



General Certificate of Secondary Education
2017

English Literature

Unit 2: The Study of Drama and Poetry

Foundation Tier

[GET23]

FRIDAY 26 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 relevant comments on 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 show **concern** for members of their family.

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

- the attitude of the Mundy sisters towards Rose;
- the attitude of the Mundy sisters towards Jack;
- what the older Michael says about the sisters.

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.

The attitude of the Mundy sisters towards Rose:

- Agnes is **patient** with Rose's questioning;
- Maggie **humours** Rose by dancing with her;
- they all show **concern** about Danny Bradley and Agnes intervenes to **protect** Rose;
- Chris and Maggie **warn** Rose about Danny Bradley;
- the language used by Chris, "Bastard", shows deep **worry** but is said *softly* not to upset Rose;
- the other sisters try to **shield** Rose from the knowledge that her knitting is no longer needed;
- Use of questioning and SD as the sisters show various levels of **agitation** when Rose disappears after picking berries with Agnes. e.g. SD *Agnes begins to cry*, SD *rush out to greet her*;
- the other sisters show **concern** by searching for Rose and Agnes after they left the family home.

The attitudes of the Mundy sisters towards Jack:

The sisters are worried and concerned about Jack because:

- he **abandoned** his Roman Catholic religion for the African religion – he doesn't realise;
- he has brought **shame** to the family – they don't mention this;
- he is **sick** with malaria and mentally confused – mixes up names;
- he has **trouble** remembering English words;
- he is in **disgrace** having 'gone native';
- Kate tries to **steer** him back to the Catholic religion;
- he causes Kate to lose her job by bringing **shame** on the family;
- his behaviour is **disconcerting** and causes his sisters concern;
- Maggie tries to **joke** with him.

What the older Michael says about the sisters:

The adult Michael provides long monologues that explain for the worry of most of the sisters including:

- Agnes and Rose left the family and the sisters' search for them shows concern;
- Twenty five years later, Michael discovered that Agnes and Rose had gone to London, where they became **destitute**, and eventually died, displaying the validity of the sisters' concern for Rose and Agnes's welfare;
- Kate was justified in her concern for Chris;
- Michael tells how they "scraped and saved" to support Jack abroad and then tried to protect his name when he returned.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at the extract from Act 1 beginning at the top of page 28 with Maggie's words, "He's Michael's father, Kate" and ending on page 30 with Gerry's words, "Look! A single magpie!"

Show that Gerry Evans is **unreliable**.

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

- what Gerry, Chris and Kate say and do in the extract;
- Friel's use of language and dramatic techniques in the extract;
- Gerry's actions 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 Gerry, Chris and Kate say and do in the extract:

- Kate refers to Gerry's **lack** of responsibility;
- Chris **doubts** Gerry;
- Chris flatters Gerry too, "sounds good, Gerry";
- Gerry refers to his own **lack** of commitment, "for while it lasted.>";
- Gerry **exaggerates** and admits to **lying**, "thousands", "millions", "never been busier" and story about brochures, "off the bike; up the lane";
- Gerry strives to **convince**, "one very big enterprise";
- Gerry has to be told that Michael is at school now and needs brought up to date with information;
- Gerry **lacks** credibility in his story about not getting a blue bike for his son;
- Gerry congratulates Chris with sycophantic **flattery**, "never anything like it";
- Kate's **derogatory** terms for Gerry, "loafer! Wastrel!";
- Maggie reveals that Chris is **aware** of Gerry's lack of responsibility;
- Gerry tells the **outrageous** story about the cow, "She knows all that, too";
- Gerry **slips up** revealing his **lack** of prowess as a salesman, "maybe this week I'm going to sell a gramophone or two after all";
- Gerry changes the subject quickly from his selling of gramophones indicating **awareness** of his own slip-up.

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

- staging allows the audience to hear two **different** conversations with Kate's remarks on Gerry;
- Chris questioning Gerry in **short questions**, "Real lessons?";
- SD *He does a quick step* as Gerry supports his **claims**;
- comic exaggeration**, "thousands of pupils, millions!" but admitting to 53 then 51;
- Gerry's use of **hyperbole**, "fabulous", "unbelievable", "wow-wow-wow-wow";
- Gerry **changes the subject** quickly from the story of getting Michael a bike, "Are you busy yourself?";

- SD *She laughs* indicates the **effect** of Gerry's flattery as does her exclamation, "you never did!";
- SD *Chris laughs* at Gerry's "Would I tell you a lie?" and repeats Gerry's own **hyperbole**, "thousands, millions";
- Gerry **interrupts** Chris' realisation of his selling achievements, "Look! A single magpie!".

Gerry's actions elsewhere in the play:

- Kate's comments on Gerry's arrival reveal his **disruptive** influence, "upsetting everybody";
- SD *throws the sisters into chaos and everybody dashes about in confusion, the times overlap*, further illustrates **disruption** caused by Gerry;
- Gerry **unsure** (or lies) about how long it has been since his last visit;
- Gerry makes Chris forget her worries by **distracting** her with his charm, Maggie says, "She laughs all the time with him";
- he is an **infrequent** visitor;
- Gerry continues with **false promises** – always on the brink of a new job, proposing to Chris, promising Michael a new bicycle;
- Michael refers to Gerry as a **vacillator** and tells of his double life in Wales – total duplicity.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

2 Miller: *All My Sons*

(a) Do you think Chris is always truthful? Give reasons for your opinions.

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

- Chris's relationships at home;
- Chris's relationships with Ann Deever.

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.

Chris's relationships at home:

- he tries to **avoid** conflict;
- he is **dissatisfied** with his life with his parents but keeps this from them;
- he has feelings of **shame** over the unclear circumstances of the shop incident but is reluctant to confront the possibility of the truth;
- he reacts with **discomfort** to Keller's idea of changing the name of the plant to include him;
- social responsibility is his **moral imperative** but allows his faith in Keller to **overrule** any doubts;
- he desires **change** but tries to hide his desires to escape but also to gain experiences of life;
- he is **not** truthful with himself when the truth behind the shop incident comes to light;
- he has a **quick temper** and shows it when his integrity comes under pressure.

Chris's relationship with Ann Deever:

- Ann believes in his honesty, "Whenever I need somebody to tell me the truth, I've always thought of Chris";
- he **misleads** Ann into thinking no one in the neighbourhood remembers the old crime;
- when Ann says yes to his proposal, Chris **exaggerates** in the same way as his father as he tells her he'll make her a fortune;
- he's afraid of his mother and **won't be honest** about his intentions with Ann;
- Chris **refuses to face up** to the truth and bring his father to justice, arguing with Ann, "I know what you're thinking, Annie. It's true. I'm yellow. I was made yellow in this house because I suspected my father and I did nothing about it";
- he credits Ann with **restoring** his truthfulness, "I'm practical now. You made me practical";
- his speech displays attempts to avoid uncomfortable situations (and the truth): "We'll wait till tonight. After dinner."; "Are you going to cut it out?"; "So what?";
- he resorts to anger when unable to deal with situations facing up to the truth, e.g. SD *shaken and therefore angered*.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at the extract beginning at the bottom of page 35 with the stage direction, KELLER (*asking uncomfortably*), until the end of Act One.

Show that Joe and Kate Keller **cannot avoid** the consequences of past events.

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

- what Keller says and does in the extract;
- Miller's use of language and dramatic techniques in the extract;
- Kate's concern about the past.

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 says and does in the extract:

- Keller is **concerned** that Ann will bring up past events;
- he is **evasive** answering Chris, "It's crazy";
- he tries to **extract information** about Ann from Chris, "She don't hold nothing against me, does she?";
- he becomes more **forceful** in his questioning of Chris;
- he tries to **pre-empt** the past being brought up as "nuisance value, to hurt us";
- he tries to distract Chris from discussion of the past by appealing to Chris's **loyalty** to the business by suggesting naming the plant after Chris;
- he **reinforces** this appeal to loyalty by gifting Chris a house and suggesting "joy" instead of "shame";
- he suggests Chris is being **disloyal**, "Because sometimes I think you're ... ashamed of the money", to deflect from his own guilt related to past events;
- he **alternates** from challenging Chris to showing Chris affection to gain his loyalty when past events are brought up by Ann and George;
- he offers to support Chris with his proposed marriage and to help in **persuading** Kate, again in an effort to deflect Chris from discussing past events;
- he becomes **agitated** when he hears George is coming;
- he tries to calm Kate by being **dismissive** of what George might have discovered from Steve, "So what?", "Well? So?";
- he becomes increasingly **agitated** with the prospect of George coming after visiting his father and Kate's sense of panic, "Once and for all, did you hear what I said? I said I'm sure!".

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

- SD Keller *asking uncomfortably* showing Keller's worry that Ann will bring up the past;
- use of **ellipsis** to indicate Keller's concern not to say too much about his suspicions of Ann's motives, "Suddenly he goes and she comes here";
- SD *a little more combatively* demonstrates Keller trying to **force** the issue;

- SD *on phone offstage* allows audience to hear Ann's conversation with George and experience Keller's worry;
- SD *breaking in and with great force, moving about* showing Keller trying to **take control** of the situation;
- SD *with deep emotion* showing Keller **appealing** to Chris and trying to get Chris to commit to supporting him;
- use of ellipsis to indicate **dramatic pause**, “ Say it to me”;
- Keller tries to control Chris with a **variety** of emotions, *with laughter between his determined jaws*;
- use of short sentences and SD as Keller shows **feigned** light-heartedness towards Ann but shows his **worry** to Kate, “Take your time, *To Mother* What does George want?”;
- use of short sentences to indicate Keller's **concern**, “So what?”, “Well? So?”,
- SD *frightened, but angry* indicating Keller's inner **turmoil**;
- SDs *desperately* and *hopeless fury* indicate Keller's **worry** that past events will re-emerge with George's visit and his increasing agitation at this turn of events is indicated in SD *slamming screen doors*.

Kate's concern about the past:

- Kate feels that the past is **returning to haunt** them, “everything decides to happen at the same time. This month is his birthday; his tree blows down, Ann comes. Everything that happened seems to be coming back”;
- Kate trips over Larry's baseball glove in the cellar and **admits** she hasn't “seen it in a century”;
- Kate has **dreamt** about Larry and sees him crashing in front of her the night his tree is blown down by the wind;
- Kate becomes **disturbed** at the mention of jail and the past and shouts at Joe, “I didn't say you had anything to hide, I'm just telling you to stop it! Now stop it!”;
- **suspicious** of the Deeveres' motives to visit them, Kate tells Chris: “You don't realise how people can hate, they can hate so much they'll tear the world to pieces”;
- Kate's desire to **protect** her husband against any possible harm makes her seek Chris's help: “Dad and I are stupid people. We don't know anything. You've got to protect us”;
- Kate **insists** on her son's being still alive, “If he's dead, your father killed him”;
- Kate **suggests** to Keller to act on Chris's compassion by confessing his guilt to Chris, “explain yourself ... you ought to make it clear that you know you did a terrible thing”;
- Kate pleads with Chris **not** to tell his father about the letter;
- Kate has a strong desire to **forget** all unpleasant past events after Keller's suicide.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

3 O'Casey: *Juno and the Paycock*

(a) Show that religion is **important** in the play. Who is most influenced by their religion? Give reasons for your opinions.

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

- Johnny's attitude to religion;
- Mrs Boyle's attitude to religion;
- Captain Boyle's attitude to religion.

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.

Johnny's attitude to religion:

- he has **faith in the protection** offered by the Virgin Mary;
- he thinks that the **trappings of religion** will protect him – a votive light; a picture; a few snatches of prayer; a Sacred Heart statue;
- he frequently **invokes God's name** when angry/agitated, "quit that readin' for God's sake" and "I wish to God a bullet or a bomb..";
- the **religious aspect of the shame** he feels attached to Mary's pregnancy, "burnin' to tell everyone of the shame you've brought upon us";
- Johnny uses religion as a **source of comfort** and it is of great importance to him. He recites a "Hail Mary" as he is dragged off;
- however, he still uses religious profanity when the need arises.

Mrs Boyle's attitude to religion:

- she initially **chastises** religions for not making the world a better place;
- she changes her mind, **blaming people** for not engaging with their religions;
- she **pokes fun** at Bentham's religion, "The Prawna!", declaring his religion to be **curious**;
- religion is a **source of comfort**: towards the end, she echoes Mrs Tancred's prayer and turns to the Virgin Mary and **laments** that their pleas to God have failed.

Captain Boyle's attitude to religion:

- his views on the Church **change** with his wealth;
- his opinion that Jerry Devine is **unmanly** because he doesn't curse and is never drunk, "sure he's not like a Christian at all";
- he maintains the Catholic clergy have **too much power** over the people;
- he believes the Catholic clergy **betrayed** their leaders;
- later, he doesn't like anyone talking, "**disrespectful** of Father Farrell";
- he declares the priests have always been "**in the van** of the fight for Ireland's freedom";
- mocks Jem's prayers and religious observances, "and she is a child of Mary too."

Captain Boyle wears his religion as he wears his clothes – changing to suit the direction of the wind!

Reward candidates who can present a well-developed argument about who is most influenced by religion.

Credit any other valid references.

Uses of Language and Stylistic Devices/Dramatic Techniques, in response to O'Casey's use of language and dramatic techniques: see guidelines at the start of Section A.

Use the Assessment Matrix.

(b) Look again at the extract in Act 3 beginning at the bottom of page 129 with **Mrs Madigan** (*appearing at the door*) and ending in the middle of page 131 with the stage direction (*She goes off with the gramophone*).

Show that Mrs Madigan is **dislikeable**.

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

- what Mrs Madigan says and does in the extract;
- O'Casey's use of language and dramatic techniques in the extract;
- Mrs Madigan in the party scene in Act 2.

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 Madigan says and does in the extract:

- Mrs Madigan's **sneaky**, quiet and saccharine opening words to the Captain;
- she **will not sit** to deliver her message, suggesting an ulterior motive;
- her **admission** about her own destination following death;
- her **blunt aggression**, "Come on, out with th' money, an' don't be jack-actin'";
- she **threatens** violence, "I'll shake the worth of it out of you!", having first directly insulted him, "y'oul' reprobate";
- her **determination** to get her money's worth, (*She catches up the gramophone.*);
- her **sarcastic** response when Boyle says the gramophone isn't his, "It'll be an ayse to me conscience,";
- she **enjoys the discomfort** she is causing Boyle.

O'Casey's language and dramatic techniques:

- O'Casey's clever insertion of **doubt** about legacy, "- if I may use the word –" in Mrs Madigan's opening words;
- the tension is heightened by Captain Boyle's **instant realisation** that she doesn't mean well, (*uneasily*);
- the sense of **impending doom** is heightened, (*ominously*);
- Boyle's **attempted bonhomie** to deflect her, adding the price of a pint to what he owes;
- the **humour** of extracting blood "from a turnip";
- Mrs Madigan's **aggression** in the stage direction (*rushing over and shaking him*).

Mrs Madigan in the party scene in Act 2:

- O'Casey immediately **encourages dislike** in the stage directions, a *widespread smile of complacency.....the bird instinct is by no means a melodious one.....She is ignorant, vulgar and forward....., although her heart was generous withal*";
- Mrs Madigan's **obsequious** compliment to Mary, "I know some as are as sweet as the blossoms";

- her falsely sincere, **effusive greeting** of Mr Bentham, complimenting Mary again and Bentham himself;
- the **sneaky** way she acquires Boyle's whiskey;
- her **false flattery** of Juno;
- her **over-the-top description** of her own romancing;
- her **vain description** of her own singing, "I remember the time...";
- her **encouragement** of the Captain and his singing/recitation, "Gwan, Captain, gwan";
- she **insults** Needle Nugent, questioning his loyalty to the "cause";
- she **coldly** wants a better view of the funeral.

Credit any other valid references.

Uses of Language and Stylistic Devices/ Dramatic Techniques, in response to O'Casey's use of language and dramatic techniques: see guidelines at the start of Section A.

Use the Assessment Matrix.

4 Priestley: *An Inspector Calls*

(a) Show that Mr Birling acts **unkindly** towards his children.

In your answer you should consider:

- how he behaves towards Eric;
- how he behaves towards Sheila.

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.

How he behaves towards Eric:

- Mr Birling **dismisses** Eric's assertions about War, telling him: "You've a lot to learn yet";
- he joins in with Gerald, **teasing** Eric before **lecturing** him in a more serious tone about what "some of these boys...nowadays" get up to;
- he tries to **silence** Eric ("Just keep quiet"), in front of the Inspector as he begins his investigation;
- he speaks "**angrily**" to Eric when Eric questions his dismissal of Eva, **threatening** him: "Unless you brighten up your ideas";
- he reacts **bitterly** to his realisation of Eric's drinking and conduct, taking no parental responsibility for his son's actions;
- he appears **unapproachable** as a parent calling Eric a "**damned fool**" and **chastising** him for not going to him for help;
- he calls Eric "**spoilt**" – a product of the "public-school-Varsity life" he has paid for;
- he **blames** Eric for everything that has happened;
- he **threatens** to throw Eric out of the house: "And I say – either stop shouting or get out";
- his **dispassionate** response to Eric's predicament;
- Eric says, "You're not the kind of father a chap could go to when he's in trouble.

How he behaves towards Sheila:

- he **chastises** Sheila for not paying attention to his speech, in front of her fiancé ("Are you listening Sheila?");
- his speech on the engagement focuses more on "**business**" than on the couple themselves;
- his tone is **patronising**: "Nothing to do with you, Sheila. Run along" and asks his wife, "What's the matter with that child?";
- he **attempts to prevent** her hearing about Gerald's involvement, perhaps to prevent the breakdown of their engagement;
- he **tries to excuse** Gerald's affair with Eva: "you must understand that a lot of young men";
- he **commands** her to "**Be quiet**" when she tries to stop her mother condemning Eric;
- he **accuses her of being disloyal** to the family, despite her attempts to get them to admit their part in Eva Smith's death;
- he **dismisses** her when she tries to make sense of things when the Inspector has left, "Then don't begin. Nobody wants you to";

- he **threatens** to make her leave the room, when she reacts angrily to her parents' lack of contrition.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at the extract in Act One, beginning at the top of page 3 with Birling's words, "Oh – come, come – I'm treating Gerald like one of the family" and ending near the bottom of page 5 with Mrs Birling's words, "Well, it came just at the right moment. That was clever of you, Gerald."

Show that marriage is based on **social position**.

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

- what Gerald and Mr and Mrs Birling say in the extract;
- Priestley's use of language and dramatic techniques in the extract;
- what we learn about marriage elsewhere in the play.

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

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–20
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 Gerald says in the extract:

- he **lies** to Sheila about his whereabouts the previous summer, "I was awfully busy at the works all that time", showing a lack of real respect for her;
- he **wants Sheila to believe** he has wished to be a member of her family for a long time;
- he appears to regard her as a **well-won prize**;
- he is a mix of **self-satisfied confidence**, "you can drink to me" and **humility**, "hope I can make you as happy as you deserve to be";
- he turns the private moment of giving Sheila an engagement ring into a **public event** validating a class alliance in front of her family;
- his smile may be seen as **self-congratulatory**;
- he **does not respond** to Sheila's kiss of thanks and says nothing more to her before she exits.

What Mr and Mrs Birling say in the extract:

- in his speech, Mr Birling seems **more concerned** about the Birling and Croft businesses working together **than** he does about whether Gerald loves his daughter;
- some candidates may argue that his interest in his daughter's marriage is because he sees it as a way to **climb the social ladder**;
- Mrs Birling tells Sheila that she **will have to get used to** her husband being absent on business indicating that marriage to her is a business arrangement, "You'll have to get used to that";
- she acknowledges Gerald's **adroitness**, "That was clever of you, Gerald" indicating her awareness of Gerald's actions: that flattering Sheila and the public engagement are all part of a **social ritual** that must be followed.

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

- Priestley uses the **light-hearted conversation**, the **sense of occasion**, the **toasts** and **self-congratulatory giving** of the engagement ring;

- the use of pompous language and tone suggests that the characters appear to be the epitome of **good breeding** and **manners**;
- to preserve the appearance of social harmony, unpleasant facts are finessed out of existence (**hesitation** and **ellipsis**);
- the language used by Mr Birling in his toast refers to the **business rivalry** and **competition** between his business and Croft Limited;
- Sheila kisses Gerald '**hastily**' indicating that they may not know each other very well;
- Eric's sardonic comments create ripple of unease.

What we learn about marriage elsewhere in the play:

- Mr Birling's financial success as a businessman meant it was **socially acceptable** for him to marry his wife Sybil, who was his superior in terms of class;
- Mr Birling counteracts Gerald's mother's potential concerns about Sheila's background, by proudly boasting about the possibility of his **Knighthood**: "there's a fair chance I might find my way into the next Honours List";
- Gerald indicates that his mother would be "**delighted**" to hear about Mr Birling's Knighthood, indicating that Gerald and Sheila's marriage would be viewed more positively as a result;
- during her own confession, Sheila **turns on** Gerald indicating a lack of understanding between them which, earlier did not seem to be a barrier to marriage;
- after her confession she calls Gerald a "**fool**" and warns him not to lie to the Inspector;
- Sheila is determined to stay and hear Gerald's confession;
- Gerald admits to **lying** to Sheila and Mr Birling **tries to excuse** Gerald's affair with Eva/Daisy: "But you must understand that a lot of young men-";
- Sheila realises that she and Gerald **do not know each other well enough** and gives him back the engagement ring;
- up to the very end Gerald seems concerned about **preserving the status quo**, which includes his engagement.

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 Mrs Lyons is **selfish**.

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

- how Mrs Lyons behaves towards Mrs Johnstone;
- her relationship with Edward;
- her behaviour towards Mickey.

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.

How Mrs Lyons behaves towards Mrs Johnstone:

- she **manipulates** Mrs Johnstone's kind nature, playing on her sympathy to get what she wants: "Please Mrs Johnstone. Please";
- she uses **threats** of social services and later the police to force Mrs Johnstone to agree: "Already you're being threatened by the welfare";
- she lists the **benefits** of living with her to persuade Mrs Johnstone: "all his own toys, a garden, silver trays";
- she **forces** Mrs Johnstone to swear on the Bible: "we have to have an agreement";
- she **doesn't consider** Mrs Johnstone's feelings: "I must have my baby";
- she **sacks** Mrs Johnstone despite promising that she could see the baby, **she lies** to her husband: "she ignores most of her work";
- she **frightens** Mrs Johnstone into staying silent: "you will kill them";
- she **attacks** Mrs Johnstone and **blames** her: "I curse the day I met you". You ruined me".

Her relationship with Edward:

- she tries to **keep him away** from Mickey;
- she **argues** with Edward, claiming she is keeping him away from Mickey out of love: "It's only because I love you";
- she **slaps** Edward;
- she **demands** that they move house to keep Edward away from Mickey and Linda as "they're...drawing him away from me";
- she sends Edward **away** to boarding school.

Her behaviour towards Mickey:

- she **physically** removes Mickey from the house: *ushers Mickey out*;
- she **blames him** for Edward's behaviour: "like a horrible boy, like them";
- she **selfishly** tells Mickey about Edward and Linda to end the affair: *She turns Mickey round and points out Edward and Linda*.

Language and Dramatic Techniques:

- use of **commands** when trying to persuade Mrs Johnstone: “Give one to me”;
- **forceful tone**: “you didn’t notify me” when claiming the baby;
- her use of **condescending language** to refer to Mickey: “that boy”, “where boys like that live”;
- use of **possessive language**: “Edward is my son. Mine”, “You are my son, mine”;
- use of **stage directions**: *willing her to agree, satisfied glance at herself, about to cry.*

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Show that superstition **controls** the lives of the characters.

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

- what Mrs Lyons, Mrs Johnstone and the Narrator say and do in the extract;
- Russell's use of language and dramatic techniques in the extract;
- what Mrs Johnstone does 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 an argument.

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

Mrs Lyons:

- uses Mrs Johnstone's superstitious nature to **manipulate** her into leaving without the baby: "You do know what they say about twins, secretly parted, don't you?";
- frightens** Mrs Johnstone with the threat of being responsible for the twins' deaths if she tells the truth: "You won't tell anyone...if you do, you will kill them".

Mrs Johnstone:

- is **unable** to stand up for herself against Mrs Lyons: "I didn't...You told me, you said";
- reacts with **terror** to the made-up superstition: *terrified*;
- she doesn't argue and **gives in** to Mrs Lyons's threats;
- she **hides away**: *locked herself in*.

The Narrator:

- lists several well-known **superstitions** in his song, all of which have severe consequences: "shoes on the table an' a spider's been killed";
- creates a **threatening** tone: "He's starin' through the windows, He's creepin' down the hall";
- emphasises the **long-lasting impact** of what Mrs Johnstone has done: "You will always know what was done".

Russell's use of language and dramatic techniques:

- use of **stage direction** to show Mrs Johnstone's confusion and fear: *trying to get it together, terrified*;
- use of **stage directions** to show Mrs Lyons's threatening behaviour: *pushes the money, roughly drags her out of the way, thrusts*;
- use of **ellipsis** to show Mrs Johnstone's fear: "I'll tell someone...";
- use of **short, emphatic sentences** to show Mrs Lyons's control of the situation: "No. You'll tell nobody";
- use of **questions** to build tension: "You do know what they say...?"
- use of **music** to build tension;
- use of **repetition**: "What? What";
- use of **Narrator's song** to emphasise the impact of superstition, **listing** superstitions;
- use of **threatening language**: "devil's got your number".

What Mrs Johnstone does elsewhere in the play:

- she **overreacts** when Mrs Lyons puts shoes on the table: “Oh God, Mrs Lyons, never put new shoes on a table”;
- she unconvincingly denies being **superstitious**: “I’m not superstitious”;
- she is **reluctant** to swear on the Bible, believing Mrs Lyons when she calls it a “binding agreement”;
- she **falls for** the superstition and sings: “What’s gone before will be concealed”;
- she is so convinced by superstition about separated twins, “You will kill them”, she does not reveal the truth to Edward and Mickey until the final scene.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

6 Shakespeare: *Macbeth*

(a) Show that Macbeth is **easily influenced**.

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

- how he is influenced by the Witches;
- how he is influenced by Lady Macbeth.

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.

How he is influenced by the Witches:

- the Witches fill Macbeth's mind with the "horrid image" of what he must do to achieve great ambition;
- the Witches appeal to his **masculine pride** by using the title, "Thane of Cawdor";
- Macbeth is **compelled to murder** Banquo as he also received a prophecy from the Witches ("Thou shalt get kings, though thou be none"), and Macbeth is then haunted by Banquo's ghost;
- Hecate highlights the Witches' **manipulation** of Macbeth ("all you have done") and their collective plan to **confuse and frighten** Macbeth further: "by the strength of their illusion/ Shall draw him on to his confusion";
- the Apparitions shown by the Witches **greatly disturb** Macbeth and he is **encouraged** to eradicate the threat posed by Macduff, as a result of what he is shown: "thou shalt not live";
- at the end he realises their double dealing, "doubt the equivocation of the fiend".

How he is influenced by Lady Macbeth:

- he is the **victim of his wife's deadly ambition** – she plots and schemes to manipulate her husband, invoking evil spirits to strengthen her resolve and overcome his main weakness: "th' milk of human kindness";
- his **manliness is questioned** by his wife ("When you durst do it, then you were a man") and she also questions his love for her, "From this time/ Such I account thy love";
- he is **shocked** by the extent of his wife's resolve and scheming ("thy undaunted mettle should compose/ Nothing but males") and feels **compelled to comply** with her "terrible feat";
- he is encouraged **not to feel a sense of shame** by his wife ("but I shame/ to wear a heart so white") when he feels remorse for the murder of Duncan ("This is a sorry sight");
- Macbeth is chastised by Lady Macbeth for his behaviour during the Banquet scene;
- Lady Macbeth's influence later wanes as the influence of the witches grows.

Shakespeare's use of Language and Dramatic Techniques:

- the Witches use **repetition** to address ideas relating to Macbeth's destiny: "All hail Macbeth, hail to thee";
- the **antithetical language** used by the Witches is designed to perplex Macbeth: "Lesser than Macbeth, and greater";

- the use of **soliloquy** shows Macbeth's thoughts and feelings including his anxiety and remorse;
- Lady Macbeth's use of **rhetorical questions** ("Was the hope drunk...?") highlight her manipulation of her husband;
- she also uses **graphic language** to compel her husband to carry out her malevolent plans: "And dashed the brains out, had I so sworn";
- the Witches flatter Macbeth as they expose his destiny with their language including short **imperative sentences**: "Demand";
- the use of **stage direction** presents the Apparitions created by the Witches – the source of Macbeth's anxiety and fears: '*Exeunt show of kings and Banquo's ghost*'.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at Act IV Scene i with the stage direction, 'Enter Macbeth' and ending with the stage direction, 'Music. The Witches dance and vanish'.

Show that the Witches are **frightening**.

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

- what is said and done in the extract;
- Shakespeare's use of language and dramatic techniques in the extract;
- reactions to the Witches 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 an argument.

In the extract:

- Macbeth calls them "secret black and midnight hags";
- Macbeth reacts **fearfully** to the apparitions shown to him by the Witches: "What is this,/ That rises like the issue of a king";
- Macbeth is **perplexed and amazed** by the sinister feats the Witches can perform: "Why sinks that cauldron? And what noise is this?";
- the Witches are **aware of the fear** they evoke in Macbeth: "Show his eyes and grieve his heart";
- the Witches **strike fear** in Macbeth, by showing him scenes including "*a show of eight kings...Banquo's ghost following*";
- Macbeth is particularly **unnerved** by the image of "the blood-boltered Banquo", a reminder of this gruesome crime.

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

- Macbeth **tries** to assert his authority over the Witches;
- he **repeats** the word "Though" to convey the **dangerous and frightening** nature of their art ("Though you untie the winds and let them fight"), countering their abilities with his status: "answer me/To what I ask";
- Macbeth's use of **imperative phrases** ("Call 'em") replicates the language of the Witches: "Speak", "Demand", "Show!";
- the use of **stage directions** establishes the extent of their power: '*[Enter] FIRST APPARITION, an armed Head*';
- Macbeth reacts to the cacophonic effect of the first apparition's **warning**: "Macbeth, Macbeth, Macbeth: beware Macduff", by saying: "Had I three ears, I'd hear thee";
- the use of **regal imagery** in Macbeth's speeches ("And wears upon his baby-brow the round/And top of sovereignty"), conveys the impact of the Witches' warnings;
- Macbeth's fear and confusion, is presented in his constant use of **questions**: "Why do you show me this? – A fourth?";
- Witches' enigmatic speech creates fear too, "A deed without a name".

Reactions to the Witches elsewhere in the play:

- Banquo **reacts fearfully** to the Witches in Act 1 Scene iii: “That look not like th’inhabitants o’th’earth,/And yet are on’t?”,
- Macbeth also **reacts fearfully** to what they Witches say (“Why do you start and seem to fear...?”), aware of the implications;
- Banquo highlights their **frightening and unnatural qualities** by what he says: “The earth hath bubbles, as the water has,/And these are of them?”,
- Macbeth is clearly **afraid** of the “horrid image” the Witches’ words have placed in his head, which “doth unfix my hair/And make my seated heart knock against my ribs”;
- implications by Hecate that Macbeth is their prey;
- Macbeth’s **despair** at the end of the play when he realises that the witches have been instrumental in his downfall “that palter with us in a double sense”, they are juggling friends.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

7 Shakespeare: *Romeo and Juliet*

(a) Show that Juliet is **immature**.

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

- her relationships with her parents and the Nurse;
- her relationship with Romeo;
- the decisions she makes.

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.

Her relationships with her parents and the Nurse:

- she is both **physically** and **emotionally** immature; as the Nurse points out to Lady Capulet, Juliet has not quite reached her fourteenth birthday;
- in the opening she is presented as an **obedient, naive** daughter, who barely speaks in her mother's company: "Madam, I am here, what is your will?";
- Juliet **dutifully** tells her mother that she will try to see if she can love Paris;
- Juliet is **embarrassed** by the Nurse's sexual joke;
- she is desperate and **excited** to find out from the Nurse what news she has of Romeo;
- Lord Capulet views her as a **petulant child** in her refusal to marry Paris;
- the mother is totally unsympathetic, "I have done with thee".

Her relationship with Romeo:

- she appears naive and **idealistic** as she falls in love with Romeo;
- she **allows** Romeo to kiss her;
- she **blushes** during the balcony scene, a sign of modesty;
- she realises that she is "too fond", **too doting**;
- she appears quite **unsophisticated**;
- She **naively believes** that Romeo may not be in exile for long: "For then I hope thou wilt not keep him long/But send him back,".

The decisions she makes:

- her denial of her name may be viewed as a **rash decision**;
- some candidates may argue that she **foolishly and blindly** decides to marry Romeo: "But my true love is grown to such excess...";
- she does not fully consider the **consequences** of her marriage to Romeo;
- her belief that **Friar Laurence's plan** will work may be viewed as immature;
- her impetuous decision to take her own life.

Credit any other valid references.

Uses of language and Stylistic Devices/Dramatic Techniques, 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 III scene v, (about line 160), beginning with Capulet's words, "Hang thee, young baggage" and ending, around line 212, with Juliet's words, "Some comfort, Nurse."

Show that there are differing attitudes to **love and marriage**.

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

- what the characters say and do in the extract;
- Shakespeare's use of language and dramatic techniques in the extract;
- Romeo's relationship with Juliet 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 the characters say and do in the extract:

- Capulet **berates** Juliet, insisting on filial obedience;
- Capulet **disowns** his daughter as a useless creature;
- Capulet **laments** the years and money raising a daughter for the right marriage, **only to have it taken away** by "a wretched puling fool, a whining mammet";
- Capulet's **refusal to contemplate** that love may have a part to play;
- Capulet's **insistence** that Juliet's marriage is in his gift alone;
- Capulet is angry because **his plans** for her happiness **are frustrated**;
- the **denial** of any connection between love and marriage;
- he is backed up by Lady Capulet;
- Juliet's **romantic, idealised** view that her love is made in heaven and can not be denied;
- the Nurse **berates** Capulet: "You are to blame my Lord to rate her so".

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

- Capulet is **angry**, "hang thee, young baggage, ";
- Capulet's **annoyance** at the Nurse's interjection, "O God-i-goden!";
- Lady Capulet's **rejection** of her daughter, "for I have done with thee";
- Shakespeare's use of **imperative**: "get thee to a church"; "Speak not, reply not, do not answer me!" (Capulet); "Peace, you mumbling fool!"; "Talk not to me, for I'll not speak a word." (Lady Capulet);
- Capulet's **haranguing/questioning**, "And why, my Lady Wisdom?";
- Juliet's **despair**, "Is there no pity sitting in the clouds...?";
- **disagreement** about attitudes to love and marriage conveyed by noise, dissention, interruptions etc.;
- Capulet's **listing of commands** verging on physical violence, "hang, beg, starve, die in the streets";
- both parents **storm out** of the room.

Romeo's relationship with Juliet elsewhere in the play:

- he is **stunned** by Juliet's beauty when his eyes first befall her, "For I ne'er saw true beauty till this night";
- he speaks to her at first in **tones of adoration** using **religious imagery**: "If I profane with my unworthiest hand This holy shrine...";
- later he uses **simple language** to express genuine feelings, "It is my lady, O it is my love: O that she knew she were!";
- their love is **mutual**;
- their marriage is rapid and secret with no social trappings;
- he is **impetuous** without regard to ways or means and is more inclined to express the **rapture** of his love than to **plan** what to do about it;
- his **insistence** to the Friar (Act 3 Sc iii) that banishment from Verona means separation from Juliet and **this is worse than death**;
- the **passion** of the consummation followed by the **hasty departure** into exile;
- he is **constant** to her until 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 Bassanio is **trustworthy**.

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

- his relationship with Antonio;
- his thoughts and feelings about Portia.

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.

His relationship with Antonio:

- he is a **great friend of Antonio** and is **in debt** to him;
- he is **trusted** by Antonio who borrows money for him even though the loan carries a **risk** to Antonio;
- Bassanio is **suspicious** of the bond from the start, “I like not fair terms and a villain’s mind”;
- during the trial, he tries to persuade the Duke to change the law in **favour** of Antonio;
- his **distress** when he gets the letter shows his trust – worthiness and desire to help.

His thoughts and feelings about Portia:

- his return to Venice demonstrates trustworthiness;
- he **leaves** Portia immediately to return to Venice to help Antonio in prison, but says he **won’t sleep** until he meets her again;
- during the trial, he tells Antonio he would **sacrifice** “life itself, my wife and all the world to save him”;
- he gives an **honest** account of why he gave the ring away;
- he swears heartfelt and lifelong **devotion** to Portia - “by my soul” – at the end of the play.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at the extract from Act 4 Scene 1 about line 229 beginning with Portia's words, "Why, this bond is forfeit", and ending around line 315 with Shylock's words, "Is that the law?"

Show that the **law** is upheld.

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

- what Portia and Shylock say and do in the extract;
- Shakespeare's use of language and dramatic techniques in the extract;
- what you learn about the law 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 Portia and Shylock say and do in the extract:

- Portia/Balthasar agrees that Shylock's position is **lawful** under the bond;
- Shylock **compliments** Portia as a "worthy judge" for her interpretation of the law;
- Portia indicates that the **terms** of the bond must be carried out as required by law, "you must prepare your bosom for his knife";
- Portia gets Shylock to clearly indicate his **acceptance** of her interpretation of the law, "which here appeareth due upon the bond" and he replies, "those are the very words";
- Portia **appeals** to Shylock's better nature, "Twere good you do so for charity";
- Shylock **challenges** Portia's instruction to "have by some surgeon" is not in the bond;
- Portia **upholds** the sentence, "The court awards it, and the law doth give it";
- Portia uses **another law** to deny Shylock the terms of the bond;
- Shylock questions his apparent **loss**, "Is that the law?";
- Portia insists on the **exact wording**, "The exact measure of one pound".

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

- use of language in Shylock's **ecstatic praise** of Portia/Balthasar, "O noble judge! O excellent young man";
- challenges** the recommendation that they should show charity;
- Portia **changes** the subject when Shylock challenges the wording of the bond, "You, merchant, have you any thing to say?";
- SD use of *aside* shows Shylock's **determination** to proceed with the sentence;
- use of short sentences and exclamation marks to indicate Shylock's increasing **excitement**, "A sentence! Come, prepare!";
- use of dramatic irony when Portia springs a trap, "Tarry a little";
- Gratiano uses **identical** language to that previously used by Shylock to drive home the advantage, "O upright judge!";
- Shylock disbelieving shows **shock** with short question, "Is that the law?".

What you learn about the law elsewhere in the play:

- Portia abides by inheritance law in relation to her father's will which she obeys even though it irks her;
- Shylock works under the law in **usury**;
- Shylock pretends friendship and offers a free loan with one condition as a joke, **knowingly** using the law to his **advantage**;
- the bond is a **legal** document, signed fairly and notarized but there is a **deception** in the transaction as Shylock leaves the impression that he is not serious about exacting the penalty;
- Shylock is stripped of his property and his life is placed in jeopardy in full accordance with Venetian law.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

Section B: Poetry

In this section we are assessing four assessment objectives:

AO1

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

AO2

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

AO3

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

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 [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	Attempts to focus on question Simple, straightforward or limited response Assertion, basic conclusion, narrative or description, quotation and/or paraphrase	Begins to focus on question Begins to develop a response Some elements of argument	Some focus on question Fairly developed response Competent argument
AO2 Form and Language	Response not worthy of credit	Very basic level of accuracy in written expression and coherence of response.	Fairly sound level of accuracy in written expression and coherence of response. Form mostly appropriate	Sound level of accuracy in written expression and coherence of response	Competent level of accuracy in written expression and coherence of response
AO3 Comparison and Contrast	Response not worthy of credit	Simplistic remarks about content Little or no awareness of structure, form or poetic techniques	Some awareness of content Some awareness of structure, form or poetic techniques Occasional reference to poet's words	Some relevant comments on content Some explanation of structure, form or poetic techniques	Competent comments on content Competent comments on structure, form or poetic techniques
AO4 Awareness of Context	Response not worthy of credit	Poems considered in isolation	Simplistic connections made between poems	Some understanding of the poet's use of language	Competent understanding of the poet's use of language
			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 *A Poison Tree* by William Blake (List A) and at *Night of the Scorpion* by Nissim Ezekiel (List B), which both deal with the theme of strong feelings.

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

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:

A Poison Tree:

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

Night of the Scorpion

A scorpion stings the speaker's mother in a village house; the speaker describes the reactions and prayers of neighbours for the mother's recovery. The speaker describes the mother's pain and the father's resort to superstitious remedies, finally describing the mother's recovery and expression of thanks to God.

Candidates' response to use of language:

A Poison Tree:

- sixteen-line poem with a very simple structure: four quatrains of **rhyming couplets**;
- use of **and** to link each stanza which hurries the pace;
- language of **nurture** shows the speaker's apparent pleasure in hiding his anger and letting it grow: "I water'd it in fears...I sunned it with smiles";
- use of **symbolism** – the apple could refer to the Garden of Eden, temptation and punishment;
- unusual **punctuation** demonstrating eccentricity on the part of the poet;
- **metaphor** of the tree;

- the final stanza demonstrates how unhealthy it is to bottle up emotions, allowing them to fester, leading to severe consequences.

Night of the Scorpion:

- a memory poem, first person account;
- circumstantial detail** establishes setting – “a sack of rice”; “sun-baked walls”;
- suggestion of **exotic setting** through the slightly alien diction and locutions of the neighbours, and by their (to us) rather unusual religious beliefs: “May your suffering decrease/the misfortunes of your next birth”;
- repetition** of “they said” may prompt conclusions about the usefulness and genuineness of the neighbours’ concern;
- contrast** between the complacent neighbours and the agonized mother;
- use of listing** (of prayers, of remedies, of details of setting) suggests protraction of the pain, and of the “night of the scorpion”;
- use of contrast** between description of father as “sceptic, rationalist” and what he is driven to do;
- imagery**: the “diabolic” scorpion; simile of “swarms of flies” for neighbours;
- speaker (a child) vanishes in the hub-bub, only re-emerging at end of poem;
- mother’s no-nonsense remark denotes **anti-climactic ending**.

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

- Both poems reflect on unexpressed emotions: *A Poison Tree* describes the effects of letting anger fester rather than letting it out, while *Night of the Scorpion* focuses on the speaker’s realisation of the love his mother had for her family.
- The speaker in *Night of the Scorpion* expresses the love and concern of all in the community while Blake in *A Poison Tree* warns against the dangerous effects of his suppressed anger.

Candidates’ awareness of contexts:

A Poison Tree

Blake believed in expressing emotions rather than allowing them to fester and develop into unhealthy hatred. His advice appears to be to ‘let it out’. His approach to repression anticipates popular twentieth century views.

Night of the Scorpion

- religious background of poem;
- co-existence of modern and traditional beliefs in developing countries.

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 *Bredon Hill* by A.E. Housman which deals with the theme of death, and at one poem from List B which also deals with the theme of death.

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

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

What the named poem is about:

Bredon Hill:

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

Candidates' response to use of language:

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

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

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

- The poem comes from the collection 'The Shropshire Lad' which became very popular with soldiers in the First World War as they faced leaving loved ones behind and death in battle.
- The poems in the collection were noted for their pessimism and preoccupation with death.

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 Guidelines at the start of Section B.

Use the Assessment Matrix.

10 Anthology Two: Themes – Nature and War

(a) Look again at *The Badger* by John Clare (List C) and at *A Narrow Fellow in the Grass* by Emily Dickinson (List D), which both deal with reactions to nature.

Compare and contrast how the speakers in the poems **react to nature**.

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:

The Badger:

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

A Narrow Fellow in the Grass:

The speaker describes an encounter with a snake while out for a walk, expressing admiration and sudden fear.

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.

A Narrow Fellow in the Grass:

- the speaker describes a snake without using the word “snake” – the impression of the snake is created by the **use of imagery**, “a spotted shaft”, “a Whiplash/Unbraiding in the Sun”;
- describes the “sudden” and unexpected appearance of the snake;
- **use of dashes** to create a sense of urgency and excitement;
- the speaker in the poem is male, perhaps to make the experience more universal; “When a Boy and Barefoot . . .”;
- **use of simile** to describe the snake’s movement, “The Grass divides as with a Comb”;
- **tone** of admiration turning to anxiety in the final stanza, reflecting the speaker’s natural reaction to the snake;
- direct appeal to reader, “You may have met him – did you not?”.

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

- *The Badger* shows the cruelty of man towards nature for sport, while *A Narrow Fellow in the Grass* shows man’s admiration and anxiety of things in nature;
- the tone in *A Narrow Fellow in the Grass* is of admiration and anxiety while the tone in *The Badger* is of savagery;
- both poets use striking imagery to describe nature.

Candidates’ awareness of contexts:

- Emily Dickinson lived a reclusive life and found joy in nature;
- the poem records the intensity of the experience of encountering a snake while out walking;
- Clare describes a scene which would have been familiar in the Northamptonshire countryside where he grew up.

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 Battle* by Louis Simpson (List D) which deals with the theme of war, and at one poem from **List C** which also deals with the theme of war.

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

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 war, 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 Battle:

The speaker describes soldiers marching forward and digging in, then setting up camp and the battle which ensues, detailing the soldiers' exhaustion and discomfort.

Candidates' response to use of language:

- **use of synecdoche** to dehumanise the soldiers: "Helmet and rifle, pack and overcoat/ Marched";
- **use of simile** to describe the night as something sinister: "Like the circle of a throat/The night on every side was turning red";
- **anti-heroic** description of the soldiers, de-glamorisation of war;
- **straightforward description** of battle conditions makes the message clear to the reader;
- **sentence structure** – flat, simple statements reflect the soldiers' exhaustion;
- **use of onomatopoeia** to bring alive the sounds of battle;
- **image of the cigarette** in the final stanza sums up the speaker's experience – showing how precarious life is;
- **change of tone** from impersonal description to a personal reaction to events.

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

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

Louis Simpson served as a paratrooper in the U.S. Army in Europe during the Second World War. Many of his early poems reflect his wartime experiences.

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

Answer either (a) or (b)

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

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

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

The following textual details may be used as supporting material

What each poem is about:

At a Potato Digging:

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

A Sheep Fair:

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

Candidate's response to the use of language:

At a Potato Digging:

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

A Sheep Fair:

- carefully **rhymed** stanzas;
- all three stanzas have the same **structure**;
- repetition** of phrases for emphasis, e.g. “torrents fall”;
- evocation of “wetness” using **similes**, “like a sponge”, “hat brims fill like pails” suggesting misery;
- the “wetness” pervades everything and is **unrelenting**;
- alliteration** to suggest misery and unpleasantness rather than idyllic rustic setting – “reek against the rails”, “tucked in tails”, “to doom each meek, mewed band”;
- use of the **device** of “Postscript”;
- bleak** language in postscript;
- dark tone** as all are dead – “every flock long since has bled”;
- reflection** – change in tense – retrospective;
- tense** changes, again – “has bled” to “is dead”.

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

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

Candidates' awareness of contexts:

Candidates may show awareness of some of the following:

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

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

Credit any other valid references.

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

Use the Assessment Matrix.

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

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

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

What the named poem is about:

Blackberry-Picking:

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

Candidate's response to use of language:

Blackberry-Picking:

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

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

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

Reward clear connections made between the attitudes to disappointment described by Heaney and those shown in the self-selected poem. Reward also comparisons and contrasts made between the poems as regards poetic technique and relevant contextual material.

Reward a clearly argued preference.

Candidates’ awareness of contexts:

Heaney is drawing on childhood experiences from growing up in **rural Ireland**;
Typical childhood activities follow seasonal patterns;

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

Credit any other valid references.

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

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		Assertion, basic conclusion, narrative or description, quotation and/or paraphrase	Some elements of argument	Competent argument

12 Section C: Unseen Poetry

By referring closely to the details of the poem and particularly to the ways the poet uses language, show what you learn about the speaker in the poem.

In your answer you should consider:

- the speaker's thoughts and feelings about the newborn child;
- the language used in the poem;
- the form and structure of the poem.

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

The speaker's thoughts and feelings about the newborn child:

- the speaker offers the child a **welcome** into the world and outlines what he hopes will become her **attributes**;
- the poem briefly presents **traditional** good wishes and hopes offered on such occasions but follows with the suggestion of a **less conventional** type in relation to her future happiness;
- the speaker encourages the newborn child to embrace the **ordinary** life that so many people experience.

The language and imagery of the poem:

- the title is a **pun**: the poem was written shortly after the birth of Sally Amis but the phrase is used, also, to describe someone who is **naive** about the world;
- **metaphor** of 'tightly-folded bud' to describe both the baby's curled posture as well as a flower ready to open;
- use of **negative** words, 'None' and 'Not' to undermine and shift the emphasis away from the **traditional** good wishes of others;
- the speaker **distances** himself from the 'others' in a **dismissive** manner, 'They will all wish you that';
- the **tone** at the end of the first stanza seems negative and expresses the speaker's cynicism, 'Well, you're a lucky girl';
- the speaker emphasises the **ordinary** nature of life through language used, 'ordinary', 'average', 'nothing uncustomary', 'balance' and 'dull' and are presented as desirable qualities or conditions;
- use of **pronouns** such as 'I' and the **repetition** of 'You' create an **informal** tone and add to the **conversational** style of the poem suggesting a closeness between the speaker and the subject;
- the **contrasting** energetic and optimistic language of the poem's closing lines in relation to the negative language prior to this to suggest the speaker is presenting an honest and realistic way for the baby to be happy in the future.

The structure of the poem:

- **two sections**: a ten-line stanza followed by a 14-line stanza;
- the lines are **short** and **direct**;
- the first stanza focuses on the **traditional wishes** for a newborn child and their eventual deflation;

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

Use the Assessment Matrix.