



General Certificate of Secondary Education
2016

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

[GET23]
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 point of view by relevant reference, inference and deduction, using appropriate and effective quotation as required;
- express convincing and supported personal responses, opinions and preferences;
- provide insights into characters, relationships, attitudes and values.

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

Assessment Objective 2:

Explore how language, structure and form contribute to writers' presentation of ideas, themes, characters 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 context in which texts were written;
- take into account alternative interpretations of texts;
- give a personal response.

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

Arriving at a Final Mark

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

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 (Foundation Tier)

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

Key terms in the question:

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

Key terms in the bullets:

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

Use of Language and Stylistic Devices/Dramatic Techniques

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

- division into acts and scenes;
- stage directions;
- use of some technical terms (e.g. exposition, protagonist, hero, minor character, denouement);
- cohesive elements (e.g. repetition of words or ideas, climax, sequential ordering);
- disjunctive elements (e.g. curtain, exit, entrance);
- use of flashback, or of 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 – Foundation Tier Unit 2, Section A: Drama

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

Section A: Drama

1 Friel: *Dancing at Lughnasa*

(a) Show that the Mundy sisters **look after** one another.

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

- how the Mundy sisters treat Rose;
- the attitude of the Mundy sisters towards Chris;
- anything else you think is relevant.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

How the Mundy sisters treat Rose:

- the sisters all show particular **concern** for Rose although she sometimes irritates them;
- Kate is especially **worried** about Rose if the family were to break up using the pet name for Rosie and 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*;
- Chris and Maggie try to **warn** Rose about Danny Bradley;
- Chris calls Danny Bradley, "Bastard" but speaks **softly** so that Rose will not hear and be upset;
- 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;
- 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 **whereas** Kate's anxiety is evident through her aggressive questioning;
- despite the probability of a job in the new factory Agnes **sacrifices** her home comforts to go off with Rose to care for her.

The attitudes of the Mundy sisters towards Chris:

- 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 lovingly 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 **helps** Chris by assisting her to regain composure when Gerry arrives, "You are not shaking";
- Yet she wants to protect Chris from further hurt, "It's Christmas heart that gets crushed again".

Additional material may include the following:

- Kate brings home specific and **thoughtful** gifts for each sister, e.g. Wild Woodbine for Maggie and a romantic novel for Agnes;
- Agnes and Rose have their chores looking after the other sisters and carry these out **faithfully**, e.g. Agnes reminds Kate that it is Agnes and Rose who make meals and washes clothes etc to care for others sisters – "two unpaid servants";
- 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 showed their **concern** by searching for Rose and Agnes;
- Maggie **comforts** Kate, SD: *holds Kate and rocks her*;
- Maggie keeps their spirits up with songs and jokes – "Eggs Ballybeg"

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at the extract from Act 2 beginning on page 55 with Maggie's words, "Had she a bottle of milk with her?" and ending on page 58 with Maggie's word, "Settled."

Show how Maggie keeps the family **together**.

In your answer you should consider:

- what Maggie and Kate say and do in the extract;
- Friel's use of language and dramatic techniques in the extract;
- Maggie's attempts to keep the family together elsewhere in the play.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

What 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 draws a line and **ends** a tense situation, "Settled", indicating both the agreed menu and that the argument is ended.

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;
- Pace of action is slowed down when Rose appears SD. She walks slowly, lethargically.

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;
- 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 –";
- Michael reveals that, "Maggie took on the tasks Rose and Agnes had done and pretended to believe that nothing had changed."

Credit any other valid suggestions.

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

Use the Assessment Matrix.

2 Miller: *All My Sons*

(a) Show that there are **differing** ways of dealing with secrets.

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

- how Kate Keller deals with her secrets;
- how Ann Deever deals with her secrets.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

How Kate deals with her secrets:

- 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 **insists** on the belief that he couldn't have died;
- Kate's feelings about the secret have her on **edge**;
- When George is coming – SD sits stiffly in a chairstiffly, staring, seeing;
- Kate packs Ann's bag in Act Three to try to force her to leave to avoid the family's secret being **exposed**;
- Kate's **guilt** has caused her to lie to Chris about Larry's death.

How Ann Deever deals with her secrets:

- 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;
- 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.

Language and Dramatic techniques:

- Kate's feelings are often revealed through her language: 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;
- Jim tells Kate "It takes a certain talent for lying. You have it...";
- SD 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 elsewhere in the play, in response to the Key Term "presenting", see Guidelines at the start of Section A.

Use the Assessment Matrix.

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

Show that Joe Keller does not have the **respect** of his son.

In your answer you should consider:

- what Keller and Chris say and do in the extract;
- Miller's use of language and dramatic techniques in the extract;
- Keller's relationship with Chris in Act Three.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

What 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 **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** at 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 in Act Three:

- Chris initially refuses to talk to Keller, **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 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";
- Chris's sadness shows in "I thought you were better....I saw you as my father." – then turns away.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

3 O'Casey: *Juno and the Paycock*

(a) Show that Boyle does **not care** about his family.

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

- his relationship with his wife;
- the way he behaves towards his children.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

His relationship with his wife:

- Boyle **does not work** and is **unable to support** his wife and family;
- while he is “struttin’ about like a **paycock**”, his wife has to work tirelessly;
- he ungratefully **criticises** his wife to Joxer: “she’s always grousin’”;
- he **lies** to Mrs Boyle throughout the play about his whereabouts, his intentions and most cruelly the truth about the inheritance;
- he **shirks his responsibility** to his wife upon hearing the news of their daughter’s pregnancy;
- some candidates may refer to the negative impact that Joxer has on Boyle’s relationship with his wife.

The way Captain Boyle behaves towards his children:

- 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!”;
- he **fails** to take any responsibility for the financial mess after the disappearance of the inheritance, and **blames** it all on Bentham;
- He **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 hadn’t told the family **the truth** about the inheritance (“There’s no money comin’ from oul’ Ellison”);
- he **threatens** to physically harm his pregnant daughter;
- the play ends with Captain Boyle **singing in a drunken stupor** while Mrs Boyle and Mary grieve for Johnny.

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

- Boyle encourages Joxer to **lie** to Mrs Boyle about the other job offer with a *meaning look*;
- Boyle is **described** feigning an injury (*Suddenly catching his thigh*), to **avoid** having to work;
- 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, I won't be accountable for me actions";
- his **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 of the play;
- The final words in the play – "The whole world's in a terrible state of chassis" – sums it up – nothing is his fault – it's the world in general to blame.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

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

Show that the Boyle family are **easily deceived**.

In your answer you should consider:

- how Mrs Boyle and Mary react to Bentham in the extract;
- O'Casey's use of language and dramatic techniques in the extract;
- how members of the Boyle family are deceived by others elsewhere in the play.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Mrs Boyle and Mary say about Bentham in the extract:

- Mrs Boyle has 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?";
- Mary **can't understand** why Bentham has suddenly left her: "I never said to him what I shouldn't say";
- Mary continues to **blindly love** Bentham, despite the fact that he has cruelly used her, she states: "I love him with all my heart and soul";
- 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:

- Quiet setting, low light in evening. Mary has "a look of dejection" –all ominous;
- Mary is **described** as having *a look of dejection, mingled with uncertain anxiety*, on her face, even though it is *two months later*;
- 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 **stark 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' you so great together...To go away t' England") conveys her **disbelief** at the sudden end of Mary's courtship with Bentham;
- Mrs Boyle's description of "poor Jerry" in **comparison** with Bentham, who has cruelly led Mary on and made her think he would make her a more suitable partner;
- 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".

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

- both Mary and Johnny are **deceived** into thinking that sticking to their “**principles**” will automatically 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”.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

4 Priestley: *An Inspector Calls*

(a) Show that Sheila **regrets** what happened to Eva/Daisy.

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

- what Sheila says when she hears of Eva's death;
- what Sheila says after the Inspector's final exit in Act 3.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

What Sheila says when she hears of Eva's death:

- she 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**, SD (*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 after the Inspector's final exit in Act 3:

- 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.

Credit any other valid references.

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

Use the Assessment Matrix.

(b) Look again at the extract from Act Two beginning on 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."

Show that there are **differing** reactions to the investigation.

In your answer you should consider:

- what Mrs Birling and Sheila say in the extract;
- Priestley's use of language and dramatic techniques in the extract;
- Mr Birling's reactions to the investigation elsewhere in the play.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

What 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 *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's use of dismissive language: refers to Sheila as a child, and the investigation as *absurd*;
- Mrs Birling becomes *annoyed* by Sheila's interventions;
- Mrs Birling speaks *haughtily* and, later, *rather grandly* to the Inspector;
- Mrs Birling *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 elsewhere in the play:

- 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;
- he is **more concerned** about a **public** scandal and not getting his knighthood;
- he **blames** Eric for the possible scandal;
- he is **relieved** when he hears that there have been no reported suicides;
- he feels that the whole investigation has been a **trick**;
- the **stage direction** following the final phone call: "*He puts the telephone down slowly and looks in a panic-stricken fashion at the others*".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

5 Russell: *Blood Brothers*

(a) Show that **money** causes problems in the play.

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

- Mrs Johnstone in Act One;
- the relationship between Mickey and Edward;
- and anything else you think is relevant.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Mrs Johnstone in Act One:

- 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 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 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 is **tricked** into taking money by Mrs Lyons, who uses this **against her**: "you sold your baby".

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";
- While Mickey is "living on the Giro" and at Christmas "there's very little to celebrate";
- 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!"

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";
- lack of a job and money leads to Mickey's depression;
- Mickey gets involved in the robbery to get money to treat Linda to a night out, leading to his **drug problem** and **depression**.

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**, threatening Mrs Johnstone: "he was about to commit a serious crime" while appeasing Mr Lyons: "it was more of a prank";
- 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 elsewhere in the play, in response to the Key Term "**presenting**", see Guidelines at the start of Section A.

Use the Assessment Matrix.

(b) Look again at the extract 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.)

Show that Mrs Johnstone has **no control** over what happens in her life.

In your answer you should consider:

- what Mrs Johnstone and Mrs Lyons say and do in the extract;
- Russell's use of language and dramatic techniques in the extract;
- what you learn about Mrs Johnstone elsewhere in Act One.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What 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".

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;
- 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".
- use of **song** to emphasise Mrs Johnstone's lack of control over the future.

What you learn about Mrs Johnstone elsewhere in Act One:

- she is **easily flattered** by compliments: “I was sexier than Marilyn Monroe”;
- 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;
- she is **gullible** and **superstitious**: “but you never put new shoes on the table”;
- she is **powerless** against fate, shown by the appearances of the Narrator;
- despite her warnings, Mickey plays “near the big houses” and meets Eddie;
- total coincidence that she is rehoused in the same area where the Lyons have relocated.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

6 Shakespeare: *Macbeth*

(a) Show that Lady Macbeth is **evil**.

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

- her reaction to Macbeth's letter in Act I scene v;
- her involvement in Duncan's murder;
- how she behaves after Duncan's murder.

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

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

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

The following 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 too gentle 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**: "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".

How she behaves after Duncan's murder:

- she is **angry and dismissive** when Macbeth expresses remorse, showing an **evil disregard** for what they have done: "Consider it not so deeply";
- 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".
- her reaction when Duncan's body is found can be seen as **cunning** and deflects attention from Macbeth: *Fainting*;
- she **harshly berates** Macbeth at the banquet for his fear, her concern is to save face not her husband: "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".

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques elsewhere in the play, in response to the Key Term "**presenting**", 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!")

Show that there are **differing** reactions to deaths in the play.

In your answer you should consider:

- what Macduff and Malcolm say in the extract;
- Shakespeare's use of language and dramatic techniques in the extract;
- Macbeth's reactions after the murder of Duncan in Act II scene ii;
- Macbeth's reaction to Lady Macbeth's death in Act V scene v.

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

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

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

The following 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".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

7 Shakespeare: *Romeo and Juliet*

(a) Show that there are **differing** attitudes to the feuding between the Montagues and Capulets.

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

- the different attitudes to fighting in Act I scene i;
- the behaviour of Benvolio and Mercutio in Act III scene i up to Mercutio's death.

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

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

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

The following textual details may be used as supporting argument.

The words in bold may form part of an argument.

The different attitudes to fighting 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 behaviour of Benvolio and Mercutio in Act III scene i up to Mercutio's death:

Benvolio:

- wishes to **withdraw** from the "public place";
- is **aware** of the danger of the heat of the day;
- reminds** the company, on Tybalt's entrance, that they are in public;
- is appealed to by Romeo to **intervene** between Tybalt and Mercutio;
- helps Mercutio away;
- Benvolio is a **peace-maker**, as his name suggests, apparently mindful of the Prince's admonitions.

Mercutio:

- comic accusation** of Benvolio's aggressiveness;
- bravado** – uncaring when Capulets are seen;
- invites violence**: "make it a word and a blow";
- provocative** speech when confronting Tybalt;
- invites** violence again by producing his sword;
- broadens the quarrel** beyond individual dissension when Romeo enters;
- is **enraged** by Romeo's calm and submissive demeanour;
- insults** Tybalt;
- when wounded, he **curses** both sides in the feud;
- sardonic humour** in his last words, but repeats his curses on the feud. Mercutio's volatile nature is also suggested by his name. He comes too late to a **realisation** of the true nature of the feud.

Shakespeare's use of language and dramatic technique:

- 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...."

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at the extract 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.")

Show that Tybalt is **aggressive**.

In your answer you should consider:

- what Tybalt says and does in the extract;
- Shakespeare's use of language and dramatic techniques in the extract;
- Tybalt's behaviour up to the end of Act III scene i.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

What 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 that he is only there to mock the Capulets: "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 describes 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."

Tybalt's behaviour up to the end of Act III, Scene i:

- 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**.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

8 Shakespeare: *The Merchant of Venice*

(a) Show that Gratiano is a **good friend** to Bassanio.

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

- his support for Bassanio's journey to Belmont;
- his behaviour in the courtroom;
- his behaviour in Belmont in Act V.

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

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

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

The following details may be used as supporting material.

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

His support for Bassanio's journey to Belmont:

- Bassanio **complains** that Gratiano often talks nonsense: "Gratiano speaks an infinite deal of nothing";
- Gratiano's enthusiasm, his **readiness to get involved** (in expedition to Belmont): "You must not deny me. I must go with you to Belmont";
- 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.

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";
- his vindictive comments to Shylock about hanging and about Shylock's "christening" in **support** of Antonio: "Beg that thou mayst have leave to hang thyself...Therefore thou must be hanged at the state's charge";
- he is **willing** to be used as a messenger between Bassanio and the "learned Doctor".

His behaviour in Belmont in Act V:

- 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.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

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

Show that Portia and Bassanio are **loyal** to each other.

In your answer you should consider:

- what they say in the extract;
- Shakespeare's use of language and dramatic techniques in the extract;
- what Portia and Bassanio say and do in Act IV.

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

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

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

The following 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 **incredulous** questioning 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:

- 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 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”.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

Section B: Poetry

In this section we are assessing four assessment objectives:

AO1

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

AO2

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

AO3

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

AO4

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

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

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

This will be effected through:

Key term in the question (Foundation Tier):

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

And:

Key Terms in the bullets (Foundation Tier):

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

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

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

Key Term in the question (Foundation Tier):

“Compare and contrast...”
“more moving”; “prefer” etc.

When assessing candidates’ responses 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. Where 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 for Assessing AO4 in Candidates' Response to Poetry

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

Key Terms in the question

“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 3.

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

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

9 Anthology One : Themes – Love and Death

(a) Look again at *Ozymandias* by PB Shelley (List A), and at “*Out, Out–*” by Robert Frost (List B) which both deal with the theme of death.

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

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

In your answer you should consider:

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

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

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

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

The following textual details may be used as supporting material.

What each poem is about:

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**;
- a rather uncommon **rhyme scheme** compared to other sonnets;
- written in **loose iambic pentameter**;
- The “I” of first line **quickly fades**;
- **direct speech** from a “traveller” who told the story to the speaker;
- epitaph quoted from the pedestal of the statue;
- the sonnet **comes to a halt** in the middle of the first quatrain;
- 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**, at times 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.

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

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

In your answer you should consider:

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

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

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

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

The following textual details may be used as supporting material.

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.

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**, and 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.

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

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

In your answer you should consider:

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

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

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

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

The following textual details may be used as supporting material.

What each poem is about:

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, 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 the theme of man's cruelty.

Compare and contrast what the speakers in the poems say about **man's cruelty**.

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

In your answer you should consider:

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

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

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

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

Selection of a second poem:

This question is about what each speaker tells us about man's cruelty, 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 man's cruelty 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;
- Clare 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.

Compare and contrast what the speakers in the poems say about an **encounter with animals**.

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

In your answer you should consider:

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

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

Reward candidates 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	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

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 poets' 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 attempts to face up to his childhood fears and Hardy's poem also includes the perspective of the wagtail;
- Heaney's poem deals with 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 Fields 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.

Compare and contrast what the speakers in the poems say about old age.

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

In your answer you should consider:

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

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

Reward candidates 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	11–20
Band 3 Some	21–30
Band 4 Competent	31–40

Selection of a second poem:

The 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.

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. In the poem Heaney implies that old age is a time for retrospection and contemplation.

Candidate's 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** ("an old lock of hay") in the second stanza to suggest the separateness of the old man and his isolation from the present;
- the speaker places himself inside the mind of the old man, and within this imagined experience of the past there is a sense of grandeur and excitement; the old man's memories are vibrant and active with "drama between hedges" with a clear sense of purpose, in contrast to the lack of purpose evident in the previous imagery of "sheep's wool on barbed wire" and "an old lock of hay";

- in the final section of the poem the speaker calls upon **Irish mythology** with reference to the myth of Oisín and 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 the candidate's personal response:

Reward clear connections made between the treatment of old age in *Last Look* 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:

Last Look

- Heaney refers to local Irish people and traditional trades from the early part of the 20th century;
- Heaney frequently uses Irish mythology in his work – in this instance his use of the reference to Niamh and Oisín, as Oisín ages dramatically, to the point of death, upon his return from Tir na nÓg, like the old man in the poem who seems to think that time has rapidly brought him from his youth to his old age.

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: Poetry

In this section we are assessing two assessment objectives:

AO1

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

AO2

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

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

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

This will be effected through:

Key term in the question (Foundation Tier):

"the ways the poet uses language . . ."

And:

Key Term in the bullets (Foundation Tier)

"the **language** used in the poem"

Use of Language and Stylistic Devices/Poetic Techniques

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

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

Assessment Matrix: Foundation Tier Unit 2, Section C: Unseen Poetry

Assessment Objective	Band 0 Mark [0]	Band 1: Very little [1]-[5]	Band 2: Emerging [6]-[10]	Band 3: Some [11]-[15]	Band 4: Competent [16]-[20]
AO1 Argument	Response not worthy of credit	Some writing about text or task	Attempt 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
AO2 Form and language	Response not worthy of credit	Very basic level of accuracy in written expression and coherence of response	Assertion, basic conclusion, narrative or description, quotation and/or paraphrase	Fairly sound level of accuracy in written expression and coherence of response. Form mostly appropriate	Competent argument Competent level of accuracy in written expression and coherence of response

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.

What you learn about the thoughts and feelings of the speaker:

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 use of the **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 or 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.