



General Certificate of Secondary Education
2018

English Literature

Unit 2: The Study of Drama and Poetry

Foundation Tier

[GET23]

TUESDAY 22 MAY, MORNING

**MARK
SCHEME**

Introduction

A variety of responses is possible and expected in English Literature, but whatever the chosen question, assessment should be based on the candidates' responses to the following assessment objectives and their interpretation as set out below.

Assessment Objective 1:

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

This will be conveyed by the candidate's ability to:

- demonstrate knowledge and understanding of the text;
- understand and communicate explicit and implicit meanings;
- substantiate 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	Attempts to focus on question	Begins to focus on question	Some focus on question
			Simple, straightforward or limited response	Begins to develop a response	Fairly developed response
			Assertion, basic conclusion, narrative or description	Some elements of argument	Competent argument
		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
AO2 Form and Language	Response not worthy of credit	Simplistic remarks about characters, settings and events	Some awareness of characters, settings and events	Some relevant comments on characters, settings and events	Competent comments on characters, settings and events
		Little or no awareness of structure, form or dramatic techniques	Some awareness of structure, form or dramatic techniques	Some relevant comments on structure, form or dramatic techniques	Competent comments on structure, form or dramatic techniques
			Occasional reference to dramatist's words	Some understanding of the dramatist's use of language	Competent understanding of the dramatist's use of language

Section A: Drama

1 Friel: *Dancing at Lughnasa*(a) Show that Rose is **childlike**.

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

- Rose's behaviour with Agnes;
- Rose's behaviour with Kate;
- Rose's relationship with Danny Bradley.

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.**

Rose's behaviour with Agnes:

- **childish** questions to Agnes about Abyssinia, and her **lack of memory** about previous answers given to her on this topic;
- seeks **praise** from Agnes and **loving** relationship between this pair: "The pair of us should be on stage, Aggie";
- obvious **admiration** towards Agnes: "I love you, Aggie! I love you more than chocolate biscuits";
- Rose's **childish** and conspiratorial manner in revealing information to Agnes about going to the pictures;
- Agnes **placates** her by discussing the charm: "It is lovely... I know" as one would pacify a child;
- supports Agnes against Kate with **immature** name-calling, "Everybody calls you the Gander!" and making faces behind her back;
- **trusting** and **intimate** towards Agnes after she returns from Lough Anna;
- Rose's **reliance** on Agnes and Agnes' support when they leave together – a very close, loving relationship.

Rose's behaviour with Kate:

- childishly **teases** Kate about her going into Morgan's just to see Austin Morgan;
- **teases** Kate that Austin is 'going with' a younger girl;
- **persists** in her teasing of Kate until distracted by Agnes, **not realising** that she is being unfair to Kate;
- **repeats** in a childish manner what other sisters say, "Goddamn bloody useless" (about radio), "You're right, Kate. I hate him!";
- **petulant** exit, "that's all I'm going to tell you."

Rose's relationship with Danny Bradley:

- childish **delight** in pet name of 'Rosebud' and in receiving a present of the charm;
- tells Agnes she 'loves' Danny and in all **innocence** is fully willing to believe that he has been telling her the truth;
- refers **naively** to her miraculous medal;
- she believes that Danny's behaviour towards her is well-intentioned and that this episode has been **simply romantic**;
- recounts loving scene with Danny Bradley in **immature** manner (picnic, milk and chocolate biscuits) but refuses to divulge more (possibly intimate) details.

Friel's use of language and dramatic techniques:

- SD *Unhappily* and use of **ellipsis**, "Yes, I do ... I do" indicates childish unhappiness and uncertainty;
- **repeats** Maggie's line, "the pair of us should be on the stage" to Agnes to seek praise, and the use of exclamation mark indicates childish excitement;
- SD *a gauche, graceless shuffle that defies the rhythm of the song* as she **dances** with Maggie;
- use of **exclamation marks** indicating Rose snapping at Chris and Maggie to argue in favour of her relationship with Danny;
- SD that charm and medal **pinned together** on jumper in a childish manner.

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 half way down page 22 with the stage direction *The music stops abruptly in mid-phrase* and ending on page 24 with Rose's words: "Everybody calls you the Gander!"

Show that the Mundy sisters try to escape the dull reality of their lives through **music** and **dancing**.

In your answer you should consider:

- what the Mundy sisters say and do in the extract;
- Friel's use of language and dramatic techniques in the extract;
- how the Mundy sisters respond to music and dancing 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 Mundy sisters say and do in the extract:

- the sisters' reactions are revelatory – giving them a chance to avoid the dullness of everyday **mundane routine**;
- Kate's **awkwardness** and **embarrassment** shows her suspicion of the desire to escape;
- Kate tries to revert to mundanity: "Are wellingtons absolutely necessary on a day like this, Rose?";
- Agnes' anger with Kate reflects the dullness and **drudgery** of their everyday lives: "I wash every stitch of clothes you wear. I polish your shoes..."

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

- atmospheric shift when *The music stops abruptly in mid-phrase* shows the return to the dull reality;
- SD *Silence. For some time they stand*, shows shift back to reality;
- the **contrast** between the sisters' reactions to the stoppage of music show embarrassment and awkwardness;
- Kate's **controlling** and **assertive tone** towards Chris: "No need for corner-boy language, Christina" – insisting on a dull life;
- use of SD, short sentences and silence to create **tension**;
- use of **repetition** to show unease and embarrassment: "Bloody useless set";
- Maggie's use of **humour** and **alliteration**: "Wonderful Wild Woodbine. Next best thing to a wonderful, wild man";
- Rose's **exclamatory** and **derogatory** language: "The Gander! Everbody calls you the Gander".

How the Mundy sisters respond to music and dancing elsewhere in the play:

- Maggie's use of songs to **defuse** awkward situations;
- at the start of the play there is a great desire to go to the Harvest Dance;

- song and dance symbolise the play's central thematic concerns: an **escape** into paganism and into the past, "Just like we used to";
- the instrument of **subversion** in the Mundy household is the acquisition of the family's first wireless;
- the presence of the radio, which functions only sporadically, inspires in the Mundy sisters a spirit of **freedom** and **expressiveness** usually repressed within their traditional Irish Catholic household;
- Gerry's song and dance bring momentary escape.

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) Show that Kate is a **loving** wife and mother.

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

- Kate's relationships with her sons, Chris and Larry;
- Kate's relationship with her husband.

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.**

Kate's relationships with her sons, Chris and Larry:

- Kate is **outwardly very loyal** to both Larry and Chris and she is determined to keep her family together and sheltered from outside intrusion: "I want you to stop that...That whole jail business";
- she wants the **best** for Chris so is suspicious about Ann's motivations and it may be argued that this is a **selfless** action;
- she is **dedicated** to her dead son; she refuses to acknowledge that Larry may be dead: "He was so real I could reach out and touch him";
- her love for Larry needs Joe to **perpetuate her belief** in Larry's return, "You above all have got to believe" as the alternative is too frightening for her to admit;
- Kate, in her love for Larry, urges Chris not to blame Joe for the shop incident: "Your brother's alive, darling, because if he's dead, your father killed him. Do you understand me now?"
- her **caring** and **motherly** attitude is seen in her interactions with Chris at the end of the play: "She puts his arm down gently...";
- she believes she is **protecting** Chris by exercising control over him: SD *turns with a reprimanding finger*;
- she **sacrifices** her own health to keep the family together;
- she **acknowledges** the need for Chris to live his own life at the end of the play when she says to Chris, "Forget now. Live".

Kate's relationship with her husband:

- Kate **ensures** her husband's continuing peace of mind, "Chris...You've got to protect us";
- Kate **warns** Joe, "Be smart now, Joe" when the news of George's imminent arrival sends Joe into a panic and a furious rage;
- Kate **tries** to suppress George's attempt to challenge their version of the past by killing him with kindness: "None of us changed, Georgie. We all love you";
- Kate **helps** Joe suppress the past by maintaining the same story about the shop incident and the belief that Larry may still be alive;
- Kate **tries** to force Ann to leave;

- Kate **realises** she cannot protect Joe anymore, and finally she must face up to the past when she is shown the letter by Ann that Larry wrote before his death.

Miller's use of language and dramatic techniques:

- the **fluctuations** of Kate's character within the play: she is, by turns, weary, lost in a dream, angry, accusing, questioning, delusional and disturbed;
- use of stage directions to indicate changing moods such as: *puts her hand to her head; goes aimlessly; Raising her arm over the audience; her smile vanishes; an accusing undertone; warningly.*
- Kate is called "**Mother**" by Miller in his play directions as Miller is keen to emphasise this aspect of her personality.

Credit any other valid suggestions.

Use 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 2, beginning near the bottom of page 50 with the stage direction (*discovers hat in his hand*) and George's words: "Today. From now on I decided to look like a lawyer..." and ending on page 53 with Chris' words: "Get him out of here".

Show that Ann and George Deever react in **differing ways** to the Keller family.

In your answer you should consider:

- what Ann and George Deever say and do in the extract;
- Miller's use of language and dramatic techniques in the extract;
- Ann and George Deever's relationships with the Kellers 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 Ann and George Deever say and do in the extract:

- prior to the visit George has been to **visit** his father, for the first time, in jail;
- he is **antagonistic** towards Chris, "Don't civilise me", and tells Ann that she is not to marry him because Chris's father destroyed their family;
- he **believes** that Joe made a "patsy" of their father and allowed him to take the blame;
- he feels that he **cannot forgive** himself for abandoning their father when he went to jail;
- he recounts his father's version of the shop incident and **challenges** Chris on his father's version: "You know in your heart Joe did it";
- he **states** that he and Ann: "did a terrible thing. We can never be forgiven";
- Ann is **embarrassed**, afraid and worried by George's arrival and receiving news of her father: "How is he?";
- she attempts to **conciliate**: "Don't be angry, what's the matter?";
- she is in a **dilemma** and placed between her brother and Chris the man she intends to marry; "George, the court..."

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

- the **contrast** between the two characters: Ann is at **ease** with Chris and tries to appease George whereas George is tense and **angry** about his father's treatment: "That's what happens to suckers";
- the **symbol** of the hat which George wears to restore his father's reputation;
- the language used by Ann is at first **conciliatory** whereas George is **antagonistic** and volatile;
- **tension** is shown between Ann and George in their reactions to the Kellers by the SD *quickly, to forestall an outburst (Ann), surging up at him (George)*.

Ann and George Deever's relationships with the Kellers elsewhere in the play:

- Ann Deever has maintained **contact** with Chris and is **sentimental** about her past when she first appears: "It almost seems that Mom and Pop are in there now";
- Ann is **happy** that Joe and Kate seem to have put the case behind them and can laugh about it;
- Ann is **surprised** by Keller's seeming forgiveness of and generosity towards her father;
- Ann shows her **determination** to move on with her life by urging Chris to announce their engagement despite Kate's threats and encouragement to leave;
- Ann **refuses to leave** without Chris after Keller's guilt becomes known: "I want you to set him free";
- Ann **reveals** to Kate that Larry wrote to her prior to his death, explaining why he was contemplating suicide. Ann has kept this secret from the Keller family as she didn't want to hurt them;
- in order to force Kate's hand, Ann **shows** Kate the letter when Kate refuses to allow Chris and Ann to get married;
- Ann shows that she is **unwilling to allow** her past to dominate her life;
- George believes that their father is **innocent** and **accuses** Chris of helping with the cover-up;
- George **loses** the initiative to Joe, who confronts him about visiting his father in jail;
- George is **persuaded** by Joe that his father is untrustworthy;
- George is overpowered by Mother, "She's wonderful";
- George **latches** onto Kate's mistake and uncovers the lie that has been told about Joe's illness during the shop incident;
- George reluctantly **agrees to leave** when Ann tells him to go, "Go, George".

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to Miller's use of language and dramatic techniques, see Guidelines at the start of Section A.

Use the Assessment Matrix.

3 O'Casey: *Juno and the Paycock*

- (a) Show that hopes for a better life for members of the Boyle family are **unrealistic**.

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

- what each member of the Boyle family hopes for;
- the everyday life of the members of the Boyle family;
- what prevents a better life for members of the family.

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 each member of the Boyle family hopes for:

- Mary wants to broaden her intellectual hopes by reading;
- Juno wants domestic and financial stability;
- Juno desires emotional security for Johnny;
- Johnny hopes to escape the consequences of his actions;
- some candidates may mention Captain Boyle's self-aggrandisement.

The everyday life of the members of the Boyle family:

- living on **credit**;
- the decor and furniture: the **bareness** of the room and the bath in the living room; the box for coal; the **shovel** in the living room;
- the **proximity** of the neighbours' living quarters;
- the **colourlessness** of their lives contrasts with the hope of a brighter life that the promise of money brings;
- two men in the home **not working/earning**;
- the **threat** to domestic circumstances that Mary's strike action may pose;
- the **acceptance** by some characters of "their lot" – Boyle wonders of Mary: "What did th'likes of her, born in a tenement house, want with readin'?"
- a range of families all living in a house designed for use by one family;
- Boyle **escapes** the reality of life through the pub and alcohol.

What prevents a better life for members of the family:

- Johnny's **inability** to work is a drain on the family resources, "He wore out the Health Insurance long ago ...";
- the Captain's **avoidance** of work despite Juno's encouragement and Jerry Devine's and Fr Farrell's involvement in finding work for the Captain;
- they pinned their hopes on the will and the money;
- the feeling of **hopelessness** caused by the focus on civil division rather than job creation;
- the **spinelessness** of the male characters of the play;
- Mary falls for Bentham and spurns Jerry;
- the apparent **acceptance** of social injustice, e.g. Mary's pregnancy.

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

- the **setting** in Act 1 in a tenement building in the poorest part of Dublin;
- references to unemployment and poverty;
- Juno's physical description suggests a **lack** of hope for a better life: "an expression of mechanical resistance";
- the ironic **humour** of the Captain's "search" for employment;
- the **excitement** of the hope created by the will, followed by the plunge into **despair** and debt worse than before;
- SDs for Act 2 reflect the much hoped for impending **change** to their lives – *a glaringly upholstered armchair and lounge*;
- the change in costume of the Boyle ladies in Act 2;
- the gramophone is a symbol of the life they hope for;
- the register of their language changes as they hope for a better life;
- the change in the minor characters' (Needle Nugent and Mrs Madigan) attitudes towards the Boyles indicates the unlikelihood of a better life;
- the Dublin **dialect**, the **clipping** of word endings, the **mispronunciations**, the repetitions and proverbial sayings.

Credit any other valid references.

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

Use the Assessment Matrix.

- (b) Look again at the extract from Act 3 beginning on page 125 with the stage directions: *A pause; then outside the door is heard the voice of Joxer* and ending near the bottom of page 129 with Joxer's words: "man's inhumanity to man makes countless thousands mourn!"

Show that Joxer Daly is **not** a **good friend** to Boyle.

In your answer you should consider:

- what Joxer and Captain Boyle say and do in the extract;
- O'Casey's use of language and dramatic techniques in the extract;
- Mrs Boyle's attitude to Joxer 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 Joxer and Captain Boyle say and do in the extract:

- Joxer uses a familiar signal between him and Boyle to gain entry for himself and Nugent;
- it becomes apparent that Joxer is **conspiring** with Nugent to confront Boyle: "He's not goin' to escape me";
- Joxer asserts his **superiority** over Boyle: "It's very seldom he escapes me";
- Joxer's **annoyance** at not catching Boyle at home to confront Nugent: "it's very seldom he escapes me";
- Joxer plays up to Nugent (with derision of Boyle) in order to **ingratiate** himself with Nugent and obtain possible malicious gossip;
- Joxer **escalates** his **derision** of Boyle, "that oul' bummer";
- Joxer **panics** when he hears Boyle in the other room, "Whisht, damn it";
- Joxer actively **encourages** Nugent to confront Boyle but remains quiet himself;
- Joxer helps himself to his **supposed** friend Boyle's bottle of stout as Nugent is distracted;
- Boyle pleads with Nugent but gets **no support** from Joxer who keeps out of sight;
- Joxer continues to speak **disrespectfully** about Boyle to Nugent as he follows Nugent out of the room;
- Joxer does **not** stay to help Boyle as Boyle tries to retrieve his suit from Nugent;
- Joxer **quizzes** Boyle for truth about the will, obviously to attempt to **humiliate** his friend;
- Boyle asks **questions** about the missing bottle of stout, blames Nugent and Joxer **pretends** disbelief, letting Nugent take the blame.

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

- SD *lifting softly* to suggest a 'signal' to gain access;
- Joxer's **exaggerated tone** berating Boyle in front of Nugent: "like a masterpiece of the Free State";
- the use of **humour** when Joxer tries to sound knowledgeable about: "havin' strhange dhreams";
- humour in the **dramatic irony** of Joxer being thankful that he didn't lend anything to Boyle, "The softy I am, you know, I'd ha' lent him me last juice!"

- Joxer's furtive actions: SD *Joxer slips the bottle of stout that is on the table into his pocket*, provides **comedy**, **juxtaposed** to *Nugent rushes into the room*;
- **visual** comedy of SDs, *frantically* and *followed by Joxer* indicating speed of action;
- Joxer uses **derogatory** language about his 'friend', "Gentleman Jack and his frieze coat!"
- SD *meeting him at the door* provides humour in the **suddenness** of Joxer reappearing, feigning his friendship;
- dramatic irony as Joxer **feigns** surprised horror to Boyle at Nugent's actions;
- the **black** humour of the situation due to the dramatic irony is increased by Joxer's use of short questions to get Boyle to admit to the loss of the money and Boyle's return questioning;
- SD *horrified* shows Joxer's **two-faced** behaviour towards Boyle.

Mrs Boyle's attitude to Joxer elsewhere in the play:

- she is aware of the **negative** influence of Joxer on her husband: "he's wherever Joxer Daly is – dhrinkin' in some snug or another";
- she is able to see through Joxer's **insincere** protestations that he wants to work: "I'll take me solemn affeydavey, it's not for a job he's prayin'";
- she delights in goading Joxer about his **sycophancy** and **sponging**: "Are you sure, now you wouldn't like an egg?";
- she does her best to keep Joxer and the Captain **apart**: "...I was determined to stay an' hunt that Joxer this time";
- she acknowledges Joxer's **low** status: "Though don't blame him (Bentham) for fightin' shy of people like that Joxer fella..".

Credit any other valid references.

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

Use the Assessment Matrix.

4 Priestley: *An Inspector Calls*

- (a) Show that the Birling family **share** the blame for what happened to Eva/Daisy.

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

- Eric;
- Mrs Birling;
- Sheila.

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.**

Eric:

- the **casual exploitative nature** of their relationship;
- he liked a “**good sport**” but **wasn't in love** with her;
- Eric **insisted** on going home with her;
- his relationship with her is a **purely physical one**;
- he **admits** that she did not want to marry him as she knew **he didn't love her**;
- he **admits** he didn't react well to her pregnancy;
- he tried to **buy her off**;
- he realises his **blame** with stage directions *miserably* and *nearly at breaking point*;
- he admits his **guilt** and **feels remorse** for his part in her death, *brooding desperately*.

Mrs Birling:

- her language is **disdainful** as she calls her death an “absurd business”;
- her **dismissive tone** in saying she is **not interested** in girls of “that class”;
- she **lacks sympathy** for Eva/Daisy, using the language of duty rather than emotion;
- she found Eva/Daisy **impertinent**, “didn't like her manner”;
- she is **incapable of compassion**, particularly for someone lower-class;
- as Chair of the Women's Charity Organisation she **denies** Eva/Daisy financial support;
- Mrs Birling's **blame** is clearly highlighted by Eric's **accusatory language**, “You killed her”.

Sheila:

- Sheila acknowledges she is **blameworthy**: “It was my own fault”;
- she expresses **remorse**, feels “rotten about it”;
- her **realisation** that the girl's good looks made her feel jealous;
- her **regrets** complaining to the manager and **abusing her power** by getting the girl sacked;
- she angrily confronts her parents, demanding they **accept** blame: “Between us we drove that girl to commit suicide”.

Reward candidates who understand that the treatment of Eva/Daisy is cumulative and is shared by the Birling family.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at the extract from Act Two beginning on page 38 with Gerald (*hesitatingly*) “It’s hard to say. I didn’t feel about her as she felt about me” and ending on page 39 with Gerald’s words, “– I’d be glad if you’d let me go.”

Show that Gerald Croft is **selfish** in his relationship with Eva/Daisy.

In your answer you should consider:

- what Gerald says about Eva/Daisy in the extract;
- Priestley’s use of language and dramatic techniques in the extract;
- what Gerald says when he comes back in Act 3.

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

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

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

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

What Gerald says about Eva/Daisy in the extract:

- he is **selfish** in his appraisal of their respective levels of affection: “I didn’t feel about her as she felt about me”;
- he selfishly **admits** to enjoying her admiration, “All right – I did for a time”;
- he **brazenly** admits to the affair even in front of Sheila, his fiancée;
- he **defies** the family, insisting the affair was not “disgusting”;
- he was initially **dispassionate** about breaking off with Eva/Daisy;
- he admits he was **not overly generous** with giving money to her: “though it wasn’t so very much”;
- he was **indifferent** to her disappearance but now is rather more upset.

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

- Gerald is **reluctant** to implicate himself, talking *hesitatingly*;
- he is **insistent** on his side of the story being heard, directly addressing Mrs Birling, *To Mrs Birling*;
- he remains **dismissive** of her, “I never saw her again, and that’s all I can tell you.”;
- he shows a **lack of lasting concern** by having to ask the Inspector questions about her: “Did she ...?” and, “By herself?”;
- Priestley employs lots of **dashes** in this extract which may indicate hesitation, lying, uncertainty or self-evasiveness.

What Gerald says when he comes back in Act 3:

- Gerald relishes his knowledge that his interests may be protected: SD *slowly*;
- he **deliberately** delays revealing the truth: “Did we? Who says so?”;
- he **indulges** himself by dramatising the situation: “It’s a hoax of some kind”; and controlling the Birling’s reactions; through rhetorical questions;
- when he discovers no death has been reported, he is ‘smiling’: “...Everybody’s all right now”;

- he takes the lead: SD *decisively*, continuing to **manipulate** in his own interests;
- his conceited **arrogance**: holds up the ring, his selfish interests protected.

In addition:

In the aftermath of the Inspector's visit, Gerald is still concerned about re-establishing a socially advantageous alliance.

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 Linda is an **admirable** character.

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

- Linda's relationship with Mickey;
- Linda's relationship with Edward;
- anything else you think is relevant.

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

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

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

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

Linda's relationship with Mickey:

- Linda **defends** Mickey when he is being taunted by Sammy's gang for swearing;
- she is **undaunted** by Sammy's threats;
- she shows **insight** in her view of life and death: "When you die you'll meet your twinny again, won't y'?";
- her sense of humour helps **alleviate** the difficulties in the characters' lives;
- her **defiant tone** when she defends Mickey in the face of the sarcasm from his teacher: "Oh, leave him alone, you. Y'big worm!";
- she steps in to **protect** Mickey when Sammy steals the bus driver's money;
- she is accepted as part of the gang, SD: *They pool their money*;
- she **makes the best of things** in the face of adversity: "Never mind, Mam, Mam, isn't it great; if he's workin' an' we've got our own place...";
- she **uses her friendship** with Edward to get re-housed and get Mickey a job;
- she wants the best for Mickey, **organising** his work things and trying to keep him on time;
- she **struggles** as she tries to help Mickey fight his addiction;
- she raises their child.

Linda's relationship with Edward:

- Linda **dominates** Edward, not allowing his background to make her feel intimidated;
- she **accepts** Edward, regardless of his social background;
- the Narrator's lyrics indicate that Linda wants to **take control** of her life: "There's a little girl inside the woman/Who's waiting to get free...";
- despite the better life Edward offers her, she **does not forsake** Mickey;
- Linda **seizes the opportunity** and calls Edward in an attempt to change her situations.

Anything else you think is relevant:

- Linda is a better shot than the boys, SD: *We hear a metallic ping*;
- she displays more **maturity** than the boys when they are younger;
- she **holds her own** and does not allow herself to be discriminated against because she is a girl.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at the extract from Act One beginning near the top of page 11 with the stage direction: *She suddenly reaches for the Bible*, and ending with the stage direction on page 13: *Other creditors continue to enter the house and leave with goods*.

(For those using the new “red-backed” edition, the extract begins near the top of page 15 and ends near the top of page 17.)

Show that the characters are to **blame** for what happens to them.

In your answer you should consider:

- what Mrs Lyons and Mrs Johnstone say and do in the extract;
- Russell’s use of language and dramatic techniques;
- what happens to Mickey 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 and Mrs Johnstone say and do in the extract:

- Mrs Lyons shows no appreciation of future **consequences**, taking advantage of Mrs Johnstone’s naivety;
- she shows **lack of thought** for the consequences of her actions, her hesitation illustrates her eagerness to seal the pact;
- despite Mrs Johnstone’s **reluctance** to place her hand on the bible, she continues;
- Mrs Johnstone’s poor **decisions** have got her into financial difficulties: “I know I shouldn’t, you soft get”.

Russell’s use of language and dramatic techniques:

- *SD: A bass note, repeated as a heartbeat*, is an ominous dramatic effect **heightening** the momentous decision that Mrs Johnstone has reached and its consequences;
- the Narrator’s dialogue (acting as a chorus) suggests both the permanence of the agreement: “there’s no going back,” and the possibility of **future complications**: “there’s a deal been born”;
- *SD: Mrs Johnstone is uncomfortable*, further emphasises her **worry** about the consequences of the pact;
- *SD: The heartbeat grows in intensity* creates tension suggesting Mrs Johnstone’s sense of both **uncertainty** and anxiety about what the future will hold;
- “A debt is debt, and must be paid” suggests future complications arising from the pact that possibly echo Mrs Johnstone’s worries about **will happen** because of her actions;
- the characters’ realisation that they have done something wrong is revealed through the *SD: Mrs Johnstone stands and stares* whereas Mrs Lyons, “*takes a last satisfied glance at herself in the mirror*”;
- the series of debt collectors illustrates financial difficulties Mrs Johnstone’s is responsible for: “If y’ know y’ can’t pay, y’ shouldn’t bloody well sign”;

- the tone of the debt collectors is **harsh** and abrupt;
- *SD: Other creditors continue to enter the house and leave with goods*, illustrates the dire circumstances her actions and lack of self-control have **resulted** in.

What happens to Mickey elsewhere in the play:

- when Mickey reacts against authority at school, he is suspended and as a result ends up in a job he hates and is eventually laid off and on the dole;
- Mickey's lack of education limits his opportunities in later life;
- Mickey accepts money to act as a lookout during an armed robbery; **resulting** in him getting arrested and put in jail;
- Mickey's drug taking and paranoia results in him being consumed by jealousy, shooting Edward and is himself shot by the police as a direct consequence

Credit any other valid suggestions.

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

Use the Assessment Matrix.

6 Shakespeare: *Macbeth*

(a) Show that Banquo is **admirable**.

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

- Banquo's reactions to the witches;
- what we learn about Banquo's courage;
- anything else you think is relevant.

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

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

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

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

Banquo's reactions to the witches:

- he is **not afraid** of them but **demands** answers: "Live you? Or are you aught that man may question?";
- he is **sceptical** and **recognises** that the witches are evil: "What! Can the devil speak true?";
- he offers **advice** to Macbeth about evil powers and losing one's soul: "to win us to our harm, the instruments of darkness tell us truths.... to betray's in deepest consequence";
- he is **not afraid** to find out what the witches predict for him: "Speak then to me";
- he is not afraid to test Macbeth, wanting to see if he has been affected by the witches' predictions: "I dreamt last night of the three weird sisters";
- he **questions** their origins: "your beards forbid me to interpret That you are so";
- he is **disturbed** by them, calling for a sword as he crosses the courtyard of his friend Macbeth's castle;
- he is **wary** of them, declaring they: "look not like the inhabitants of the earth";
- he **questions** them calmly;
- he is **suspicious** of Macbeth because of them;
- the **contrast** between Macbeth's and Banquo's reactions to the witches' prophecies;
- he is **hopeful** because of what the witches have prophesied for his children;
- he will only discuss with Macbeth about the witches as long as it keeps "My bosom franchised and allegiance clear".

What we learn about Banquo's courage:

- he shows courage on the **battlefield**, putting down rebellion;
- the use of **comparison** – the captain says Banquo is **as fearless and brave as Macbeth**: "they were as cannons overcharged with double cracks";
- the use of **heroic epithets** to describe Banquo: "the right valiant Banquo";
- Duncan appreciates his **valour**: "Noble Banquo that hast no less deserved, nor must be known no less to have done so";
- Duncan **praises** Banquo for his courage: "he is so valiant";
- Banquo saves his son's life **at the expense of his own life**.

Anything else you think is relevant:

- he shows he is **upright** and **loyal** and **speaks his mind** immediately after Duncan's murder;
- he **questions** Duncan's murder and expresses his **determination** to seek justice;
- Macbeth reflects on Banquo's honourable character, "his royalty of nature";
- Macbeth reflects on Banquo's **courageous response** to the witches: "he chid the sisters... and bade them speak to him";
- Banquo's ghost appears at the banquet as a **reminder of his goodness and valour**, his personal integrity contrasts with that of Macbeth.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at Act I scene ii.

Show that there is **disloyalty** in the play.

In your answer you should consider:

- what is said and done in the extract;
- Shakespeare's use of language and dramatic techniques in the extract;
- Macbeth's disloyalty to others 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 is said and done in the extract:

- the actions in the extract establishes the presumption of loyalty to the king;
- the **dismissive** Captain's opinion of the traitor, Macdonwald: "The merciless Macdonwald-/Worthy to be a rebel";
- Macdonwald is described as "a rebel's whore" – the **insult** directly connected to disloyalty;
- Macbeth praised for ending the **traitor's** life: "O valiant cousin, worthy gentleman!";
- "God save the king!" emphasises Macdonwald's disloyalty;
- Ross **emphasises** the disloyalty, "rebellious arm'gainst arm".

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

- **insulting** reference to the traitor as "slave";
- disloyalty to the king is set within a **chaotic nature**, *alarum within*;
- the **horror** of the adjective, "bloody";
- the **contrasting** adjective for Macbeth as "brave";
- the **irony of danger** coming from a source which should have brought help described in **weather imagery**: "As whence the sun 'gins his reflection...../Discomfort swells";
- the **exaggeration** of "doubly redoubled";
- the use of **religious imagery** "Or memorize another Golgotha".

Macbeth's disloyalty to others elsewhere in the play:

- Macbeth **plots** to murder Duncan;
- the violence of King Duncan's murder;
- the **sacreligious element** in Duncan's murder;
- the murder of Banquo and the killings in Fife;
- Macbeth's **hypocritical** behaviour at the banquet;
- Macbeth **employs spies**;
- Macbeth's growing dismissiveness towards his wife – uses her as an accomplice and then neglects her;
- his ultimate betrayal of Scotland: "this dead butcher".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

7 Shakespeare: *Romeo and Juliet*

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

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

- Romeo's relationship with Rosaline;
- Romeo's relationship with Juliet;
- anything else you think is relevant.

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

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

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

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

Romeo's relationship with Rosaline:

- Romeo's **self-indulgent language** of love as he bemoans his rejection by Rosaline: "She will not be hit by Cupid's arrow";
- his **indecisiveness**: "Thou canst not teach me to forget" (said of Rosaline), but he does!;
- he is warned by Benvolio that his infatuation with Rosaline is **extravagant** and **unwarranted**: "And I will make thee think thy swan a crow";
- he repeatedly falls in love: "Did my heart love till now?";
- he **forgets** about Rosaline as soon as he meets Juliet which emphasises his **immaturity** as a lover: "I have forgot that name, and that name's woe".

Romeo's relationship with Juliet:

- he is **stunned** by Juliet's beauty when he first sees 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. . .";
- his naivety is shown through over-stated sentiment: "It is my lady, O it is my love: O that she knew she were!";
- 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;
- he will **not listen** to reason: "I defy you, stars!";
- Friar warns him, "They stumble that run fast".

Anything else you think is relevant:

- Romeo's impetuous behaviour in getting poison;
- Romeo's violent and hasty reactions when killing Tybalt and at the end of the play.

Credit any other valid references.

Uses of language and Stylistic Devices/Dramatic Techniques, in response to Shakespeare's use of language and dramatic techniques: see also Guidelines at the start of Section A.

Use the Assessment Matrix.

- (b) Look again at the extract in Act III scene i (about lines 57–132), beginning with Tybalt's words, "Romeo, the love I bear thee can afford" and ending with Romeo's words, "O, I am fortune's fool!"

Show that the feud between the Capulet and Montague families **ruins lives**.

In your answer you should consider:

- what is said and done in the extract;
- Shakespeare's use of language and dramatic techniques in the extract;
- the deaths of Romeo and Juliet.

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 is said and done in the extract:

- Tybalt's **boastful insults** to Romeo: "No better term than this: thou art a villain";
- Tybalt's **aggressive** and **provocative** actions: "therefore turn and draw";
- Mercutio's **taunting**: "King of Cats", "Tybalt, you rat catcher, will you walk";
- Mercutio's **outrage**: "O calm, dishonourable, vile submission. [*Draws*]";
- Mercutio's **sorrowful** death: "They have made worms' meat of me";
- Mercutio's **repetitive haunting curse**: "A plague on both your houses! ...your Houses!";
- Romeo's **vengeance** resulting in Tybalt's death;
- Romeo realising the **consequences** of Tybalt's death: "I am fortune's fool".

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

- **contrast** between Tybalt's eagerness to fight and Romeo's refusal to duel;
- **fast pace** and sudden **violent actions** from Mercutio: "O calm, dishonourable, vile submission [*Draws*]";
- use of **direct question** to show irritation and anger: "Will you pluck your sword out of his pilcher by the ears?";
- use of **exclamation** to convey Romeo's desperation: "Gentlemen, for shame, forbear this outrage!";
- use of **understatement**: "I am hurt";
- the **repetition** and **foreboding** quality of Mercutio's **dialogue**: "A plague on both your houses! ...your Houses!"
- use of **imagery** as Mercutio prepares to die: "They have made worms' meat of me";
- use of **emotive language**: "My very friend, hath got this mortal hurt";
- Romeo's **emotive plea**: "O, I am fortune's fool!" expressing the realisation that he is caught up in a **ruinous cycle** of feuding.

The deaths of Romeo and Juliet:

- Romeo's and Juliet's parents are **sworn enemies**;
- because of the feud the marriage is in **secret**; Romeo is **banished** and the Friar devises his "scheme";
- the Friar sees the marriage as a **means of repairing the feud** between the families;
- the Capulets are determined on revenge: "We will have vengeance for it, fear thou not";
- Romeo's **hasty reaction** to the news from Balthasar about Juliet;
- the **confusion** over the letters;
- Romeo's **heart-rending** soliloquy over Juliet's body;
- Prince's comment at the end: "See what a scourge is laid upon your hate..." .

Credit any other valid suggestions.

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

Use the Assessment Matrix.

8 Shakespeare: *The Merchant of Venice*

(a) Show that Portia is **intelligent**.

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

- her plans and preparations for the trial;
- how she tricks Shylock.

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 plans and preparations for the trial:

- her **speed of thought** in devising a plan to follow Bassanio to Venice;
- she **capably** executes her idea through letters supposedly from Bellario to the Duke;
- she gets the Duke to **believe** that she is a clever young lawyer named Balthazar;
- by referring to Balthazar as a “young doctor of Rome” she gets the Duke to believe Balthazar is highly qualified;
- she **plans** the letter to the Duke to ensure the success of her plan;
- she **tricks** the Duke into sympathy for a “very sick” Bellario so that the Duke will agree to Balthazar being the examining magistrate;
- Portia's use of **disguise** when she enters the court as Balthazar.

How she tricks Shylock:

- she makes Shylock believe that she is fair and just, she concedes at the start that he has law on his side – the law: “cannot impugn you as do proceed”;
- she makes a **reasonable** offer to Shylock and gives him a chance to show mercy;
- she lets Shylock think he has **won** when she asks if he has a surgeon on hand;
- she uses her **knowledge** of the law to trap Shylock;
- she is clever towards Shylock forcing him to **stick** exactly to the bond even though Shylock wants to accept the money previously offered;
- use of **timing** at the turning point to increase tension: “Tarry a little, there is something else”;
- use of **contrast** between the quietly composed Portia and the vocally excessive Shylock and Gratiano;
- she comes well prepared, “Thyself shall see the Act”;
- use of legal **terminology** by Portia.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at Act II scene vii.

Show that the suitors in the casket game receive what they **deserve**.

In your answer you should consider:

- what Portia and Morocco say in the extract;
- Shakespeare's use of language and dramatic techniques in the extract;
- Arragon's and Bassanio's choice of casket 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 Morocco say in the extract:

- Portia does **not** engage in conversation with or show any friendliness to Morocco;
- Morocco assumes that blind chance will determine success or failure whether it is a **proper** result or **not**: "Some god direct my judgement!";
- Morocco is **boastful** about the quality of his love: "In graces and in qualities of breeding";
- Morocco speaks of **himself** rather than of Portia: "Pause there, Morocco, And weigh thy value";
- Morocco has a proud **assumption** that his choice will be the proper result: "I do in birth deserve her";
- Morocco surveys the caskets by **appearances** and popular opinion rather than what should be a choice that is a proper result: "To think so base a thought";
- Morocco deals with **superficiality**: "never so rich a gem Was set in worse than gold";
- even after opening the casket, Morocco still thinks only of **himself**: "I have too grieved a heart";
- Portia shows relief at the result of Morocco's **improper choice**, "A gentle riddance".

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

- *SD Flourish of cornets* to show the **stature** of Morocco as he enters;
- a sense of **coldness** is created as Portia simply gives **brief** instructions throughout the scene, "Now make your choice";
- **repetition** of "Who chooseth me" to increase suspense of the gamble;
- Morocco's use of the words "fortune", "chance";
- Morocco's flaws are carefully **highlighted** by Shakespeare, "in love I do deserve";
- the **horror** image of the skull, "A carrion Death";
- the **rhyming** on the scroll, "...old";
- **alliteration**: "All that glisters is not gold".

Arragon's choice of casket elsewhere in the play:

- Portia characterises Arragon as a "deliberate fool" and flawed like Morocco;
- like Morocco, he too believes in his own exclusivity, despising the "fool multitude";

- his cleverness extends as far as to be **suspicious** of appearance but **no further**;
- his **vanity** and inflated sense of his own merit: “I will assume desert”;
- his assumption is **rewarded appropriately**: “the portrait of a blinking idiot”.

Bassanio’s choice of casket elsewhere in the play:

- Bassanio is **aware** that appearances may be deceptive;
- he rejects gold and silver and **chooses** the “plainness” of the lead casket;
- his outburst on seeing the portrait shows his admiration of what he has won and his **ability** to appreciate it;
- he is **grateful** and **modest** about his good fortune.

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' Responses 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' Responses 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' Responses 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 Fairly sound level of accuracy in written expression and coherence of response. Form mostly appropriate	Begins to focus on question Begins to develop a response Some elements of argument Sound level of accuracy in written expression and coherence of response	Some focus on question Fairly developed response Competent argument Competent level of accuracy in written expression and coherence of response
AO2 Form and Language	Response not worthy of credit	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 Some understanding of the poet's use of language	Competent comments on content Competent comments on structure, form or poetic techniques Competent understanding of the poet's use of language
AO3 Comparison and Contrast	Response not worthy of credit	Poems considered in isolation	Simplistic connections made between poems	Some relevant comparisons and contrasts between poems	Competent comparisons and contrasts between poems
AO4 Awareness of Context	Response not worthy of credit	No contextual material	Contextual material is present but not incorporated in argument	Some attempt to incorporate contextual material in argument	Competent attempt to incorporate contextual material in argument

Section B: Poetry

9 Anthology One: *Themes – Love and Death*

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

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.

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 Five Students:

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

Richard Cory:

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

Candidate's response to use of language:

The Five Students:

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

- use of **pause**;
- the tone is **elegiac**;
- **finality** of “elsewhere” and “anon”.

Richard Cory:

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

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

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

Candidate’s awareness of contexts:

The Five Students:

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

Richard Cory:

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

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at *La Belle Dame Sans Merci* by John Keats (List A) which deals with the theme of love and at one poem from **List B** which also deals with the theme of **love**.

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

Which poem do you 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.

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

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

The following textual details may be used as supporting material.

Selection of a second poem:

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

What the named poem is about:

La Belle Dame Sans Merci:

- a lovesick knight tells an unidentified questioner about a beautiful 'faery's child' he met in a meadow;
- after telling the knight she loves him, the beautiful lady lulls him to sleep and abandons him;
- the knight's ominous and terrifying dreams;
- as he sits alone on a cold hillside, his **unrequited love** makes him physically ill;
- he lacks the energy and will to move on. All he can do is brood.

Candidate's response to use of language:

La Belle Dame Sans Merci:

- the anonymous speaker **asks a question** that is answered;
- the question is **repeated** ("O what can ail thee, knight-at-arms");
- question focuses on his **physical condition** ("Alone and pearly loitering");
- in stanza II, the question describes **both** the knight's **physical** state and his **emotional** state ("haggard and so woe-begone");
- incremental repetition is a characteristic of the **folk ballad**;
- there is a fulfilling life which the knight could choose;
- the knight's physical appearance and mental state are **associated** with dying and with a withering in nature;
- the descriptions of nature are factual initially but are then used **metaphorically**;
- his pallor is **compared** first to the whiteness of a lily, then to a rose "fading" and quickly withering;

- the lily is a **traditional symbol** of death, and the rose a symbol of beauty;
- the knight's **misery** is suggested by the "dew" or perspiration on his forehead;
- the roles of the knight and the lady **change**; in stanzas IV, V, and VI, the knight is **dominant** – lines 1 and 2 of each stanza describe his actions ("I met," "I made," "I set her"), and lines three and four of these three stanzas focus on the lady;
- stanza VII is devoted **entirely** to the lady ("She found" and "she said");
- the last six lines of the poem are about the **consequences** of the dream;
- **repetition** of 'pale' – symptom of TB (see context below);
- the description of her former lovers, with their starved lips and gaping mouths, is **chilling**;
- the knight awakens from this dream to a "**cold**" hill;
- the knight uses the word "sojourn," which implies that he will be there for some time;
- the **repetition** of language from stanza I also reinforces the sense that the knight is enchanted to motionlessness;
- ironically, although he is not moving physically, he has "moved" or been **emotionally** ravaged by his dream or vision;
- Keats may be **imitating** the folk ballad, which is a traditional and conservative form often focusing on love, death and/or the supernatural.

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

Reward clear connections between the anguished and menacing love described by Keats and how love is described 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.

Candidate's awareness of contexts:

Candidates may show awareness of some of the following:

La Belle Dame Sans Merci

- Keats' brother died of TB and Keats would recognise the symptoms in himself of this disease from which he died two years later;
- There is an anecdote of a cruel prank played on Keats' brother as he lay dying of consumption, involving a hoax letter purporting to be from a beautiful French woman in love with him. This may have set up an association of ideas in Keats' mind when he was composing the poem;
- Keats was one of the main figures in the Romantic Movement. Romantic interest in the wilder emotions, in the remote and strange, in the supernatural and in folk genres;
- Keats' unhappy love for Fanny Brawne.

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 *Attack* by Siegfried Sassoon (List C) and at *In Westminster Abbey* by John Betjeman (List D) which both deal with attitudes to war.

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

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

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

The following textual details may be used as supporting material.

What each poem is about:

Attack:

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

In Westminster Abbey:

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

Candidate's response to use of language:

Attack:

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

In Westminster Abbey:

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

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

Expect few similarities but some of the following contrasts:

- danger v safety;
- terror v complacency;
- agonised appeal to God v patronising attitude;
- hardship v comfort;
- contrasting settings;
- Sassoon attempts to relay the truth about an extreme experience, whereas Betjeman’s purpose is satirical.

Candidate’s awareness of contexts:

Candidates may show awareness of some of the following:

Attack:

- war poetry of the First World War;
- the nature of trench warfare and how it is remembered;
- it has been recorded that Sassoon was recovering in hospital from injuries when he wrote this.

In Westminster Abbey:

- satire;
- wartime London;
- pre-war British upper-class attitudes.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at *Auguries of Innocence* by William Blake (List C) which deals with the mistreatment of animals and at one poem from **List D** which also deals with the mistreatment of animals.

Compare and contrast what the speakers in the poems say about the **mistreatment of animals**.

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.

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

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

Selection of a second poem:

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

The following textual details may be used as supporting material.

What the named poem is about:

Auguries of Innocence:

In this poem, Blake expresses the belief that great truths are to be found in small things.

This extract focuses on Blake's hatred of injustice and cruelty. The poem contains a series of paradoxes that speak of innocence juxtaposed with evil and cruel mistreatment.

Candidate's response to use of language:

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

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

Reward clear connections made between the anger at mistreatment of animals in nature described by Blake and the attitude towards this mistreatment shown in the self-chosen poem. Reward also comparisons and contrasts made between the poems as regards poetic technique and relevant contextual material. Reward a clearly argued preference.

Candidate's awareness of contexts:

Candidates may show awareness of some of the following:

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

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

11 Anthology Three: *Heaney and Hardy*

- (a) Look again at *Trout* by Seamus Heaney (List E) and at *An August Midnight* by Thomas Hardy (List F) which both deal with reactions to nature.

Compare and contrast what the speakers in the poems say about **reactions to nature**.

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

In your answer you should consider:

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

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

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

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

The following textual details may be used as supporting material

What each poem is about:

Trout:

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

An August Midnight:

The poem describes insects flying around the speaker's lamp and his appreciation of the universality of life in nature. The nature mentioned in the poem gives Hardy the inspiration to write

Candidate's response to the use of language:

Trout:

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

An August Midnight:

- written in two stanzas with **regular but differing rhyme** schemes;
- simple description creates a **clear image** for the reader;
- use of **personification** to depict the insects: "a sleepy fly, that rubs its hands";
- the speaker **includes himself** with the insects as if they are equals: "Thus meet we five";

- use of **suspension** at the end of the first stanza creates a sense of anticipation;
- use of **slow rhythm and repetition** in the second stanza suggests an important meeting, demonstrating the depth of the speaker's reaction to nature;
- use of a **questioning tone** at the end of the poem as the speaker ponders the significance of this event.

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

- undercurrent of violence in imagery and diction of Heaney;
- both poems consider the impact of nature on the speakers. Seemingly insignificant incidents lead to the speakers reflecting upon their own attitudes;
- in Hardy's poem, the appearance of the insects leads the speaker to ponder his lack of understanding of 'Earth-secrets'.

Candidate's awareness of contexts:

Candidates may show awareness of some of the following:

Trout:

- vogue for poems of animal description in 1960s and 1970s.

An August Midnight:

- Hardy's appreciation for the smallest things in nature is depicted in this poem, showing how even these tiny insects gave him the inspiration to write;
- the physical conditions of a century ago under which such work was undertaken may draw comment.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

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

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

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:

The question is about what each speaker says about skilled work, 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:

Thatcher:

The speaker of the poem describes a thatcher at work, his manner, equipment, and work materials. The speaker praises the skill of the workman and the survival of his craftsmanship and skilled work.

Candidate's response to use of language:

Thatcher:

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

Candidate's awareness of contexts:

- **traditional** crafts in Ulster;
- Heaney's childhood in Co. Derry;

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

Section C: Unseen 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' Responses 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
			Assertion, basic conclusion, narrative or description, quotation and/or paraphrase	Some elements of argument	Competent argument
		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
AO2 Form and language	Response not worthy of credit	Simplistic remarks about content	Some awareness of content	Some relevant comments on content	Competent comments on content
		Little or no awareness of structure, form or poetic techniques	Some awareness of structure, form or poetic techniques	Some relevant comments on structure, form or poetic techniques	Competent comments on structure, form or poetic techniques
			Occasional reference to poet's words	Some understanding of the poet's use of language	Competent understanding of the poet's use of language

Section C: Unseen Poetry

12 Write about the poem *To a Daughter Leaving Home*.

In your answer you should consider:

- what the poet writes about;
- what you learn about the thoughts and feelings of the speaker;
- how the poet uses language to convey these thoughts and feelings;
- 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).

What the poet writes about:

- the speaker describes her daughter **growing up**;
- the speaker's reflection on her daughter's **coming of age** and her **departure**.

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

- the speaker is the mother and she is the only **voice** of the poem;
- she is expressing her **concern** about what lies ahead for her daughter and her **sadness** at losing her;
- her feeling of **love, pride and admiration** for her daughter is shown alongside this feeling of **loss**;
- she also expresses concerns about the **vulnerability** of her daughter;
- she will **cherish** all the memories she has of her daughter.

How the poet uses language to convey these thoughts and feelings:

- use of **imagery** to describe the daughter: 'as you wobbled away on two round wheels' shows the uncertainty of growing up and the feelings of anxiety;
- the use of **personal pronouns** to show the simplicity of the mother/daughter relationship: 'I', 'you', 'my';
- the use of **contrast** to show the mixed emotions throughout: 'my own mouth rounding in surprise' to the sadness of 'more breakable with distance';
- the **metaphor** of the bicycle representing life and its journey, uncertain at first but gradually becoming more controlled: 'pulled ahead down the curved path of the park';
- use of **onomatopoeia** to describe the vulnerability of the daughter: 'thud',
- the use of energetic repetition 'pumping, pumping' to show the effort required to move on;
- the use of the **simile** in the final few lines, 'like a handkerchief waving goodbye' to illustrate the final parting and the emotion of the moment;
- the **enjambment** and the **lack of rhythm both** show the confusion and mixed emotions in the poem;
- the poem is an **ode** to show the seriousness of this departure and the strength of the mother/daughter relationship;
- the use of **free verse** to tell a story and show the unpredictability of life;
- **one long stanza** to emphasise the passage of time without a **rhyming pattern and limited punctuation**.

The form and structure of the poem:

- the **enjambment** and the **lack of rhythm both** show the confusion and mixed emotions in the poem;
- the repetition of "pumping" to convey exhilaration of daughter in contrast to the apprehension of the speaker;
- the poem is an **ode** to show the seriousness of this departure and the strength of the mother/daughter relationship;
- the use of **free verse** to tell a story and show the unpredictability of life;
- **one long stanza** to emphasise the passage of time without a **rhyming pattern and limited punctuation**;
- the isolation of the single work "goodbye".

Be receptive to other suggestions which are text-based.

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

Use the Assessment Matrix.