



General Certificate of Secondary Education
2018

English Literature

Unit 2: The Study of Drama and Poetry

Higher Tier

[GET25]

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

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

Assessment Objective 2:

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

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

- consider and comment upon differing views and interpretations of texts;
- comment meaningfully on the texts studied referring to the appropriateness of the form and structure adopted by the writer;
- describe and appreciate the effectiveness of general and specific uses of language and stylistic devices;
- appreciate changing atmosphere and tone and comment upon how they are achieved.

Assessment Objective 3:

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

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

- identify similarities and differences between texts;
- make and explore connections and comparisons between texts;
- select and juxtapose relevant details of theme, character, setting and tone;
- analyse similarities and differences in the use of language, structure and form.

Assessment Objective 4:

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

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

- show an awareness of the contexts in which texts were written;
- take into account alternative interpretations of texts;
- give a personal response.

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

Arriving at a Final Mark

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

For use and application in Section A: Drama and Section B: Poetry

ASSESSMENT OF SPELLING, PUNCTUATION AND GRAMMAR

If the answer does not address the question, then no spelling, punctuation and grammar marks are available. If the candidate has attempted to answer the question but produced nothing of credit, spelling, punctuation and grammar marks may still be awarded.

THRESHOLD PERFORMANCE [1]

Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms accurately.

INTERMEDIATE PERFORMANCE [2]

Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.

HIGH PERFORMANCE [3]

Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Section A – Drama

In this section we are assessing two assessment objectives:

AO1

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

AO2

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

Guidelines to assessing AO2 in candidates' responses to Drama (Higher Tier)

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

Key terms in the question:

"With reference to the ways the named dramatist **presents** ..."

Use of Language and Stylistic Devices/Dramatic Techniques

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

- division into acts and scenes;
- stage directions;
- use of some technical terms (e.g. exposition, protagonist, hero, minor character, denouement);
- cohesive elements (e.g. repetition of words or ideas, climax, sequential ordering);
- disjunctive elements (e.g. use of curtain, flashback, or anticipation of events);
- asides, soliloquy, dramatic monologue, use of narrator or chorus;
- tonal features (e.g. emphasis, exclamation);
- interaction through dialogue and movement;
- use of punctuation to indicate delivery of lines (e.g. interruption, hesitation, turn-taking, listening);
- reportage;
- vocabulary choices;
- staging (set, lighting, use of properties, on-stage characters but unseen by others);
- costume and music effects.

Assessment Matrix – Higher Tier Unit 2, Section A: Drama

Assessment Objective	Band 0 Mark [0]	Band 1 Very Little [1]–[10]	Band 2 Emerging [11]–[18]	Band 3 Competent [19]–[26]	Band 4 Good [27]–[34]	Band 5 Excellent [35]–[40]
AO1 Argument	Response not worthy of credit	Some writing about text or task	Attempts to focus on question Simple, straightforward or limited response	Begins to focus on question Begins to develop a response	Some focus on question Fairly developed response	Persuasive, coherent answer to the question set Evalutative response
AO2 Form and Language	Response not worthy of credit	Simplistic remarks about content Very basic level of accuracy in written expression and coherence of response	Some awareness of content Fairly sound level of accuracy in written expression and coherence of response. Form mostly appropriate	Comments on content Competent level of accuracy in written expression and coherence of response. Form mostly appropriate	Comments on content An appropriate form of response which is clearly constructed and accurately expressed	Assured interpretation of content An appropriate form of response which is clearly constructed and expressed with fluency and precision

Section A: Drama

1 Friel: *Dancing at Lughnasa*

(a) With reference to the ways Friel **presents** Rose, show how far you agree that Rose is **childlike**.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

Evidence that Rose is childlike:

- **childish** questions to Agnes about Abyssinia, and her **lack of memory** on previous answers given to her on this topic: "Is Abyssinia in Africa Aggie? Yes. Is there a war there? Yes. I've told you that";
- seeks **praise** from Agnes and obvious **loving** relationship between this pair: "The pair of us should be on stage, Aggie";
- **keen** to reveal information about going to the pictures in a childish, conspiratorial manner to Agnes, but **teases** Chris by refusing to answer her: "I'm not saying";
- **snaps** at Chris and Maggie in childish manner: "that's just where you're wrong, missy – so there!", "...who are you to talk. . .", "...And you're jealous too!";
- **delights** in pet name of 'Rosebud' and believes that the giving of the charm is a **simple** matter;
- refers **naively** to her miraculous medal: "I wear it all the time – beside my miraculous medal";
- **teases** Kate that Austin is 'going with' a younger girl;
- childishly persists in her **teasing** of Kate about her going into Morgan's just to see Austin Morgan: "Why are you blushing then? She's blushing, isn't she? Why-why-why, Kate?";
- supports Agnes against Kate with **immature** name-calling: "Everybody calls you the Gander!" and making faces behind her back;
- **repeats** what the other sisters say: "Goddamn bloody useless" (about radio), "You're right, Kate. I hate him!";
- gives Agnes responses which indicate that she believes that Danny's behaviour towards her is **well-intentioned**, and that this episode has been **simply** romantic;
- replies to Kate's questioning in **petulant** manner with short sentences, refusing to move from her belief that Danny has been truthful and that his intentions towards her are good;
- recounts loving scene with Danny Bradley in **immature** manner (picnic, milk and chocolate biscuits) but refuses to divulge more (possibly intimate) details;
- relationships with her sisters – Chris gets impatient with her **childishness**, and Maggie jollied her along and covers up for her to avoid conflict. Agnes turns down a job in the local factory out of loyalty and responsibility to Rose. They leave together and Agnes has to support her.

Dramatic Techniques:

- SD 'Unhappily' and use of **ellipsis**, "Yes, I do . . . I do . . ." indicate childish unhappiness and uncertainty;
- **repeats** Maggie's line: "the pair of us should be on the stage" to Agnes to seek praise; the **exclamation** indicates childish excitement;
- SD (*To AGNES*) is **repeated** frequently – pestering her;
- SD that charm and medal pinned together on jumper in a **childish** manner;
- SD a *gauche, graceless shuffle that defies the rhythm of the song* as she **dances** with Maggie;
- Agnes tries to placate her (tone and use of language) by discussing the charm: "It is lovely... I know" as you would pacify a child;
- petulant **exit**: "That's all I'm going to tell you."

Candidates may argue that Rose is **not so childlike**, as she is **more aware** of local incidents and gossip than the other sisters – e.g. what happened at the fires when the boy got burned. Despite her loving relationship with Agnes, Rose also shows **contempt** for others including Kate and Chris, and is keen to have a loving relationship with a man. She is mature enough not to reveal details of her day out with Danny: "And that's all I'm going to tell you", which shows that she exercises **some control** in this confrontation.

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!"

With reference to the ways Friel **presents** music and dancing in the extract and elsewhere in the play, show that the Mundy sisters use music and dancing to **escape** the realities of their everyday lives. Which sister do you think is most influenced by music and dancing? Give reasons for your opinions.

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

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

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

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

In the extract:

- the sisters' reactions are revelatory – giving them a chance to avoid the reality of everyday **mundane routine**;
- Kate's **awkwardness** and **embarrassment** show 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....".

Dramatic techniques in the extract:

- atmospheric shift** when *The music stops abruptly in mid-phrase* shows the return to the dull 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".

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 to 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;
- the **setting** of the play during the Festival of Lughnasa provides a backdrop of pagan dance, music, and ritual;
- Gerry's song and dance bring momentary escape.

Reward candidates who offer a strong personal response and argument regarding the sister they have chosen most influenced by music and dancing.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

2 Miller: *All My Sons*

(a) With reference to the ways Miller **presents** Kate, show how far you agree that Kate is a **good** wife and mother.

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

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

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

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

Kate as a good wife and mother:

- Kate is the **ruling power** as both a wife and mother in the family as Joe comments: "I wear the pants and she beats me with the belt";
- she is willing to **sacrifice** her own health to ensure her husband's continuing **peace of mind**; these actions can be seen as **selfless** as she has chosen her husband ahead of herself;
- she is **outwardly very loyal** to both Joe and Chris and she is determined to keep her family together and sheltered from outside intrusion: "I want you to stop that, Joe. That whole jail business";
- she is **suspicious** about Ann, whom she dislikes, and will not countenance marriage between Chris and Ann;
- 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";
- she manages 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, in her love for Larry and the family, urges Chris **not** to blame Joe for the shop incident: "Your brother's alive, darling, because if he's dead, your father killed him...Now you see, don't you?"
- her **genuinely caring** and **motherly** attitude is seen in her interactions with Chris at the end of the play when she finally frees Chris from his obligations: "she puts his arm down gently";
- 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;
- Kate **exercises control** over Joe and Chris, *turns with a reprimanding finger*;
- Kate **acknowledges** Chris' anguish at the end of the play when she beseeches Chris "Forget now. Live".

Kate as a good wife and mother called into question:

- her paranoia and belief in superstition and astrology may be seen as **weakening** her as a mother and wife especially when she is challenged: "I'll kill myself!";
- the mention of the jail causes **tension** between Joe and Kate, as Kate shouts: 'I didn't say you had anything to hide, I'm just telling you to stop it! Now stop it!'

- Kate 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; and she cannot fully love her other son Chris as a result of this;
- Kate becomes more agitated as she **refuses to acknowledge** that Larry may be dead: "Because certain things have to be, and certain things can never be";
- Kate tries to force Ann to leave, and she is **prepared to sacrifice** her own son's happiness to ensure her husband's (and perhaps her own) continuing peace of mind;
- a **genuinely caring** and motherly attitude to Chris is only seen at the end of the play, *CHRIS comes out of the house, down to MOTHER'S arms.*

Miller's use of language and dramatic techniques:

- her fluctuations in mood weaken her as a mother, indicated by the stage directions: *put her hand to her head; goes aimlessly; her smile vanishes*; and wife especially when she is challenged: "I'll kill myself!"
- the reactions by Joe and Chris to Kate's moods change from logical to exasperated and alarmed, **weakening** her position as wife and mother;
- Kate is called "**Mother**" by Miller in his play directions as Miller is keen to emphasise this aspect of her personality;
- the **emotive language** she uses show the wife and mother under **pressure**: "Nobody in this house dast take her faith away".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at the extract from Act 2, beginning near the bottom of page 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 the Chris' words, "Get him out of here".

With reference to the ways Miller **presents** Ann and George Deever in the extract and elsewhere in the play, show how far you agree that Ann and George Deever have **differing attitudes** to the Keller family.

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

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

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

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

What Ann and George Keever 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, and tells Ann that she is not to marry him because Chris's father destroyed their family, "Don't civilise me";
- 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** with them all 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** and she is calm and logical in her arguments whereas George is **antagonistic** and volatile;
- **tension** is shown between the Ann and George in their reactions to the Kellers: *quickly, to forestall an outburst (Ann), surging up at him (George)*.

Ann and George Keever's relationship with the Kellers elsewhere in the play:

- Ann Deever, in contrast to George, 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** and mystified 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 implicit 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.

Candidates may also refer to:

- George believes that their father is innocent and **accuses** Chris of helping with the cover-up;
- 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".

Some candidates may argue that Ann is fully aware of Joe Keller's guilt and knows the truth because of the letter so has a similar attitude as George to the Keller family. However, Ann is willing to suppress her feelings for her own advantage whereas George is unable/unwilling to do so. George is persuaded by Joe that his father is untrustworthy and is manipulated by Kate who challenges his version of the past.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

3 O'Casey: Juno and the Paycock

(a) With reference to the ways O'Casey **presents** the members of the Boyle family, show how far you agree that their hopes for a better life are **unrealistic**.

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

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

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

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

The barriers to a better life for members of the 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 contrast 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'?"
- Boyle **escapes** the reality of life through the pub and alcohol;
- Juno's **pessimistic** view on taking strike action;
- 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 of work and Jerry Devine's and Fr Farrell's involvement in finding work for the Captain;
- the feeling of **hopelessness** caused by the focus on civil division rather than job creation;
- the political unrest in the city **forestalling** the possibility of economic recovery and a better lifestyle;
- the **spinelessness** of the male characters of the play;
- the apparent **acceptance** of social injustice, e.g. Mary's pregnancy

Hopes:

Captain Boyle is a **fantasist** living in a world entirely of his own creation – as a sea-farer of some repute – ably supported by his sidekick, Joxer. He attempts to escape from the reality of his and his family's situation by wallowing in the "heroic" of his past life, fuelled with alcohol. Mary hopes to be **rescued** from her life by manipulating her "good looks". She embraces the world of femininity – ribbons, etc. – and **romantic** love, rejecting the simple love of a working man for the hope of escape offered by Bentham. Her strike action implies another hope to escape from her present low wages lifestyle.

Johnny hopes his **political military action** will serve as a means towards escaping from the inevitability of his life, and has invested all hope in his life to this end.

Juno “buys into” the hope that the will provides, is disappointed by those around her and, in the end, sees her and Mary’s future elsewhere. There is some hope for the baby, who “will have two mothers”.

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

- the **setting** 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 **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** and particularly the **clipping** of word endings and the mispronunciations of the Captain, “chassis” etc. and the use of repetition which displays a lack of power of expression, e.g. Johnny: “I can rest nowhere, nowhere, nowhere”; “let me alone, let me alone, let me alone”.

Credit any other valid references.

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 3 beginning on page 125 with the stage directions, *A pause; then outside the door is heard the voice of Joxer*, and ending on page 129 with Joxer's words, "man's inhumanity to man makes countless thousands mourn!"

With reference to the ways O'Casey **presents** Joxer Daly in the extract and elsewhere in the play, show how far you agree that Joxer is **not a good friend** to Boyle.

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

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

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

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

What Joxer and Captain Boyle say and do in the extract:

- Joxer uses a "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 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;
- 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** the Captain about the will, already knowing the answers;
- 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 *lilting softly* to suggest a 'signal' to gain access;
- Joxer's **exaggerated tone** berating Boyle in front of Nugent, "like a mastherpiece of the Free State";
- the use of **humour** when Joxer tries to sound knowledgeable about "havin' strhrange 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!"

- his furtive actions: SD *Joxer slips the bottle of stout that is on the table into his pocket*, provides **comedy; juxtaposed** as SD *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.

Elsewhere:

- Joxer is a **yes man**: "You could sing that if you had an air to it" and "You're afther takin' the word out o' me mouth";
- he **changes** his attitude to Fr. Farrell to coincide with Boyle's views;
- he **feeds** the Captain's belief in his sea-faring days;
- his **ingratiating** mannerisms and **sycophantic** words delude the captain;
- his **renewed avowals** of friendship to his now "rich" friend: "me for you an' you for me";
- Juno is aware of the **negative** influence of Joxer on her husband: he's wherever Joxer Daly is – dhrinkin' in some snug or another";
- Juno 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'";
- Juno delights in goading Joxer about his **sycophancy** and **sponging**: "Are you sure, now, you wouldn't like an egg?";
- Juno does her best to keep Joxer and the Captain **apart**: "...I was determined to stay an' hunt that Joxer this time";
- Juno acknowledges Joxer's **low** status: "Though don't blame him (Bentham) for fightin' shy of people like that Joxer fella...";
- Joxer is **not** likeable when he reveals his true self when the Captain disowns him;
- Joxer **mocks** the Captain's sea-faring exploits - the very story he had earlier substantiated;
- Joxer **betrays** the Captain: "Lookin' for work, and prayin' to God he won't get it";
- Joxer **hotly** debates with Boyle, "Who's a twisther?" and calls him, "Jacky Boyle, Esquire, infernal rogue an' damned liar".

On the other hand, Joxer is not a **poser/Peacock** and is content to live in the Captain's shadow. He has a true instinct for self-preservation and is very good at "feeding" the Captain showing his ability to **side** with the current view but, importantly, to **feed Boyle's ego**. He brings a **poetic** presence to the play as well as **friendly humour** towards Boyle and a capacity to **match** Boyle for proverbs.

O'Casey deliberately includes Joxer as an Irish stereotype – representing the worst of the Irish.

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) With reference to the ways Priestley **presents** blame, show that the blame for what happened to Eva/Daisy should be **shared** by the Birling family. Who do you consider most responsible? Give reasons for your opinions.

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

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

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

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

Eric:

- the exploitative **casual nature** of their relationship;
- he liked a “**good sport**” but wasn’t in love with her;
- Eric **insisted** on going home with her;
- he **forced** his way in and had sex 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 tries to **buy her off** but she refused when she realised the money was stolen;
- 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** her financial support;
- her blame is clearly highlighted by Eric’s **accusatory language**, “You killed her”.

Mr Birling:

- Mr Birling **sacked** her, so beginning her downward spiral;
- he is prepared to distort or ignore the truth, **refusing** to accept blame;
- his **attitude** to Eva/Daisy as an employee;
- his **disgust** that a recipient of charity should associate herself with his family.

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;

- she **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 deal with the concept of guilt shared and engage, on a personal level, with the character they consider to be most responsible, this may include Gerald.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

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

With reference to the ways Priestley **presents** Gerald Croft in the extract and elsewhere in the play, show how far you agree that Gerald Croft is **uncaring** in his relationships with Eva/Daisy and Sheila.

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

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

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

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

What Gerald says about Eva/Daisy in the extract:

- he is **honest** 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 **admits** to the affair **even** in front of Sheila, his fiancée;
- he **defies** the family, insisting the affair was not “disgusting”;
- he is initially **dispassionate** about breaking off with Eva/Daisy, but also admits to feeling bad about it;
- 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;
- he seems to be **affected** by the recollection of Eva/Daisy and **needs to be alone**.

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

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

How Gerald treats Sheila elsewhere in the play:

- Gerald and Sheila **appear** to be in love yet she teases Gerald about his **lack of attention** to her the previous summer;
- he simply **lies** to her: “I was awfully busy at the works all that time”;
- he appears to regard her as a **well-won prize**;

- he does **not respond** to Sheila's kiss of thanks;
- he turns the private event of engagement into a public celebratory affair, possibly **hoping to curry favour** with Sheila and the Birling family;
- the **setting** of the Birling household for the engagement party, described as *not cosy and homelike* may be suggestive of their relationship;
- Gerald begins to **judge** her over her role in the death of Eva/Daisy;
- his love for either woman is **questioned** by Sheila.

Candidates may refer to him:

In the aftermath of the Inspector's visit, Gerald is still concerned about re-establishing a socially advantageous alliance; no care, affection for Eva/Daisy is expressed. He takes the lead in re-establishing the status quo.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

5 Russell: *Blood Brothers*

(a) With reference to the ways Russell **presents** Linda, show how far you agree that Linda is an **admirable** character.

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

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

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

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

Linda as admirable:

- Linda **defends** Mickey when he is being taunted by Sammy's gang for swearing;
- she is **undaunted** by Sammy's threats;
- she 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;
- she is **observant** of Sammy's theft of the cigarettes and half-crowns;
- 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;
- she **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;
- she **seizes the opportunity** and calls Edward in an attempt to change her situation;
- Russell depicts Linda as being worn down and frustrated by her life with Mickey;
- she tries to make herself happy through her affair with Edward.

Linda is not admirable:

- Linda **taunts** Edward when they are children;
- she uses Edward's good looks to **annoy** Mickey and make him jealous, "he's gorgeous, isn't he?";
- she is **disloyal** to Edward when the policeman questions them;
- she **fails** to withhold Mickey's tablets and eventually hands them over;
- Mickey's grabbing of the bag and his abrupt exit also emphasise Linda's inability to control Mickey's addiction;
- she is **unable** to control her feelings for Edward;
- she is accused by Mickey of **controlling** their lives, sorting out his job and his house;
- she is not there for Mickey when he needs her most;
- she has an affair with Edward and this is **juxtaposed** with Mickey's increasingly desperate position in the play;
- it could be argued that Linda displays a certain **self-centredness** in her decision to have the affair with Edward: "An' what about what I need?".

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Literary 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 3: *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.)

With reference to the ways Russell **presents** the events in the extract and the events elsewhere in the play, show how far you agree that Mrs Lyons, Mrs Johnstone and Mickey are to **blame** for what happens to them.

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

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

The 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;
- Mrs Johnstone’s reluctance to place her hand on the bible shows how unsure she is about the agreement showing some **awareness** of the consequences of such a pact;
- Mrs Lyons clearly **realises** that her actions will have consequences when she insists on secrecy: Mrs J, nobody must ever know. Therefore we have to have an agreement”;
- 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”;
- Mrs Johnstone’s spiraling debt is a result of her **desperation** to give her children the things they want: “...it all looks so nice. When y’look in the catalogue an’ there’s six months to pay”.

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 use of hesitation in Mrs Johnstone’s dialogue betrays her uncertainty and **realisation** of the gravity of this pact;
- 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 nods but is still 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 series of debt collectors illustrates financial difficulties Mrs Johnstone is responsible for: “If y’ know y’ can’t pay, y’ shouldn’t bloody well sign”;
- the characters’ realisations that they have done something wrong are revealed through the SD *Mrs Johnstone stands and stares* whereas Mrs Lyons, *takes a last satisfied glance at herself in the mirror*;
- 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.

Elsewhere in the play:

- Mrs Lyons **bribes** and persuades Mrs Johnstone to give away/ sell her baby and then breaks her promises to Mrs Johnstone – the **strain** of maintaining the deceit results in her going mad and loses the love of her son and the respect of her husband;
- Mrs Lyons **spitefully** informs Mickey about Edward and Linda’s relationship: as a consequence, Edward is killed by Mickey;
- Mrs Johnstone gives one of her twins away in the **hope** that his life will be better but she ends up losing both her twins as they are shot dead in front of her;
- Mrs Johnstone **fails** to control her children; resulting in them becoming unruly with frequent police complaints and warnings;
- Mrs Johnstone cannot meet her financial commitments and, as a consequence, she **cannot provide** a secure future for her children;
- Linda marries Mickey because she becomes pregnant;
- Edward took part in childish pranks with Mickey and Linda but he **escapes** any consequences and the policeman just gives a polite piece of advice to his parents;
- Edward reacts against authority and challenges his teachers in school and despite being suspended, he is **still able** to go to university and become a respected member of the community as the councillor;
- 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 causes him to become consumed by jealousy **resulting** in him shooting Edward and himself being shot by the police as a direct consequence.

Candidates may refer to fate and social class as inescapable factors.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

6 Shakespeare: *Macbeth*

(a) With reference to the ways Shakespeare presents Banquo, show how far you agree that Banquo is **admirable**.

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

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

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

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

Admirable in his reaction to the witches and what they say:

- 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 the witches with Macbeth as long as it keeps: "My bosom franchised, and allegiance clear".

Banquo's admirable 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**.

Candidates may also refer to:

- 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.

On the other hand:

- his **self-interest** is on display in his insistence that the witches delve into the positives of his future: "May they not be my oracles as well and set me up in hope?";
- he appears **obsessed** by the prospects for his own children;
- his **weakness** is on display as he is **scared** of the witches and suffers nightmares: "cursed thoughts that nature/Gives way to in repose";
- he fears Macbeth has "play'd most foully" but tells no one.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at Act I scene ii.

With reference to the ways Shakespeare **presents** loyalty in the extract and elsewhere in the play, show that there are **differing** kinds of loyalty.

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

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

Loyalty in the extract:

- the **assertion** that loyalty to the crown is an **admirable quality**: “Who like a good and hardy soldier fought/‘Gainst my captivity”;
- 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”;
- Duncan’s comparison of the Captain’s numerous wounds to his **increased honour**: “They smack of honour both”;
- Ross’s **first words**, “God save the King!”;
- insulting** reference to Macdonwald as “disloyal traitor”;
- Ross **emphasises** the disloyalty between citizens “rebellious arm’against 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** of the scene, *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”;
- Duncan **personalises loyalty**, calling it “bosom interest”;
- the **final reference** to Macbeth as “noble”.

Loyalty elsewhere in the play:

- Macbeth is **initially** loyal to Duncan;
- Macbeth is **rewarded** for his loyalty;
- Macbeth’s loyalty **wavers** after meeting the witches;
- both Banquo and Macduff **remain** loyal to Duncan;
- words spoken about Duncan after his death show that **feelings of loyalty linger** among the thanes;
- Macbeth’s bid to secure his position **takes precedence** over everything;
- as a new king, Macbeth **cannot compel loyalty** when he is so unconvincing in his denials of his involvement in the murder of Duncan;
- the **sacrilegious element** in Duncan’s murder: “**Most sacrilegious murder broke ope**”;
- the murder of Banquo and the killings in Fife;

- Macbeth's hypocritical behaviour at the banquet;
- Macbeth **employs spies**;
- Macbeth's ultimate betrayal of Scotland: "this dead butcher";
- Macduff's visit to England is an **unequivocal statement** of disloyalty to Macbeth;
- the final **challenge/fight/execution** of Macbeth.

Loyalty to family:

- Duncan **bestows** the succession on his son, Malcolm;
- Lady Macbeth shows loyalty to her husband as she **concocts** a murder plan in order for Macbeth to fulfil his ambition;
- as Macbeth's tyranny grows, his loyalty to his wife **diminishes**; he casually **disregards** her death as a matter of course;
- Lady Macbeth shows loyalty to her husband during the banquet scene as she **covers up** his apparent fragile state of mind;
- Lady Macduff's loyalty to her **absent husband**;
- Macduff vows to **avenge** his family's murders.

A wider conception of loyalty (to truth, country, friends) may be considered on its merits.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to key term "presents", see Guidelines at the start of this section.

Use the Assessment Matrix.

7 Shakespeare: *Romeo and Juliet*

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

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

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

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

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

Romeo's relationships in the play:

- Romeo's **self-indulgent language** of love as he bemoans his rejection by Rosaline;
- 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 **forgets** about Rosaline as soon as he meets Juliet which emphasises his **immaturity** as a lover;
- he falls in **love instantly** but **realises** the artificiality of his love for Rosaline: "Did my heart love till now?";
- 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** and this establishes the **exalted nature** of his love: "If I profane with my unworthiest hand/This holy shrine. . .";
- his naivety is shown through overstated 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 reacts **irrationally** to the death of Mercutio;
- Friar Lawrence notes his immaturity in his reaction to exile: "Blubb'ring and weeping, weeping and blubb'ring. Stand up, stand up, and you be a man";
- he will **not listen** to reason: "I defy you, stars!".

Shakespeare's use of language and dramatic techniques:

- use of **soliloquy** to inform the audience of Romeo's innermost thoughts and how quickly he creates ill-thought-out plans;
- the **exaggerated** and **hyperbolic** quality of the expression of his love: "how sweet.....in joy" depicts Romeo as a recently infatuated young man: "my bosom's lord";
- the use of the **parenthesis**: "(Strange dream that gives a dead man leave to think!)" is indicative of the **alacrity** of his thoughts;
- the **exclamatory** way he greets Balthasar;
- the **impatience** of the repeated questioning of Balthasar;
- Balthasar describes Romeo as: "pale and wild."

It could be argued that at times Romeo is pressurised by events:

- the proposed marriage of Juliet to Paris;
- his exile after Tybalt's death;
- his understandable rapid return to Verona when he receives the news of Juliet's death;
- his apparent composure as he contemplates death: "Well Juliet, I will lie with thee tonight".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at the extract 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!"

With reference to the ways Shakespeare **presents** the feud between the Capulet and Montague families in the extract and elsewhere in the play, show that this feud **ruins lives**. Who do you think is most to blame? Give reasons for your opinions.

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

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

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

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

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 o' both 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 o' both 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 realisation that he is caught up in a **ruinous cycle** of feuding.

Elsewhere in the play:

- in the prologue a **single figure** Chorus to deliver, in **sonnet form**, a **preparation** for the **hostility** ahead;
- we are made aware of the conflict **even before** we meet Romeo or Juliet;
- at the beginning of Act 2 the feud is again **stressed** by the **Chorus**;
- the **foreboding quality** of the first meeting 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 "glooming peace" of the reconciliation of the two families;
- there has been **much disruption** in the city of Verona;
- the families are **warned on pain of death** to desist by the Prince of Verona;
- there have been **many deaths** as a result of the feud;
- Romeo's **heart-rending** soliloquy over Juliet's body.

Expect a lively engagement in the attribution of blame – the fault of the older generation; the ineffectiveness of the Prince; Romeo's provocative behaviour; Tybalt's truculence; the meddlesome Friar.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

8 Shakespeare: *The Merchant of Venice*

(a) With reference to the ways Shakespeare **presents** Portia, show how far you agree that Portia is **dishonest**.

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

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

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

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

Casket scenes:

- Portia is aware of the temptations of cheating the terms of her father's will but claims that **she resists** it;
- Portia provides **no help** to the two suitors she wishes not to marry but she is more forthcoming with Bassanio;
- candidates may argue Portia is dishonest by **providing hints** to Bassanio about which casket to choose.

Portia's disguise:

- she **tricks** the Duke through letters supposedly from Bellario;
- she gets the Duke to believe that she is a clever young lawyer named Balthazar;
- she **tricks** the Duke to have sympathy for a very sick Bellario so that the Duke will agree to Balthazar being the examining magistrate;
- by referring to Balthazar as a "doctor of Rome" she **misleads** the Duke to believe Balthazar is highly qualified;
- she **hoodwinks** the entire court;
- she **lures** Bassanio into parting with his ring as a payment when in disguise as Balthazar.

Portia's dealings with Shylock:

- she **manipulates** Shylock, increasing his confidence and persuading him that he will achieve a favourable verdict;
- she **dramatises** the turning point, influencing the feelings of the participants in the trial, "Tarry a little, there is something else";
- she tricks Shylock into **thinking he has won** when she asks if he has a surgeon on hand in order to spring a trap.

Portia and Bassanio:

- she **tricks** Bassanio with the wedding rings;
- Portia **exploits** Bassanio's feelings when he arrives back to Belmont, forcing him to admit he has given away the ring;
- there is no dishonesty, **only sincerity**, in the love she expresses for Bassanio;

- Portia's silence to the first two suitors during the casket scene **contrasted** with her proactive approach to helping Bassanio.

Candidates may argue that Portia is controlled by her father in the stipulations of his will and behaves honestly towards the terms set by her father. However, she, in turn, tricks the men and proves the strength of her mind. Portia's ability to **act a part** – to the failed suitors, in court, to Bassanio and Gratiano over the rings is significant though her motives appear to be good.

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 the start of Act II Scene vii to the end of Scene vii.

With reference to the way Shakespeare **presents** the casket game in the extract and elsewhere in the play, show how far you agree that the results of the casket game are **fair**.

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

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

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

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

What Portia and Morocco say and do 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 flaws are carefully **distinguished** 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”.

Elsewhere:

Arragon’s choice of casket:

- Portia characterises Arragon as a “deliberate fool” and **flawed** liked 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:

- Bassanio's arrival at Belmont is eagerly awaited by Portia with the suggestion that she is **pre-disposed** in his favour;
- Bassanio is **eager** to choose, unable to bear the suspense;
- Bassanio is **aware** that appearances may be deceptive;
- Portia **reveals** the secret of the casket game (possibly giving him an advantage over the others): “If you love me, you will find me out”;
- he rejects gold and silver and **chooses** the “plainness” of the lead casket;
- Bassanio's choice, like those of the others, is a matter of **love** and **character**, not chance;
- Portia's **nervousness** (she imagines herself as a “sacrifice”) increases the dramatic tension so the result of the game is fair;
- his outburst on seeing the portrait shows his admiration of what he has won and his **ability** to appreciate it;
- Bassanio is **grateful** and **modest** about his good fortune and Bassanio's **modesty** in victory, “doubtful whether what I see be true”, is an attractive quality strengthening the audience's sense that the result of the game is fair;
- Antonio's letter, hard on the heels of Bassanio's good fortune, is a reminder of the **risks** he has taken with the safety of his friend.

Portia calls the casket game “the lottery of my destiny” whereas Nerissa tells Portia that she is confident that her mistress will never be chosen by any but one whom she shall rightly love. The interpretation that Portia loads the dice in Bassanio's favour, dropping him a clue as to the right answer, may be mentioned by candidates as a counter argument.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

Section B: Poetry

In this section we are assessing four assessment objectives:

AO1

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

AO2

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

AO3

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

AO4

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

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

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

Key terms in the question (Higher Tier):

"With close reference to the ways each poet uses language ..."

Use of Language and Stylistic Devices/Poetic Techniques

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

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

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

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

Key Terms in the question (Higher Tier):

"Compare and contrast..."

"more moving"; "prefer", etc.

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

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

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

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

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

Key Terms in the question (Higher Tier):

"... relevant contextual material..."

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

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

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

Assessment Objective	Band 0 Mark [0]	Band 1 Very Little [1]-[10]	Band 2 Emerging [11]-[18]	Band 3 Competent [19]-[26]	Band 4 Good [27]-[34]	Band 5 Excellent [35]-[40]
AO1 Argument	Response not worthy of credit	Some writing about text or task	Attempts to focus on question Simple, straightforward or limited response	Begins to focus on question Begins to develop a response	Some focus on question Fairly developed response	Persuasive, coherent answer to the question set Evaluative response
AO2 Form and Language	Response not worthy of credit	Very basic level of accuracy in written expression and coherence of response	Fairly sound level of accuracy in written expression and coherence of response. Form mostly appropriate	Competent level of accuracy in written expression and coherence of response. Form mostly appropriate	Some argument Developed argument	An appropriate form of response which is clearly constructed and expressed with fluency and precision Sustained argument
AO3 Comparison and Contrast	Response not worthy of credit	Simplistic remarks about content Little or no awareness of structure, form or poetic techniques	Some awareness of content Some awareness of structure, form or poetic techniques Occasional reference to poet's words	Comments on content Comments on structure, form or poetic techniques Some understanding of the poet's use of language with the emergence of a critical vocabulary	Interpretation of content Some discussion on the effects of structure, form or poetic techniques Meaningful comment on some stylistic devices, with the deployment of a critical vocabulary	Assured interpretation of content Developed discussion on the effects of structure, form or poetic techniques Analysis of the poet's language and style, using appropriate critical terminology
AO4 Awareness of Context	Response not worthy of credit	Poems considered in isolation No contextual material	Contextual material is present though not incorporated in argument	Some attempt to incorporate contextual material in argument	Meaningful and effectively pointed comparisons and contrasts between poems A synthesised approach to detailed comparison and contrast	Response is enriched by use of contextual material

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 attitudes to death.

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

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

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

Band 0 None	[0]
Band 1 Very Little	[1]–[10]
Band 2 Emerging	[11]–[18]
Band 3 Some	[19]–[26]
Band 4 Competent	[27]–[34]
Band 4 Excellent	[35]–[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-townsman;
- 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.

Candidates' response to use of language:

The Five Students:

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

Richard Cory:

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

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

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

Candidates' awareness of context:*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.

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

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

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

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

The following textual details may be used as supporting material.

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.

Candidates' 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 palely 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 reflect the effects of love;
- 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 rose a symbol of love;
- 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 candidates' 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.

Candidates' 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 the theme of war.

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

Which poem do you find the most interesting? Give your reasons.

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

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

The following textual details may be used as supporting material.

What each poem is about:

Attack:

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

In Westminster Abbey:

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

Candidates' response to use of language:

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 between what the speakers' say and the candidates' 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

Candidates' 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 also 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.

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

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

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

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

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.

Candidates' 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 candidates' 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.

Candidates' 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.

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

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

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

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

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 creatures mentioned in the poem gives Hardy the inspiration to write.

Candidates' response to use of language:

Trout:

- title slips smoothly into the 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 poet's attitudes and the candidates' 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'.

Candidates' 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.

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

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

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

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

Selection of a second poem:

This question is about what each speaker tells us 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.

The following textual details may be used as supporting material.

What each 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.

Candidates' 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.

Candidates' 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 references.

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

Use the Assessment Matrix.

Section C: Unseen Poem

In this section we are assessing two assessment objectives:

AO1

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

AO2

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

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

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

Key term in the question (Higher Tier):

"how the poet uses language . . ."

Uses of Language and Stylistic Devices/Poetic Techniques

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

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

Assessment Matrix – Higher Tier Unit 2, Section C: Unseen Poetry

Assessment Objective	Band 0 Mark [0]	Band 1 Very Little [1]–[5]	Band 2 Emerging [6]–[9]	Band 3 Competent [10]–[13]	Band 4 Good [14]–[17]	Band 5 Excellent [18]–[20]
AO1 Argument	Response not worthy of credit	Some writing about text or task	Attempts to focus on question Simple, straightforward or limited response	Begins to focus on relevant content Assertion, basic conclusion, narrative or description, quotation and/or paraphrase	Some focus on relevant content Fairly developed response Some argument	Persuasive, coherent response Evaluative response Sustained argument
AO2 Form and Language	Response not worthy of credit	Simple comments about content	Some awareness of structure, form and poetic techniques	Comments on structure, form and poetic techniques	Interpretation of content	Assured interpretation of content Developed discussion on the effects of structure, form and poetic techniques Analysis of the poet's language and style, using appropriate critical terminology

12 Section C: *Unseen Poetry*

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

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

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

What the poet writes about:

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

The speaker's thoughts and feelings about her daughter:

- 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.

The language used in the poem:

- 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 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 word 'goodbye'.

Be receptive to other suggestions which are text-based.

Credit any other valid suggestions.

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

Use the Assessment Matrix.