly ;
- he **spends his time drinking** with the disreputable Joxer Daly, "...in some snug or another", instead of working or spending time with his family;
- he ungratefully **criticises** his wife to Joxer: "...she's always grousin'";
- he **reassures** Juno that he will end his friendship with Joxer: "I'm done with Joxer";
- he **lies to** Mrs Boyle throughout the play about his whereabouts, his intentions and most cruelly the truth about the inheritance;
- he allows the family to **veer towards financial ruin** on the promise of his inheritance ("An' you let us run into debt..."), acting without any prudence;
- he offers Mary **no guidance** on her male suitors and he refers to the books she reads as "thrash";
- he **fails to notice** Johnny's extreme paranoia and anxiety: "It's a fella in a trench coat";
- he ultimately **abandons** Johnny in his hour of need;
- he reacts in a **self-centred** way to the news of Mary's pregnancy, "Oh, isn't this a nice thing to come on top o' me, an' the state I'm in!";
- Captain Boyle **ignores** Mrs Boyle's comments about how difficult Mary's life will be and speaks only of how he will punish her;
- Mrs Boyle highlights his **inadequacies** as a father: "...your fatherly care never throubled the poor girl";
- he fails to **accept any responsibility** for what has happened to Mary and chooses to blame her aspirations to improve herself: "Her readin's afther bringin' her to a nice pass –";
- he reveals he hasn't told the family the truth about the inheritance ("There's no money comin' from oul' Ellison");
- he fails to take **any responsibility** for the financial mess after the disappearance of the inheritance and blames it all on Bentham;
- he **threatens** to physically harm the pregnant Mary;
- the play ends with Captain Boyle **singing in a drunken stupor** while Mrs Boyle and Mary grieve for Johnny.

Possible counter-arguments:

- Boyle makes some half-hearted **attempt** to stop the slightly aggressive advances of Jerry Devine: "This is nice goin's on in front of her father";
- he **recalls** key dates in his family's history as he tells Bentham how his wife got her name 'Juno': "I met her in June; we were married in June an' Johnny was born in June";
- Captain Boyle desires to **share his good fortune** with his family;
- he **gets** Johnny a glass of whiskey, to calm his nerves;
- he **calls for order** as his wife is about to sing;
- he reacts **emotionally** to Mrs Boyle's singing, showing uxorious pride;
- he **vows** to make Bentham honour his responsibilities to Mary – "I'll folly him, an' bring him back, an' make him do her justice..."
- some candidates may comment on the lack of real intention behind his vow.

Use of Language and Dramatic Techniques:

- Boyle encourages Joxer to **lie** to Mrs Boyle about the other job offer with a **meaning look**;
- O'Casey uses stage directions to convey Boyle's feigned injury, ***Suddenly catching his thigh***;
- he can be heard offstage **disturbing** Johnny who is in a fragile state of mind; he speaks loudly and viciously to him;
- he lets Joxer back in to their home and makes **desperate efforts** to hide the evidence of this from his wife;
- he **ridicules** his son's physical and mental condition when he assumes that Mary is ill: "First Johnny and now Mary...";
- he speaks **angrily** about Mary when he discovers she is pregnant, threatening to physically harm her: "...if I lay me hans on her her, I won't be accountable for me actions";
- Boyle's **drunken singing** during the play's resolution is **juxtaposed** with the poignant speech made by Mrs Boyle in which she conveys her suffering and grief, contributing greatly to the tragicomedy nature of the play;
- Mrs Boyle highlights his **inadequacies** as a father.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at the extract beginning at the start of Act Three and ending on page 124 with Mrs Boyle's words, "Maybe not...Maybe I wouldn't understand".

With reference to the ways O'Casey **presents** Mrs Boyle and Mary in the extract and the way he presents the Boyle family elsewhere in the play, show how far you agree that members of the Boyle family are **deceived** by others.

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

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

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

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

Mrs Boyle and Mary in the extract:

- Mary has clearly been **deceived** by Bentham: "To go away t' England, an' not even leave you his address";
- Mrs Boyle has also **been taken in** by Bentham: "I thought he was mad afther you", who fails to see what Bentham's true intentions were with Mary;
- Mrs Boyle **assumes** that it is Mary's fault that Bentham has gone without a word, "Are you sure you said nothin' to him?";
- Mrs Boyle has been **deceived** into thinking that Bentham, "couldn't have been thinking of the money" at any stage in his relationship with Mary;
- despite the way he has treated Mary, Mrs Boyle is **still deceived** by Bentham's class into considering him to be respectable – she refers to him as: "a man like Mr Bentham".

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

- Mary is **described** as having *a look of dejection, mingled with uncertain anxiety*, on her face, even though it is two months later, conveying that she continues to be **deceived** by her feelings for Bentham;
- O'Casey **foreshadows** the news of Mary's pregnancy through the symbolism of the *votive light under the picture of the Virgin* which *gleams more redly than ever*;
- Mary's **admission** to her mother that she has heard "Not even a line" from Bentham since he left;
- Mrs Boyle's **rapid speech**: "To leave you so sudden, an' yous so great together...To go away t' England" conveys her **disbelief** at the sudden end of Mary's courtship with Bentham;
- Mary **shows continued feelings** for Bentham despite his treatment of her: "Charlie had it all";
- Mrs Boyle's **admission** that they were both deceived into thinking Bentham was a more suitable partner for Mary **compared** to "poor Jerry";
- Mary's **hesitant speech** reveals her growing awareness that Bentham never viewed her as a social equal: "I imagine...he thought...we weren't...good enough for him".

On the other hand:

- Mrs Boyle is **not convinced** by Mary's assurances that there is nothing "wrong" with her, and insists on taking her to the doctor;
- Mary **realises** that Bentham didn't view her as his social equal.

How the members of the Boyle family are deceived elsewhere in the play:

- both Mary and Johnny are **deceived** into thinking that sticking to their "**principles**" will improve their position in life; Mary takes part in a walk out of her much needed job to support the trade unions and Johnny has been deceived into thinking the sacrifices he made risking his life during "Easter week" would be worthwhile;
- the **vows of comradeship** led Johnny to join the Republicans: he believes he wouldn't be shot: "yous wouldn't shoot an oul' comrade", after everything he has done for the cause;
- Boyle is **deceived** into thinking Joxer Daly is a **true friend**, yet he ridicules Boyle behind his back: "who, in the name o' God, ud leave anythin' to that oul' bummer?" and sneers at the misfortune of the family: "Sure they were bound to get a dhrop";
- the family are also **deceived** into thinking Mrs Madigan is a **friend**; instead she is only interested in profiting from Boyle's inheritance and she physically accosts him (*rushing over and shaking him*), when it is clear she will not be able to do so: "You're not goin' to be swankin' it like a paycock with Maisie Madigan's money";

On the other hand:

- Mrs Boyle is a realist and is therefore **not deceived** by the idea that having principles will automatically improve the lives of her children: she asks Mary what the local shopkeeper would say if she told him a "principle's a principle" and informs Johnny that: "you lost your best principle, me boy, when you lost your arm";
- Mrs Boyle is also **not deceived** by the actions of the "shouldher-shruggin' Joxer" in relation to his intentions to lead her husband astray;
- it could be argued that Boyle is also well **aware** of Joxer's intentions and true character, and that he **chooses** to sustain his friendship with Joxer, regardless: "Now an' agen we have are differ, but we're there together all the time".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

4 Priestley: *An Inspector Calls*

(a) With reference to the ways Priestley **presents** Sheila, show that Sheila changes for the **better**. What do you think is most responsible for this change? Give reasons for your opinions.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

Reward candidates who not only **chart the changes** in Sheila but also engage with the **key term** “**responsible**”.

Sheila initially:

- is **outspoken** and can be **abrupt**, “Don't be an ass, Eric” ;
- **teases** Gerald, (*half serious, half playful*) yet appears **devoted** to him, (*with mock aggressiveness*) “Go on, Gerald – just you object!”;
- is **self-centred** and appears **childish**, “You're squiffy”; “I'll never let it go out of my sight for an instant”;
- wants to be **the centre of attention**, “You must drink our health”.

Then:

- Sheila quickly **admits** what she has done and admits she “felt rotten about it”;
- Sheila “has been crying” and is “distressed” indicating **remorse**;
- she accepts **responsibility**, (*miserably*) and **shows remorse**, “it was all my fault”;
- her **regret** is apparent as she “almost breaks down”;
- she **regrets** her actions and realises she was **unreasonable**, “I'll never do it again to anybody.”;
- her **tone** is both **apologetic** and full of **self-recrimination**;
- she **even compliments** the shop girl as being pretty;
- she **realises** the girl's looks made her feel jealous;
- she **admits** to being angry and rude to the girl;
- she **agrees** with the Inspector, “Yes, but it didn't seem to be anything very terrible at the time.”;
- she is **sorry** and claims she would now behave more **sympathetically**: “And if I could help her now I would –”;
- she **hesitates** at times throughout her speech, “I'd gone in to try something on. It was an idea of my own – mother had been against it, and so had the assistant – but I insisted.”;
- she is first to **confess** freely;
- she **understands** her own petty motives;
- she has **learnt a lesson** and is **determined** never to act so unfairly again.

What Sheila says at the end of the play:

- she is **scornful** of how people react, “(scornfully) That’s all”;
- she has been given **cause for thought** by the incident, “(slowly) It’s queer – very queer – (*she looks at them reflectively*)”;
- Birling’s comment, “don’t look like that” indicates Sheila’s **displeasure/discomfort**;
- she **admits** her responsibility for what happened to Eva and **accuses** her parents;
- she **refuses** to act as if nothing has happened: “The point is, you don’t seem to have learnt anything.”;
- she feels **fearful** of the ways the others talk;
- she becomes **annoyed** that the others refuse to change and **admonishes** them;
- she **argues** with her father about what the Inspector’s visit means to them;
- she **refuses** to take the ring from Gerald;
- she **refuses** to go back to her old behaviour and attitude.

Some candidates might argue that in **deferring** making a decision about marrying Gerald which **perhaps** indicates a return to her old selfish ways.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at the extract from Act Two beginning in the middle of page 29 with the stage direction, *He regards her calmly....* and ending on page 31 with Sheila's words, "It's crazy. Stop it, please, Mother."

With reference to the ways Priestley **presents** reactions to the investigation in the extract and elsewhere in the play, show that there are **differing** reactions to the investigation. Whose reaction surprised you the most? Give reasons for your opinions.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument

What Mrs Birling and Sheila say in the extract:

- Mrs Birling is **initially** very polite and sociable, but **dismissive** of the investigation;
- Mrs Birling is **patronising** towards Sheila, **dismisses** her interventions and thinks that Sheila has a morbid curiosity about the investigation;
- Mrs Birling is **dismissive** of Eva Smith, saying that she couldn't be expected to understand, "Girls of that class";
- Mrs Birling becomes increasingly **infuriated** with Sheila's reactions "Really, Sheila!";
- Mrs Birling is **offended** by the Inspector's tone and comments, referring to them as a "trifle impertinent";
- Mrs Birling reasserts her **control** over Sheila and Gerald: "I'm talking to the Inspector now, if you don't mind";
- Mrs Birling **admonishes** the Inspector, referring to his investigation as "peculiar and offensive" and asserts her **social superiority**, "my husband was Lord Mayor";
- Sheila **warns** her mother not to say something she will regret later on;
- Sheila **refuses to obey** her mother and states that she must stay to learn more about Eva's death;
- Sheila's **initial** agitated concern for her mother **changes** as she becomes more **confident** both about her own thoughts and the investigation, trying to get her mother to be less defensive and more open to the investigation;
- Sheila becomes increasingly **infuriated** with her mother's reaction to the investigation, "Stop it, please, Mother".

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

- Mrs Birling enters in a **confident and carefree** manner *briskly* and *self-confidently*. She is *smiling, social* and speaks initially with an *easy tone*;
- Mrs Birling **affects great surprise** about Sheila's concerns and is both **patronising** and **dismissive** about them;
- Mrs Birling use of dismissive language as she **admonishes** Sheila as a "child", and **minimises** the investigation as "absurd";
- Mrs Birling **feigns distress** and becomes *annoyed* by Sheila's interventions;
- Mrs Birling **attempts to use her position in society** and speaks "*haughtily*" and, later, *rather grandly* to the Inspector;
- Mrs Birling again **admonishes** and **rebukes** Sheila for interfering;
- Sheila's **warnings** to her mother are at first *hesitant*, then *Urgent* before becoming *slow* and *careful*;
- Sheila **cuts in** at various times, building the **tension** in the scene and highlighting the **differences** in reactions.

Mrs Birling's and Sheila's reactions to the investigation are **contrasted**: Mrs Birling is less respectful towards the Inspector than Sheila and feels more secure and socially superior, **whereas** Sheila is much more **aware of her responsibility** and is **more apprehensive**.

Mr Birling's reactions to the investigation in Act 1:

- he is **initially welcoming** but becomes aggressive towards the Inspector;
- he **resents** having to justify the sacking of Eva Smith and, later, feels that it is **ridiculous** to try to connect her suicide to this;
- he feels **superior** to the Inspector because of his social position and his friendship with the Chief Constable;
- he is **curious** about Eva Smith's death but feels **no responsibility** for it;
- he tries to **end** the investigation quickly without involving anyone else in the family but becomes **less antagonistic** when he realises that the Inspector did not come just to see him;
- he becomes **angry** with the Inspector for upsetting Sheila.

Mr Birling's reactions to the investigation after Gerald returns:

- he is more **concerned** about a **public** scandal and not getting his knighthood;
- he **blames** Eric for the possible scandal;
- he still believes that his behaviour towards Eva Smith was **justified**;
- he is **relieved** when he hears that there have been no reported suicides;
- he feels that the whole investigation has been a **trick**.

Reward candidates who fully engage with the notion of "**surprise**" as indicated by the stem of the question.

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** the lives of the characters, show how far you agree that money is the **sole** cause of their problems.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Mrs Johnstone:

- she is constantly **in debt** and **hounded by creditors**: "either you pay up today, like now, or I'll be forced to cut off your deliveries";
- her **money worries** have affected her appearance: "By the time I was twenty-five, I looked like forty-two, with seven hungry mouths to feed";
- she is **unable to provide** for her children: "I'm starvin' an' there's nothin' in. There never bloody well is";
- she is persuaded to give up one of her babies by the promise of a **wealthy** life for the child: "wouldn't have to worry where his next meal was coming from";
- she buys things she **can't afford** on the 'never-never', not thinking of the consequences: "But when y' look in the catalogue an' there's six months to pay, it seems years away";
- she is **tricked** into taking money by Mrs Lyons, who uses this **against her**: "you sold your baby".

Some candidates might argue that Mrs Johnstone's problems are because:

- she is **superstitious** and **easily manipulated** by Mrs Lyons, leading her to hand over the baby rather than stand up to Mrs Lyons;
- she is **weak-willed** and does not discipline her children, leading them to get into trouble and make mistakes;
- she is **idealistic**, dreaming of escape without addressing reality shown by the Marilyn Monroe motif.

The relationship between Mickey and Edward:

- as children, Edward is **used to having** sweets and toys while Mickey reacts *suspiciously* when Edward shares;
- the contrast in the boys' education shows the **differences created by wealth**, Edward goes to boarding school and university while Mickey leaves school to take a **low-paid** job;
- Edward is **blasé about money** and insensitive to Mickey's situation, causing their friendship to fall apart: "Why is a job so important?... I've got money, plenty of it";
- Linda goes to Edward for **financial help**, making Mickey feel inferior: " You sorted it out. You an' Councillor Eddie Lyons";
- when Mickey is told the truth, he realises he could have had all the **advantages of wealth**, leading to the shooting: "I could have been him!"

Some candidates might argue that Mickey and Edward's problems are caused by **jealousy** due to their relationships with Linda.

Additional material may include the following:

- Mrs Lyons's wealth **does not make her happy**, her husband is away on business for long periods of time and she is left alone: "we bought such a large house for the – for the children";
- Mrs Lyons's suffers from her **guilty conscience** and the **stress** of keeping her secret and **fear** of losing her son;
- Mickey gets involved in the robbery to get **now bullied** to treat Linda to a night out, leading to his **drug problem** and **depression**;
- some candidates might argue that Mickey's problems are because he is weak-willed and **easily led**, he needs a push from Edward to ask Linda out, he takes part in the robbery with little persuasion from Sammy.

Language and Dramatic Techniques:

- use of **stage direction** *She is aged thirty but looks more like fifty* showing the impact Mrs Johnstone's **problems** have had on her looks;
- use of **stage directions** to show Mrs Johnstone's **problems** with debt: *An irate Milkman rushes in rudely, various debt collectors*;
- use of **staging** with the children offstage complaining about hunger emphasises the **lack of money** in the Johnstone house;
- use of **stage direction** to show how Mrs Johnstone is persuaded by luxury: *awe at the comparative opulence and ease of the place*;
- use of **songs** listing what **money could provide**: "We'll have ham, an' jam, an' spam", "A bike with *both* wheels on";
- the contrast in the way the boys and their families are spoken to by the policeman shows the **influence of money**: "Make sure he keeps with his own kind, Mr Lyons";
- use of **contrast** between Edward and Mickey to show the **importance of having money** and the problems it can cause.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at the extract from Act One beginning on page 10 with Mrs Lyons's words, "Oh. Now you must help me" and ending on page 14 with the stage direction, *Mrs. Lyons enters*. (For those using the red-backed edition, the extract begins on page 14 and ends on page 18.)

With reference to the ways Russell **presents** Mrs Johnstone in the extract and elsewhere in the play, show how far you agree that Mrs Johnstone **cannot control** what happens in her life.

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

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

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

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

What Mrs Johnstone and Mrs Lyons say and do in the extract:

- Mrs Lyons **takes charge** and controls the scene;
- Mrs Lyons **overwhelms** Mrs Johnstone with her enthusiastic ideas: "There's so much...I'll have to do";
- Mrs Johnstone is **wary** but is **influenced** to swear on the Bible to seal the agreement;
- Mrs Johnstone is confused and uncomfortable but **doesn't protest**: "Why did we have to do that?"
- Mrs Johnstone **cannot stop** the variety of debt collectors taking goods from her house;
- Mrs Johnstone seems to have **no control** over her spending: "I only meant to come out with a couple of things";
- Mrs Johnstone is **aware** of her mistakes but **still makes them**: "I know I shouldn't...But I do";
- Mrs Johnstone sings of how she has **no control** over what will happen to the baby: "I must not learn to call you mine...make future plans".

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

- **contrast** between Mrs Lyons's enthusiasm and Mrs Johnstone's confusion;
- use of **questions** to show Mrs Johnstone's confusion at what is happening: "What?...What you goin' to the shops for?";
- **stage directions** to show Mrs Johnstone's hesitation: *reluctant, stands and stares, still uncomfortable, stands alone afraid*;
- use of **heartbeat sound effect** to build tension as Mrs Johnstone is overwhelmed;
- use of **staging** swearing on the Bible to show how Mrs Johnstone is forced to comply;
- use of **song** to emphasise Mrs Johnstone's **lack of control** over the future.

What you learn about Mrs Johnstone elsewhere in the play:

- she has been left alone to bring up her children and was **powerless** to stop her husband leaving;
- she has **little control** over her children, when they swear she reprimands them *desultorily*, Mickey **ignores** her warning not to play near the big houses, she **doesn't discipline** Sammy and the neighbours are delighted to see them leave: "Praise the Lord, He has delivered us at last";
- she **cannot say no** to hire purchase: "there's six months to pay, it seems years away";
- she **gives in** to Mrs Lyons with little persuasion;
- she is **gullible and superstitious**: "but you never put new shoes on the table";
- she is **easily flattered** by compliments: "Says I've got legs like Marilyn Monroe";
- she is **powerless** against fate, shown by the appearances of the Narrator.

Some candidates might argue that Mrs Johnstone tries to take control:

- she gets a job, **planning** to sort out her financial situation: "Next week I'll be earnin'";
- she **tries to stand up to** Mrs Lyons: "If I'm goin', I'm takin' my son with me...";
- she **shouts at** Edward and tells him not to come back: "Don't you ever come round here again. Ever";
- she gets the chance to move house, giving her the opportunity to **take control**: "we'll be all right out here son";
- she **seems in control** at the start of Act Two, she is paying "her bills on time" and going out: "he takes me dancing";
- she **stands up to** Mrs Lyons and is **in control** in the confrontation, refusing the offer of money: "I'd spend it. I'd buy more junk...I've made a life out here...You move if you want to".

Some candidates might argue that Mrs Johnstone is powerless against fate, with reference to the Narrator's speech at the start of the play. Some candidates might argue that social class is the key factor in Mrs Johnstone's **lack of control**, she is unable to escape her working class background and so cannot take control.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

6 Shakespeare: *Macbeth*

(a) With reference to the ways Shakespeare **presents** Lady Macbeth, show she is **evil**. What do you think of her? Give reasons for your opinions.

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

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

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

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

Her reaction to Macbeth's letter:

- she complains that Macbeth is **not evil enough** to grab the opportunity to fulfil the prophecy: "Yet I do fear thy nature. It is too full o' the milk of human kindness";
- she knows that Macbeth must be **evil** to ensure the prophecy comes about: "without/The illness should attend it...wrongly win";
- she urges Macbeth to come home so that she can **manipulate him** to grab the crown: "That I may pour my spirits in thine ear";
- she immediately recognises the chance to **murder** Duncan: "the fatal entrance of Duncan";
- she calls on **evil spirits** to help her manipulate Macbeth: "Come, you spirits...unsex me here"
- her language is full of **evil** and **dark** references: "darest cruelty", "stop...passage to remorse", "take my milk for gall, you murdering ministers", "Come, thick night, and pall thee in the dunkest smoke of hell";
- as soon as Macbeth arrives, she **commands** him to **kill** Duncan: "Look like the innocent flower/But be the serpent under't";
- she **takes control** of planning murder without qualms, showing capacity for **evil**: "Leave all the rest to me".

Her involvement in Duncan's murder:

- she **berates** Macbeth when he refuses to commit the murder, **cruelly mocking** his courage: "Art thou afear'd/To be the same in thine own act and valour";
- she continues to **attack** Macbeth's manliness, knowing how to **manipulate** him: "When you durst do it, then you were a man";
- she **contrasts** his courage to her own, showing her **evil nature** in her vicious description of what she would do to prove her strength of purpose: "I would, while it was smiling in my face,/Have plucked my nipple from his boneless gums,/And dashed the brains out";
- she sees no chance of failure and **maliciously plans** to set the guards up: "His spongy officers, who shall bear the guilt/Of our great quell";
- Macbeth seems daunted by her **evil nature**: "Bring forth men-children only for thy undaunted mettle should compose nothing but males";
- she **drugs** the guards: "I have drugged their possets";

- she **could not carry out the murder** herself: “Had he not resembled/My father as he slept, I had done’t”;
- she is **not completely calm**, shown by her broken sentences at the start of the scene: “Alack!”, “—Hark!—”;
- she is **angry and dismissive** when Macbeth expresses remorse, showing an **evil disregard** for what they have done: “Consider it not so deeply”; some candidates might argue that she is trying to calm him down, showing **concern** for his state of mind;
- she **mocks his fear** and returns to the scene of the crime: “the sleeping and the dead/Are but as pictures”;
- she is **calm** in the face of the murder, **unmoved** by the sight of blood: “I shame to wear a heart so white...A little water clears us of this deed”.

Additional material may include:

- she is **upset** that Macbeth seems to be ignoring her: “Why do you keep alone”;
- her reaction when Duncan’s body is found can be seen as cunning and deflects attention from Macbeth: *Fainting* at the banquet;
- she **harshly berates** Macbeth for his fear: “Shame itself!/Why do you make such faces”;
- she is only concerned with maintaining the outward show, seeming **unmoved** by the murder of the king: “You have displaced the mirth, broke the good meeting”.

Some candidates may refer to the following, in their response to the question ‘What do you think of her?’:

- she is **racked with guilt**, unable to sleep and afraid to be in the dark: “she has light by her continually: ‘tis her command”;
- she is **troubled** by the murder of Lady Macduff and her children: “The Thane of Fife had a wife: where is she now”;
- she obsessively rubs her hands, trying to remove the **stain of her guilt**: “all the perfumes of Arabia will not sweeten this little hand”;
- the Doctor and Gentlewoman comment on how **troubled** she appears: “The heart is sorely charged”;
- she **cannot live with her guilt** and commits suicide.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at Act IV scene iii, from about line 192 to the end of the scene. (The extract begins with Rosse's words "Would I could answer this comfort with the like!")

With reference to the ways Shakespeare **presents** reactions to deaths in the extract and Macbeth's reactions elsewhere in the play, show that there are **differing** reactions to deaths in the play. Whose reaction surprised you the most? Give reasons for your answer.

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

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

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

The following details may be used as supporting material.

The words in bold may form the basis of an argument.

What Macduff and Malcolm say in the extract:

- Macduff at first appears **dazed** by the news: "my children too?...My wife killed too?";
- Malcolm **offers words of comfort** but encourages Macduff to seek revenge: "Be comforted: /Let's make us medicines of our great revenge";
- Macduff is **devastated** by the news: "All my pretty ones? Did you say all...?";
- Macduff **brushes off** Malcolm's call for revenge and **blames himself**: "Sinful Macduff!/ They were all struck for thee";
- Malcolm continues to push Macduff to **seek revenge**, encouraging him to use his grief as a spur to anger: "let grief/Convert to anger";
- Malcolm is **more concerned for revenge** on Macbeth than sympathy for Macduff's loss: "Macbeth is ripe for shaking".

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

- use of **imagery** as Rosse hesitates to reveal the news, building tension: "I have words that would be howled...", "Let not your ears despise my tongue forever";
- use of **direct question** to show Macduff's irritation at Rosse and his dazed reaction to the news: "My children too?";
- use of **short direct statement** and **alliteration** to add shock to the news: "your wife and babes/Savagely slaughtered";
- use of **stichomythia** to show Macduff's **pain** at the news: "My wife killed too?/I have said";
- **contrast** between Malcolm's eager call for revenge and Macduff's personal pain: "Dispute it like a man", "But I must also feel it as a man";
- use of **exclamation** to show Macduff's devastation: "Sinful Macduff!";
- use of **commands** as Malcolm tries to push Macduff to revenge: "blunt not the heart, enrage it";
- use of **emotive imagery** to emphasise the shock of the deaths: "babes...my pretty ones... all my pretty chickens".

Macbeth's reactions after the murder of Duncan in Act II scene ii:

- he is **jmpy and nervous**: "Didst thou not hear a noise";
- he is **distressed** when he looks at the blood on his hands: "This is a sorry sight";
- he is **bewildered** that he could not say "Amen" and realises his damnation;
- he repeats his **fear** that he will no longer sleep peacefully: "sleep no more, Macbeth shall sleep no more";
- he refuses to return to the scene of the crime: "afraid to think" what he has done;
- he **realises** he can never wash away this sin: "No, this my hand will rather the multitudinous seas incarnadine".

Macbeth's reaction to Lady Macbeth's death in Act V scene v:

- he is **cold** and **unemotional** when he hears of her death: "She should have died hereafter";
- he **ponders** the nature of life: "Life's but a walking shadow";
- he seems **unmoved** by her death: "Out, out, brief candle";
- he is quickly **distracted** from the news: "thy story quickly".

Candidates should express their opinion regarding whose reaction surprises them most, giving reasons for their opinions. Candidates might express surprise that Macduff is so **devastated** after he has left his family without his protection and **contrast** his reaction to Macbeth's reaction to the death of his wife. Candidates might express surprise at Malcolm's cold reaction to the deaths and how he uses the news to **manipulate** Macduff to seek revenge on his behalf.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

7 Shakespeare: *Romeo and Juliet*

(a) With reference to the ways Shakespeare **presents** the feud between Montagues and Capulets, show that there are **differing attitudes** to the feuding. Does the Prince bring the feuding under control? Give reasons for your opinions.

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

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

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

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

What the characters say and do in Act I Scene i:

- Benvolio, a **peace-maker**, tries to part the combatants;
- Tybalt immediately **challenges** Benvolio;
- Benvolio appeals for **co-operation**;
- the Guard **intervenes**: “Down with” both factions;
- old Capulet **calls for his sword**;
- however Lady Capulet **scoffs** at her husband;
- these attitudes are **mirrored** in the old Montague couple;
- the Prince appeals, threatens, commands – but **does not punish**.

The feuding in Act III scene i:

- Benvolio exerts his influence to **restrain** the violence, but to no avail;
- Romeo **reminds** the brawlers that “the Prince expressly hath forbid this bandying in Verona streets”;
- the peacemakers are overborne by the **provocation** and **aggressiveness** offered by Mercutio and Tybalt;
- there are **appeals** to honour as well as faction;
- Mercutio’s **realisation**, too late, of the true nature of the feuding.

Attitudes to the feuding elsewhere in the play:

- old Capulet **assumes** that the Prince’s warning, falling equally, will be observed;
- members of the rival families, however, **routinely** refer to each other as “enemy” and “foe”;
- Tybalt **bristles** at the discovery that a Montague is present at old Capulet’s celebration, but the old man **subdues** him;
- Tybalt sends a **challenge** to Romeo, and Mercutio is obviously **unwilling** that it should go unanswered;
- Lady Capulet insists that “blood of Montague” must be shed as **vengeance** for the killing of Tybalt;
- she **demands** “justice” from the Prince;

- the Prince again acts, issuing **punishments** – banishment (for Romeo), threats and fines;
- Lady Capulet says she will attempt to poison Romeo in Mantua;
- the feud survives in the church-yard, where Paris accosts Romeo, “vile Montague”, and attacks him as the murderer of “my love’s cousin”;
- the elders of the families are **shaken** by the catastrophe – death of Lady Montague, premonition of death of Lady Capulet;
- Prince’s final summing-up to the families includes himself in the **condemnation**: “All are punished”; this is his third attempt to **arbitrate**;
- at the end of the play, the old men are **reconciled**.

Shakespeare’s use of language and dramatic techniques:

- use of **shouted commands and exclamations** to create an excited atmosphere;
- contrast** between Benvolio and Tybalt;
- significance of Benvolio’s **name**;
- violent rhetoric** of Tybalt;
- repeated shouting** by Officer, “Down....down....down” as accompaniment to action;
- inappropriate costume** of Old Capulet, yet the old are drawn into the brawl;
- incongruity** as the old people trade insults;
- mirroring** of attitudes of old couples;
- Prince’s **firmness**, at first unheeded;
- Prince’s **commands**, “throw.... Hear”;
- Prince’s **imagery** suggests absence of serious cause of fighting; “bred of an airy word”;
- Prince emphasises **repetitive** nature of fighting;
- imagery enforces **violence** of the fighting;
- final **threat** from Prince: “On pain of death....”

Reward candidates who can appreciate differences and changes in attitudes to the family rivalry.

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 I scene v from about line 53 to about line 91 (beginning with Tybalt's words, "This by his voice should be a Montague..." and ending with his words, "Now seeming sweet, convert to bitt'rest gall.")

With reference to the ways Shakespeare **presents** Tybalt in the extract and up to the end of Act III scene i, show that Tybalt is **aggressive**. Is his behaviour justified? Give reasons for your opinions.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

What Tybalt says and does in the extract:

- his immediate reaction to Romeo is **anger** and **outrage**, he immediately orders for his **sword**: "This by his voice, should be a Montague./Fetch me my rapier, boy...";
- immediately **assumes** the worst of Romeo: "To fleer and scorn at our solemnity?"
- desires to **kill Romeo**: "To strike him dead I hold it not a sin...";
- accuses** Romeo of being a villain and addresses him as his enemy to his Uncle: "our foe: /A villain...";
- refuses** to follow his uncle's initial request: "I'll not endure him...";
- begins to **shake with anger** following his uncle's reprimands: "Patience perforce with wilful choler meeting/Makes my flesh tremble in their different greeting...";
- promises to make **Romeo pay** for the intrusion: "this intrusion shall,/Now seeming sweet, convert to bitt'rest gall."

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

- he uses **monologue** to inform the audience of Tybalt's innermost thoughts and how quickly he has murderous thoughts: "What dares the slave... I hold it not a sin.";
- the **aggressive** way he describes Romeo: "slave...foe...villain";
- the **repeated exclamatory**, "go to!.. go to!", helps to characterise Capulet's shock at Tybalt's **angry reaction** to Romeo's presence at the ball;
- Tybalt is an **aggressive, irrational** person with a **hot temper**, Capulet must calm him down: "Content thee, gentle coz, let him alone;
- Tybalt's **anger** is **shocking** demonstrated through Capulet's **rhetorical questions**, "What, goodman boy?";
- Tybalt is very **rash** and **aggressive** shown by Capulet's **exclamatory** statements: "You'll make a mutiny among my guests! You will set cock a hoop! You'll be the man!";
- rhymed couplets** to show his anger, he vows to meet up with Romeo later on: "Patience perforce with wilful choler meeting/Makes my flesh tremble in their different greeting./I will withdraw: but this intrusion shall/Now seeming sweet convert to bitter gall."

What Tybalt says and does elsewhere in the play:

- Tybalt speaks **only** 5 lines in Act 1 scene i, but he is immediately shown as a man bent on anger and violence;
- he **threatens** Benvolio: "look upon thy death...";
- his **anger** and **violence** is **contrasted** to Benvolio who is attempting to keep the peace: "I hate the word...";
- his hatred of the Montagues is **vehement**: "I hate hell, all Montagues, and thee...";
- uses similar **condescending language** towards Romeo that his uncle used to him: "Boy";
- **refuses** to remain peaceful and **demands revenge**: "this shall not excuse the injuries That thou hast done me, therefore turn and draw";
- he is more than **willing** to fight Mercutio: "I am for you...";
- his final words are again a **slur** against Romeo: "Thou wretched boy, that didst consort him here, Shalt with him hence...";
- his aggressive behaviour leads to his death.

Some candidates may argue that:

- Tybalt is **arrogant**, proud, bad-tempered and is called "Good King of Cats" by Mercutio;
- Mercutio **goads** Tybalt to aggression by talking in double meanings: "And but one word with one of us? Couple it with something, make it a word and a blow...";
- Mercutio is **equally aggressive**: "one of your nine lives that I mean to make bold withal."

Credit any other valid suggestions.

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

Use the Assessment Matrix.

8 Shakespeare: *The Merchant of Venice*

(a) With reference to the ways Shakespeare **presents** Gratiano, show how far you agree that Gratiano is a **good friend** to Bassanio.

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

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

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

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

Gratiano's behaviour in the courtroom:

- his outbursts against Shylock, **supporting** his friend Bassanio: "O, be thou damned, inexorable dog";
- his exuberant **taunting** of Shylock: "O upright judge! Mark Jew!";
- he **mirrors** Bassanio's behaviour in expressing his willingness to sacrifice his wife to **save** Antonio: "I have a wife...I would she were in heaven, so she could/Entreat some power to change this currish Jew";
- perhaps vindictive comments to Shylock about hanging and about Shylock's "christening" in **support** of Bassanio's friend Antonio: "Beg that thou mayst have leave to hang thyself... Therefore thou must be hanged at the state's charge";
- some candidates might argue that Gratiano's rowdy behaviour in the courtroom could **hurt** Bassanio's and Antonio's case, his demands for harsh punishment contrast with more lenient suggestions: "Therefore thou must be hanged", Duke "I pardon thee thy life before thou ask it".

His behaviour in Belmont in Act V:

- he **implicates** Bassanio in trouble when Nerissa challenges him about his lost ring: "My Lord Bassanio gave his ring away/Unto the judge that begged it";
- his behaviour (threats of violence) provides a **comic parallel** to Bassanio's when they are embarrassed by their wives: "For if I do, I'll mar the young clerk's pen";
- he plays his part in the ending of the play, looking forward **together with his friend** to married happiness.

Additional material may include:

- he **supports** Bassanio on his borrowing mission to Antonio: "Here comes Bassanio... Gratiano...";
- Bassanio complains that Gratiano is **irritating** to him as he often talks nonsense: "Gratiano speaks an infinite deal of nothing";
- Gratiano's enthusiasm, his **readiness to get involved** in Bassanio's plans (in expedition to Belmont: "You must not deny me. I must go with you to Belmont");
- his **vehement exclamatory** and sometime racy style of speech, often **irritates** his friend Bassanio: "Thou art too wild, too rude, and bold of voice";

- Bassanio warns him that his reckless tongue may be a danger on the trip to Belmont: “Pray thee, take pain/To allay with some cold drops of modesty/Thy skipping spirit”;
- he promises Bassanio to behave appropriately in Belmont to **avoid embarrassing** his friend: “Signior Bassanio, hear me: If I do not put on sober habit,/Talk with respect...”;
- his **mirroring** of Bassanio’s actions in engaging himself to Nerissa; his imagery identifies his interests with those of his master: “Your fortune stood upon the caskets there/And so did mine too”;
- his **helpfulness** to Bassanio.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at Act III scene ii, from about line 291 to the end of the scene. (The extract begins with Portia's words "Is it your dear friend that is thus in trouble?")

With reference to the ways Shakespeare **presents** Portia and Bassanio in the extract and elsewhere in the play, show how far you agree that they are **loyal** to each other.

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

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

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

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

What Portia and Bassanio say in the extract:

- Portia's immediate and practical **offer of help** for his friend: "You shall have gold/To pay the petty debt";
- her **concern** that Bassanio should remain faultless: "Before a friend of this description/ Shall lose a hair through Bassanio's fault";
- her **concern** for her husband's peace of mind: "show a merry cheer";
- her **involvement in his affairs**: "But let me hear the letter of your friend";
- she is **adamant** that Bassanio should help his friend: "dispatch all business and be gone";
- Bassanio acknowledges that he **has her permission** to go: "Since I have your leave to go away";
- Bassanio's **promise** to hurry back to her: "I will make haste...nor rest be interposer 'twixt us twain".

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

- use of **direct question** to show Portia's practical support: "What sum...?";
- her seeming **incredulous question** over the paucity of the amount of the debt to lessen Bassanio's worries: "What, no more?"
- her **extravagant** language in offering to help: "Double six thousand, and then treble that";
- her **rapid instructions** to help Bassanio with a ready-made plan: "First...And then... meantime...you shall...";
- contrasting use of flat **prose** (the letter) after **formal rhymed verse** emphasises Bassanio's painful state of mind and Portia's support;
- final **rhymed quatrain** provides formal expression of Bassanio's loyalty to his wife: "Since I have your good leave to go away,/I will make haste...".

What Portia and Bassanio do in Act IV:

- Portia's plan to go to the trial is conceived in a mixture of high spirits and determination but with the aim to **“see our husbands”**;
- the disguise, the persuasion, the arguments are largely undertaken **for the sake of her husband**: “How little is the cost I have bestowed/In purchasing the semblance of my soul/ From out the state of hellish cruelty”;
- Bassanio claims he would sacrifice all, **including his wife**, to save his friend, Portia dryly observes that this would be **unwelcome** to his wife: “I am married to a wife/Which is as dear to me as life itself...I would lose all, ay, sacrifice them all”, Portia “Your wife would give you little thanks for that”;
- Bassanio **struggles** between gratitude and his **promise to his wife** when he is asked for his ring: “There's more depends on this than on the value...this ring was given me by my wife”;
- Portia's behaviour in asking for the ring might draw comment: is it **deception** or is she **testing** him? “If your wife be not a mad-woman, /And know how well I deserved this ring,/ She would not hold out enemy for ever”, “To part so slightly with your wife's first gift...”.

Additional material may include:

- on arrival at Belmont Portia says “We have been praying for our husbands' welfare”;
- Portia's expressed hope that Bassanio will be a **happy husband**:
- Bassanio is **unable to lie** or deny the loss of the ring: “If I could add a lie unto a fault,/I would deny it”;
- Comic confrontation, repeated use of the “ring”;
- Bassanio's impassioned plea of **justification**, enforced by the patterning of language used: “If you did know to whom I gave the ring,/If you did know for whom I gave the ring...”;
- a shadow reality of **marital disloyalty** is suggested by Portia and then dissolved: “Watch me like Argus”;
- Bassanio re-swears his **loyalty**: “Nay, but hear me. Pardon this fault...I never more will break an oath with thee”.

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.

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	Begins to focus on question Begins to develop a response	Some focus on question Fairly developed response	Persuasive, coherent answer to the question set Evaluative response
			Assertion, basic conclusion, narrative or description, quotation and/or paraphrase	Some argument	Developed argument	Sustained argument
			Very basic level of accuracy in written expression and coherence of response	Competent level of accuracy in written expression and coherence of response. Form mostly appropriate	An appropriate form of response which is clearly constructed and accurately expressed	An appropriate form of response which is clearly constructed and expressed with fluency and precision
AO2 Form and Language	Response not worthy of credit	Simplistic remarks about content Little or no awareness of structure, form or poetic techniques	Some awareness of content Some awareness of structure, form or poetic techniques	Comments on content Comments on structure, form or poetic techniques	Interpretation of content Some discussion on the effects of structure, form or poetic techniques	Assured interpretation of content Developed discussion on the effects of structure, form or poetic techniques
			Occasional reference to poet's words	Some understanding of the poet's use of language with the emergence of a critical vocabulary.	Meaningful comment on some stylistic devices, with the deployment of a critical vocabulary.	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

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9 Anthology One : Themes – Love and Death

(a) Look again at *Ozymandias* by PB Shelley (List A), and at “*Out, Out–*” by Robert Frost (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:

Ozymandias

- a **traveller’s** tale;
- describes a **ruined statue** in the desert;
- describes the **cruel expression** on the stone face;
- perhaps hints at the **fate of the sculptor**;
- **contrasts** the boastful epitaph and the surrounding desolation.

“*Out, Out–*”

- an account of a **fatal accident** on a farm in New England;
- **set against** the backdrop of beautiful scenery;
- the **focus** is on the events being played out as a boy’s hand is cut off and he bleeds to death.

Candidates’ response to use of language:

Ozymandias:

- a **sonnet**;
- uncommon rhyme scheme;
- written in **iambic pentameter**;
- the “I” of the first line **quickly fades**;
- **direct speech** from a “traveller” who told the story to the speaker;
- epitaph quoted from the pedestal of the statue;
- clear **break** after the octet;
- **ironic** use of contrast in sestet.

"Out, Out—"

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

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

- both poems are **anecdotal**;
- Shelley **recounts** a story whereas Frost is the **storyteller** of his poem;
- *Ozymandias* is **brief** with only scant detail whereas "Out, Out—" is **more detailed**;
- Frost's speaker is **engaged**, on a personal level, with the tale whereas Shelley's speaker retains a **detached tone**.

Reward comparisons and contrasts made between the poems as regards poetic technique and relevant contextual material. Reward a clearly argued preference.

Candidates' awareness of context:

Shelley displays a romantic interest in things remote and strange and is responding to a contemporary interest in 19th century archaeological discoveries.

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

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at *The Cap and Bells* by W.B.Yeats (List A) which deals with the theme of love, and at one poem from **List B** which also deals with the theme of love.

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

Which poem do you find more 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:

The 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.

The following textual details may be used as supporting material.

What the named poem is about:

The Cap and Bells:

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

Candidates' response to use of language:

The Cap and Bells:

- the gifts which the Jester offers to the Queen are **symbolic**: his soul representing his spiritual life; his heart, representing emotional vitality;
- his final gift, the symbols of his **occupation**, is accepted; the Queen appreciates the modesty of them;
- the **setting of the garden**, as it "falls still"; Yeats depicts the harmony between love and nature;
- **symbolism**: the colour blue apparently indicative of hope and truth;
- **sequences of three**: the soul, the heart, and cap and bells are three efforts to win the Queen's love, and thus the Queen possessing all parts of his existence;
- **imagery**: holding the cap and bells close to her bosom creates the image of her accepting his gift;
- **enjambment** which promotes development of thought: e.g. "and her hair was a folded flower/And the quiet of love in her feet";

- **use of thoughts expressed out loud:** used for emphasis, e.g. when the jester indicates aloud his possession of cap and bells;
- ending which is **suggestive** rather than **definitive**.

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

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

Candidates' awareness of contexts:

The Cap and Bells:

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

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

10 Anthology Two: Themes – Nature and War

(a) Look again at *Attack* by Siegfried Sassoon (List C) and at *The Castle* by Edwin Muir (List D), which both deal with the misery of war.

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

Attack

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

The Castle:

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

Candidates' response to use of language:

Attack:

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

The Castle:

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

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

- the speaker in *Attack* demonstrates the **terror** associated with war, while the speaker in *The Castle* shows first complacency then **shame** at the betrayal which leads towards defeat;
- both poems consider war from different points of view, one looks at how the soldiers are dehumanised and terrified, and the other is a personal response;
- neither poem adopts a heroic stance.

Candidates' awareness of contexts:

- Siegfried Sassoon was an English poet, author and soldier. He became known as one of the leading poets of the First World War. His poetry described the horrors of the trenches and satirised the patriotic pretensions of politicians; he held them responsible for continuing the war and the pointless death of millions. Ironically, he was nicknamed 'mad Jack' for his heroic if near-suicidal bravery as a commander during night time raids.
- Sassoon sent a letter to his commanding officer which was then read out in Parliament by an MP. It stated that: 'I believe that the war upon which I entered as a war of defence and liberation has become a war of aggression and conquest.'
- Edwin Muir was interested in the interpretation of dreams and *The Castle* can be understood in several ways, for example as an allegory of the power of greed or of the weakness seated in the very heart of power; or politically, as an account of the self-interest which weakened the attempts of the European democracies to resist Fascism in the 1930s.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at *The Badger* by John Clare (List C) which deals with man's cruelty, and at one poem from **List D** which also deals with man's cruelty.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about the **man's cruelty**. 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 the harsh reality of 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:

The Badger:

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

Candidates' response to use of language:

The Badger:

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

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

Reward clear connections made between the anger at the harsh reality of nature described by Clare and the attitude towards nature 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:

- Clare describes a scene which would have been familiar in the Northamptonshire countryside where he grew up. He habitually identified with the vulnerable and victimised.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

11 Anthology Three: *Heaney and Hardy*

(a) Look again at *An Advancement of Learning* by Seamus Heaney (List E) and at *Wagtail and Baby* by Thomas Hardy (List F), which both deal with the theme of an encounter with animals.

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

Which poem do you prefer? Give your reasons.

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

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

The following textual details may be used as supporting material.

What each poem is about:

An Advancement of Learning

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

Wagtail and Baby

The speaker describes a baby's encounter with a series of animals. The speaker explores how nature, specifically the animal kingdom, is at one with itself and how mankind's intervention destroys the natural harmony.

Candidate's response to the use of language:

An Advancement of Learning

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

Wagtail and Baby

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

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

- both** poets use the perspective of children to establish an innocent perspective on the world of animals, though in Heaney's case he is facing up to his childhood fears and Hardy's poem also includes the perspective of the wagtail;
- Heaney's poem deals the speaker's response to one type of animal **whereas** in Hardy's poem he explores mankind's relationship with the animal world in general;
- in **both** poems a lesson is learnt as a result of the encounter;
- in Heaney's poem he conveys his fearful response to the rats **whereas** in Hardy's poem the baby is curious about the animals he sees and it is the wagtail who reacts fearfully to the "perfect gentleman".

Candidates' awareness of contexts:*An Advancement of Learning*

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

Wagtail and Baby

- Hardy was greatly influenced by the natural world, including the animal kingdom; his sympathy with small, unobtrusive creatures is to be seen in many of his stories and poems, cf. 'The Field of Waterloo';
- in the poem the poet draws attention to man and his intrusive and disturbing influence in the harmonious world of nature.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at *Last Look* by Seamus Heaney (List E) which deals with the theme of old age and at one poem from **List F** which also deals with the theme of old age.

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

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

Reward candidates which 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 old age, 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:

Last Look:

The speaker of the poem observes an old man who appears lost in memories, which the speaker imagines are from his youth, possibly from the 1920s, when the mobile-shop was at its high point. The speaker suggests that the old man is so deep in memory that not even the figure of Niamh from Irish Legend could have broken his trance. In the poem Heaney implies that old age is a time for retrospection and contemplation.

Candidates' response to use of language:

Last Look

- Heaney provides **a range of perspectives** on the old man: observational detail; using imagery from nature; imagined experience; and linking the man with Irish mythology;
- in the opening stanza the speaker **contrasts** the description of the passive old man with the description of active nature: the man is "stilled", "oblivious", and "gazing" while nature is described using words such as "blossoming", "crowned", "flourished" and "flailed";
- the very long **line-length** at the end of this stanza may be suggestive of the depth of the old man's trance;
- the speaker uses **nature imagery** in the second stanza to suggest the separateness of the old man and the isolation from the present;
- the speaker places himself inside the mind of the old man, and within this imagined experience of the past there is a sense of grandeur and excitement; the old man's memories are vibrant and active with "drama between hedges" with a clear sense of purpose, in contrast to the lack of purpose evident in the previous imagery of "sheep's wool on barbed wire" and "an old lock of hay";
- in the final section of the poem the speaker calls upon **Irish mythology** with reference to the myth of Oisín and Tir na nÓg;

- candidates may refer to the frequent use of **alliteration, assonance and consonance** used by the speaker to emphasise the imagined appearance of the mythical figure of Niamh;
- the **emphatic** grammatical construction of “not even she” highlights the abstraction of old age;
- the **final image** of the old man still lost in his memories, described like an animal refusing to be drawn from a place of safety.

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

Reward clear connections made between the aspects of old age described by Heaney and the aspects of old age shown in the self-chosen poem. Reward also comparisons and contrasts made between the poems as regards poetic technique and relevant contextual material. Reward a clearly argued preference.

Candidates' awareness of contexts:

- Heaney refers to local Irish people and traditional trades from the early part of the 20th century;
- Heaney connects the old man to Irish mythology, suggesting a link between his look back to his youth and the figure of Oisin who is seduced by Niamh to visit Tir na nÓg (the Land of Eternal Youth).

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

Section C: Unseen Poem

In this section we are assessing two assessment objectives:

AO1

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

AO2

Explore how language, structure and form contribute to writers' presentation of ideas, themes 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	Begins to focus on relevant content Fairly developed response	Some focus on relevant content Reasoned response	Persuasive, coherent response Evaluative response
AO2 Form and Language	Response not worthy of credit	Very basic level of accuracy in written expression and coherence of response.	Competent level of accuracy in written expression and coherence of response. Form mostly appropriate.	An appropriate form of response which is clearly constructed and accurately expressed Some argument	Competent level of accuracy in written expression and coherence of response. Form mostly appropriate Developed argument	Response is clearly constructed and expressed with fluency and precision Sustained argument Assured interpretation of content

12 Section C: *Unseen Poetry*

Write about the poem *Hedgehog*.

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

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

What the poet writes about:

On one level the poet is observing a hedgehog that has rolled itself up in defence and the speakers (we) are trying to persuade the hedgehog to reveal itself. The poet suggests that, unlike the snail, the hedgehog has secrets protected by its thorny coat and it refuses to divulge these secrets.

Muldoon establishes a link between the snail and the hedgehog of the title. He says that the snail shares "its secret with the hedgehog" but, as if in an act of selfishness, "The hedgehog/Shares its secret with no one".

On another level, Muldoon takes a symbolic approach to the hedgehog, making it representative of a victim of man's cruelty and indifference rather than a creature in its own right. The hedgehog is addressed directly by the speakers but they are not trusted by the hedgehog, with the suggestion in the final stanza that the speakers cannot be trusted by a "god".

The language and imagery of the poem:

- use of **simile** to describe the movement of the snail: "like a hovercraft";
- use of **figurative language** immediately establishes a clear description of the nature of the snail's movement;
- **personification** of the hedgehog;
- **capitalisation** "Hedgehog" when the speakers first address it;
- the **images** are almost comical in their construction with the use of similes and metaphors, likening a snail to a hovercraft and a cushion;
- use of the inclusive **pronoun** 'We' to suggest the reader is party to the yearning tone in the poem;
- use of **alliteration**, "We want", "Shares its secret";
- **tone** of pleading with the hedgehog;
- **metaphor** in final stanza with the "crown of thorns".

The structure of the poem:

- use of **enjambment** to break up rhythm;
- repetition of "We forget" at the end of the poem to establish a sense of sadness and loss.

Be receptive to other suggestions which are text-based.

Credit any other valid suggestions.

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

Use the Assessment Matrix.