



General Certificate of Secondary Education
2012

English Literature

Unit 2: The Study of Drama and Poetry

Higher Tier

[GET22]

THURSDAY 24 MAY, AFTERNOON

MARK SCHEME

Introduction

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

Assessment Objective 1:

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

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

- demonstrate knowledge and understanding of the text;
- understand and communicate explicit and implicit meanings;
- substantiate point of view by relevant reference, inference and deduction, using appropriate and effective quotation as required;
- express convincing and supported personal responses, opinions and preferences;
- provide insights into characters, relationships, attitudes and values.

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

Assessment Objective 2:

Explore how language, structure and form contribute to writers' presentation of ideas, themes 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 mood, 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 and tone;
- analyse similarities and differences in the use of language, structure and form.

Assessment Objective 4:

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

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

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

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

Arriving at a Final Mark

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

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);
- use of flashback;
- asides, soliloquy, dramatic monologue, use of narrator;
- 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 (setting, 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 Assertion, basic conclusion, narrative or description	<table border="1"> <tr> <td>Begins to focus on question</td> <td>Some focus on question</td> </tr> <tr> <td>Begins to develop a response</td> <td>Fairly developed response</td> </tr> <tr> <td colspan="2">Some argument</td> </tr> </table>	Begins to focus on question	Some focus on question	Begins to develop a response	Fairly developed response	Some argument		Sustained focus on question Reasoned response Developed argument	Persuasive, coherent answer to the question set Evaluative response Sustained argument
	Begins to focus on question	Some focus on question										
Begins to develop a response	Fairly developed response											
Some argument												
AO2 Form and Language	Response not worthy of credit	Very basic level of accuracy in written expression and coherence of response. Form mostly appropriate	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	An appropriate form of response which is clearly constructed and expressed accurately	An appropriate form of response which is clearly constructed and expressed with fluency and precision						
	Response not worthy of credit	Simplistic remarks about characters, settings and events Little or no awareness of structure, form or dramatic techniques	Some awareness of characters, settings and events Some awareness of structure, form or dramatic techniques Occasional reference to writer's words	Comments on characters, settings and events Comments on structure, form or dramatic techniques Some understanding of the dramatist's use of language	Interpretation of characters, settings and events Some discussion on the effects of structure, form or dramatic techniques Meaningful comment on some stylistic devices, with the emergence of a critical vocabulary	Assured interpretation of characters, settings and events Developed discussion on the effects of structure, form or dramatic techniques Analysis of the dramatist's language and style, using appropriate critical terminology						

Section A: Drama

1 Friel: *Dancing at Lughnasa*

- (a) With reference to the ways Friel **presents** Chris, show how far you agree that Chris's behaviour creates **difficulties** for her.

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

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Relationship with Gerry:

- Chris has never married but had a son with Gerry Evans, which in this period of Ireland's history would be seen as morally **wrong** and frowned upon by the villagers;
- Chris becomes very **excited** about Gerry's arrival suggesting future difficulties for Chris as revealed by the impiety of her language;
- despite his absence, Chris is **easily charmed** by Gerry (the language she uses reflects this) and she is fascinated by his stories – especially of teaching dance;
- Chris **allows herself** to be swept up in an intimate dance with Gerry even though it is suggested by Kate that the responsible action would be to turn "Mr Evans" away;
- Chris speaks **tenderly** to Michael about his father, Gerry, and perpetuates Gerry's unlikely promises to her son who barely knows his father;
- Chris **deludes** herself about Gerry's return;
- Chris avoids difficulties for herself in Act 2 when she **refuses** to go with Gerry to the "old well" after he has told her of his intention to go to Spain – **realising** the impossibility of a sustained relationship;
- Chris believes the stories Gerry tells her, which has the potential for **creating difficulties**;
- it is only a **short time** before she is off dancing down the lane with Gerry – easily taken in;
- Chris **goes along**, for a time, with Gerry in the scene when he asks her to marry him.

Chris's relationships with the members of her family:

- Chris is 26 years old and is the youngest of the sisters and appears to have **fewer formal household duties** – this causes some resentment;
- Chris has no money and no job, is **reliant on her sisters**, and she dresses poorly;
- Chris is **scolded** by Kate, e.g. for wearing the surplice and behaving foolishly;
- Chris is keen to get any **gossip** in the village from Kate, perhaps indicating an ashamed isolation in the house;
- Chris tries to **prevent arguments** by creating distractions, e.g. when Rose is taunting Kate about Austin Morgan;

- Rose refers to Chris's **previous difficulties**, "And who are you to talk . . . Don't you dare lecture me";
- Chris tries to **warn** Rose off Danny Bradley;
- Chris's liaison with Gerry has created difficulties in the household, e.g. her short temper when Agnes dances with Gerry;
- She shows little interest in Michael, her child (in contrast to Maggie and Kate). Michael never really expresses love for her.

Friel's use of language and dramatic techniques:

- At the arrival of Gerry Chris **shakes**, and it is Kate who takes her in hand;
- Chris's dance movements – **unrecognisable and caricatured** – suggest the difficulties of the claustrophobic living conditions;
- Chris allows the music to **take her from** her duties and responsibilities;
- Chris is too **shocked** to move when Gerry is first sighted;
- stage directions, "dances her lightly, elegantly" suggest difficulties by showing her **succumbing** to Gerry's advances.

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 this section.

Use the Assessment Matrix.

- (b) Look again at the extract from Act 2 beginning on page 64 with the stage direction *Listens. Sings a line of the song* and ending near the top of page 66 with Gerry's words, "That's a promise, Maggie."

With reference to the way Friel **presents** music and dancing in the extract and elsewhere in the play, show how far you would agree that the Mundy sisters **escape** from everyday life through music and dancing.

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 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.

The extract:

- Agnes is reluctant to dance but **succumbs** to Gerry's and Maggie's urgings;
- Gerry sings **directly** to Agnes a tune with bawdy/risqué lyrics for the 1930s;
- at the end of the dance Agnes is **returned** to her domestic situation as if she had been on a journey: "There you are. Safe and sound", and things are as they were before she danced;
- Maggie praises Agnes's dancing skills, which Agnes again **refuses to acknowledge**;
- Gerry invites Chris to dance but she **refuses**, having observed the **intimacy** of his dance with Agnes, and is rude to Gerry;
- Maggie asks to dance and instructs Gerry to "hold me close", hoping to **repeat** the observed experience with Agnes, but that this is unlikely is indicated by her joking;
- Chris puts an end to the music (and, therefore, the dancing), in a fit of pique, displaying jealousy of the intimacy of others – guarding her **means to "escape"** through the music and dancing;
- Maggie looks forward to "another day" and an **escape** from her domestic life.

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

- SD (*Listens . . .*) Music has the effect of **charging the atmosphere**, suggesting an escape from everyday life – a technique repeated by Friel throughout the play;
- Gerry's singing creates a strong sense of intimacy with Agnes, and she **escapes** from her domestic situation;
- SD *increases the sound*, repeating the technique Friel uses to indicate one or more of the sisters escaping from their domestic and dull existence;
- SD indicating the style of the dance between Gerry and Agnes, which **does not belong** in the Mundy household normally – an escape into elegance;
- both Gerry and Agnes **escape** from the kitchen to *the far corner of the garden*;
- SD as Gerry *kisses* Agnes indicating a moment of tenderness for Agnes which is immediately broken as Gerry *bursts* into song and turns Agnes *very rapidly . . . back into the kitchen*, returning her to her normal existence;
- Chris is annoyed and responds *sharply* to Gerry as she realises there is **no escape** from her present life;
- SD: *Maggie and Gerry sing and dance* but in a non-intimate manner as Friel adopts **humour** in the SD *She kicks her wellingtons off*;
- Chris **ends** the means of escape by turning the radio off – no music, no dancing.

Music and dancing elsewhere in the play:

- Maggie's use of songs to defuse awkward situations;
- the radio injects **an escape from reality** into one or more of the sisters each time;
- at the start of the play there is a great desire to go to the Harvest Dance (escape);
- the sisters' reaction to the music in the dance scene (page 21) in Act 1 is **out of their normal characters** and *wild* – even including Kate eventually – *order being subverted*;
- Chris's dance with Gerry in Act 1 is sensuous as he asks her to marry him but she realises that such an **escape** from her domestic situation is improbable;
- song and dance symbolize the play's central thematic concerns: an escape into paganism;
- 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 suggesting that the sisters **could escape** from De Valera's new family-based "Catholic" Ireland;
- Michael's speech at the end of the play is accompanied by music from a different source, and shows the **failure to escape**: Rose and Agnes die in poverty and destitution in London, Chris ends up working in a knitting factory for the rest of her life and 'hates every minute of it' , Kate gets a thankless job tutoring and Maggie stays on and pretends that nothing has happened.

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*

Answer either (a) or (b)

- (a) Look again at the extract in Act Three, beginning at the top of page 161 with the stage direction *Keller comes out on porch in dressing-gown and slippers* and ending on page 163 with Keller's words, "I'm his father and he's my son, and if there's something bigger than that I'll put a bullet in my head!"

With reference to the ways Miller **presents** Keller in the extract and elsewhere in the play, show how far you agree that Keller **refuses to take responsibility** for his actions.

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 below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Keller and Mother say in the extract:

- Keller is immediately **suspicious** about why Jim has been over;
- Keller is **disturbed** by the fact that Jim has guessed the truth about the shop incident;
- Mother **warns** Keller that he will have to face up to the responsibility of what he did in the shop incident, "**You can't bull yourself through this one, Joe**";
- Keller is further **in denial** about Ann's knowledge of the facts, "She don't know, does she?";
- Mother no longer wants to play games with the truth; she wants Keller to **face up to the truth**, "Don't ask me, Joe"; but he blames her, "The minute there's trouble, you have no strength";
- Keller **cannot understand** why Mother wants him to seek forgiveness from Chris, "He would forgive me! For what?";
- Keller believes that the fact that he allowed the damaged parts to be used is **excusable** because he did it for the family, "It's got to excuse it!";
- Keller **threatens** to kill himself.

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

- Keller's refusal to take responsibility is seen in the beginning of the extract when Keller appears **ill-at-ease**, his voice is '*husky*' and he speaks '*apprehensively*';
- Keller's refusal to take responsibility is clear as he is **on edge** because Chris is missing and Ann has not come out of her room since Chris stormed out, "And what is she doing up there? She don't come out of the room";
- Keller's refusal to take responsibility causes him to become angry and this develops through a series of **rhetorical questions** and **emphatic statements**;

- Keller’s refusal to take responsibility is seen as he **struggles** to control his temper with Mother – *almost an outburst*;
- Kate **tells** him, “It don’t excuse it that you’ve done it for your family”;
- Miller uses **short sentences** to build the tension between Keller and Mother;
- Mother is unsure about how to ask Keller to seek forgiveness and take responsibility for his actions: use of **ellipsis**; **hesitation**; *Not looking into his eyes*; speaking ‘*a little fearfully*’; and, finally, speaking ‘*quickly*’.

How Keller reacts to Chris and Ann Deever’s engagement:

- Keller’s appearance of **indifference** when Chris confides in him is unconvincing, “Well that’s only your business, Chris” suggesting he is **fearful** of Chris finding out the truth;
- Keller warns Chris that the engagement will hurt Mother and is concerned that Mother will **reveal** the truth;
- Keller tries to **assuage his guilt** by blessing the marriage and getting Chris to accept that the company was built for him;
- Keller tries to **draw Chris into complicity**: “I want a new sign over the plant – Christopher Keller, Incorporated”.

Additional material may include:

- Keller’s fantasies about jail/detectives;
- Keller’s refusal to get Kate to accept Larry’s death;
- Chris tells him, “You’ve such a talent for ignoring things”;
- ironically, he says of George’s father, “The man never learned how to take the blame”;
- he always tries to shift blame – tells Chris, “ I did it for you”;
- Keller’s mixed emotions and reactions at the visit of George Deever – anxiety, suspicion, panic and rage, attempts to cajole and even bribe – show the extent of his evasiveness and denial.

Credit valid references in relation to Keller’s suicide: some candidates may suggest that it shows that Keller ultimately does accept responsibility for his actions in the past; others may argue the opposite.

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

Use the Assessment Matrix.

- (b) With reference to the ways Miller **presents** attitudes to Larry’s death, show that Kate Keller and Ann Deever **deal with Larry’s death** in differing ways. Who do you feel more sympathy for? 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 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.

Kate’s attitude to Larry’s death:

- even before Kate’s entrance we learn that she is still in a **fragile mental state** and Keller and Frank are concerned about how she will react to the fallen apple tree planted in Larry’s honour;
- Kate has asked Frank to prepare a **horoscope** for Larry in the hope that the day Larry disappeared was his “favourable day”;
- Larry’s death seems to **hang over** Kate constantly: she was up at four in the morning watching the apple tree as it fell; she “cried hard”; she has begun to dream about Larry and walk around in the night – all things she did immediately after Larry’s death;
- Keller and Chris inform the audience that Kate **still believes** that Larry will return;
- Keller expresses concern about Chris’s proposed engagement to Ann and the impact this will have on Kate, “You marry that girl and you’re pronouncing him dead. **Now what’s going to happen to Mother?**”;
- Kate **will not** countenance marriage between Chris and Ann;
- Kate believes that Ann has been waiting faithfully for Larry’s return **just like she has**, “She’s faithful as a rock. In my worst moments, I think of her waiting, and I know again that I’m right”;
- Kate is shown to be **on edge** and her whole life now revolves around the hope of Larry returning, “Because if he’s not coming back, then I’ll kill myself!”;
- Kate needs Keller to **perpetuate her belief** in Larry’s return, “You above all have got to believe”, as the alternative is too frightening for them to admit;
- Kate is willing to **alienate** Chris in Act Three when she packs Ann’s bag and tries to force her to leave, in her obsession with keeping Larry’s memory alive;
- Kate shows **recognition** that she has been selfish and **complicit** with Keller in lying to Chris about Larry’s death, “Don’t dear. Don’t take it on yourself. Forget now. Live”, but only after Keller’s suicide.

Ann Deever’s attitude to Larry’s death:

- Ann Deever has **maintained contact** with Chris, but she is still seen by his parents as Larry’s girl;
- Ann **rejects** Kate’s assumption that she has put her life on hold to wait for Larry, stating ‘*resolutely*’ that she has not been waiting for him;

- Ann shows her determination to **move on** with her life by urging Chris to announce their engagement despite Kate's implicit threats and pressure on her to leave;
- Ann **refuses to leave** without Chris after Keller's guilt becomes known;
- Ann **reveals** 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; she believed **her** father was guilty;
- Ann shows Kate the letter when Kate refuses to allow Chris and Ann to get married, in order to **force** Kate's hand;
- Ann shows throughout this part of the play that she is **unwilling** to allow her past to dominate her life, **unlike** Kate.

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** Captain Boyle, show how far you agree that the Captain is not a **likeable** 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 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.

His relationship with his wife:

- he is always trying to **pull the wool over Juno's eyes**;
- his **fantasy** life in contrast with Juno's practical nature;
- **he gets away with idling** whilst his wife goes out to work;
- his **devious** attempts to keep one step ahead of Juno;
- he is a **failure** as a husband and father;
- he is **accused** by Juno, "your fatherly care never troubled the poor girl";
- he is **confronted** by Juno when she defends Mary;
- he **withholds** money for housekeeping from Juno, spending it instead on drink;
- the insincerity of his expressed **devotion** to Juno, "O me darlin' Juno, I will be true to thee".

His relationship with Joxer:

- his **imagined** leadership of his friend;
- the way he is **manipulated** by Joxer;
- their **carousing** lifestyle;
- his **failure** to recognise Joxer's sycophancy;
- the **falling out** between the two;
- his **easy casting off** of his friend, "I'm done with Joxer";
- his **equally easy re-embracing** of Joxer at the start of Act 2, "Come along Joxer, me son, come along";
- his **patronising attitude** to Joxer in Act 2, "I hate to see fellas thryin' to do what they're not able to";
- he is **spoken to dismissively** by Joxer, "You can't believe a word that comes out o' your mouth";
- the **fantasy** which is at the core of their relationship.

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

Expect a range of comment that may include:

- he is the source of **much of the comedy** in the play;
- the **fantasy world** inhabited by the Captain – the imaginary pains in his legs; his tales of sailing the oceans; his pretending to search for work;
- **the variability of his reactions**, e.g. to his cousin, going from “prognosticator an’ procrastinator” to “poor Bill”;
- his **views on the Church changing** with his wealth;
- his **rhetoric**: “th’ whole worl’s in a terrible state o’ chassis”
- his **muddled flow of words**: “Prawna; yis, the Prawna. (*Blowing gently through his lips*) That’s the Prawna!”;
- his **exaggerations**: “a pack o’ spies, pimps and informers”;
- his **pompous opinion** of himself as a parent when Jerry kisses Mary’s hand, “This is nice goin’s on in front of her father!”;
- his **outrage** when he discovers Mary is pregnant.

Expect a range of argument which may touch on his moral qualities, his colourful use of language and his interactions with other characters in the play.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at the extract in Act 2 beginning on page 104 with Mrs Boyle’s words, “With all our churches an’ religions, the worl’s not a bit the betther” and ending on page 106 with the stage direction (*He hurriedly goes into the room on left.*)

With reference to the ways O’Casey **presents** Mrs Boyle and Bentham in the extract and characters elsewhere in the play, show that there are differing **attitudes to religion** in the play

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Mrs. Boyle and Bentham say and do in the extract:

- Mrs Boyle **chastises religions** for not making the world a better place;
- she **changes her mind** and blames “the people” for not engaging with their religion;
- she **pokes fun** at Bentham’s religion, “The Prawna!”;
- she declares his religion to be “**curious**”;
- Bentham demurs from Mrs. Boyle’s claim that people should “folley up their religion better”;
- he **says that** “dogma has no attraction for me”;
- he **declares** himself to be a Theosophist;
- he **details some of its tenets** – the Vedas, the Life-breath, the Prawna etc.;
- he believes it’s **possible to see things** that are miles away.

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

- using the word “God” in a question about Theosophy is a **learned joke** from O’Casey;
- O’Casey uses **incredulity** to mark the strangeness of Bentham’s beliefs, “An’ what in the name o’ God’s a Theosophist?”;
- Boyle is used by O’Casey to **point the humour** of Bentham’s (everyone’s) religious beliefs, (*Blowing gently through his lips*);
- Bentham’s **opinions about spirits/ghosts** are ironic/dramatic in the context of Johnny’s situation as his rapid exit shows.

Other material may include:

Johnny's attitude to religion elsewhere in the play:

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

Mrs. Tancred's attitude to religion elsewhere in the play:

- her grief for her son is **centred in her religious practices**;
- she **implores** the Virgin Mary to "have pity on the pair of us!";
- she **berates** the Virgin Mary for deserting her son in his hour of need;
- she **pleads** for Jesus to change the hatred in people's hearts to love.

Credit any other valid suggestions involving e.g. Captain Boyle, Jerry, Joxer.

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

Use the Assessment Matrix.

4 Priestley: *An Inspector Calls*

Answer either (a) or (b)

- (a) With reference to the ways Priestley **presents** Eric, show how far you agree that he **changes for the better** during the course of the play.

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

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

The structure indicated 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.

Eric before the Inspector arrives:

- Eric appears to have **drunk** too much during the engagement scene;
- Eric's views on the war are **dismissed** by Mr Birling;
- Eric **disagrees** with how Mr Birling dealt with the workers who wanted more pay, being more sympathetic than his father;
- Eric is spoken to **harshly** by Mr Birling when Eric contradicts him in front of the Inspector. Birling suggests that Eric's "public-school-and-Varsity life" has not taught him the responsibilities needed to run a business.

Eric's relationship with Eva/Daisy:

- Eric met Eva/Daisy in the Palace Theatre bar;
- he bought her drinks and they got drunk before Eric **insisted** on going home with her;
- he admits to **turning 'nasty'** and **forcing** his way into her lodgings and having sex with her;
- Eric had an ongoing physical relationship with Eva/Daisy, calling her a "good sport", but admits that **he wasn't in "love"** with her;
- when Eric discovered Eva/Daisy was pregnant he admits that he was in **"a hell of a state about it"**;
- he admits that Eva/Daisy treated him "as if I were a kid", and didn't want him to marry her as she knew **he didn't love her**;
- Eric **provided** Eva/Daisy with money, but she refused to take any more when she discovered he had **stolen** it from his father's office and refused to see him again;
- Eric **admits** his guilt and feels **remorse** for his part in Eva/Daisy's death.

What you learn about Eric's interactions with his family and the Inspector:

- Eric states that his father was **not** “the kind of father a chap could go to when he’s in trouble”;
- Eric speaks **irritably** to Sheila when he learns that she has told their parents about his drinking, “Why, you little sneak!” though at the end of the play he agrees with her conclusions;
- Eric is **easily led** by the Inspector and confesses quickly and openly;
- after the Inspector’s exit Eric speaks **insolently** to his father;
- he shows a **lack of concern** for the disgrace he has brought upon the family;
- he **scoffs** at his father’s worry about his knighthood;
- when doubt emerges about the Inspector, Eric states that “**He was our police inspector all right**”;
- Eric **accepts** that Mrs Birling is entitled to be ashamed of him;
- Eric’s **outburst** towards his mother when he speaks to her *almost threateningly* may be seen by some candidates as unpleasant;
- Eric is **visibly affected** by the Inspector’s visit and final words, laughing hysterically and *brooding desperately*, showing his distress and guilt at Eva/Daisy’s death, whereas his parents are more interested in avoiding a scandal;
- at the end of the play, despite being **belittled** by Mr Birling, Eric agrees with Sheila that they **cannot pretend that everything is as it was before**, unlike his parents, showing that he has matured since the beginning of the play.

It may be that few candidates will wish to undertake the negative argument, but expect a range of opinions as to the extent of the change in Eric.

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 in Act One, beginning at the top of page 3 with Birling’s words, “Oh – come, come – I’m treating Gerald like one of the family” and ending near the bottom of page 5 with Mrs Birling’s words, “Well, it came just at the right moment. That was clever of you, Gerald.”

With reference to the ways Priestley **presents** reactions to the engagement in the extract and relationships elsewhere in the play, show how far you agree that marriage is based on **social class**.

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 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.

In the extract:

Gerald

- he **lies** to Sheila about his whereabouts the previous summer, “I was awfully busy at the works all that time”;
- he **wants Sheila to believe** he has wanted to be a member of her family for a long time;
- he appears to regard her as a **well-won prize**;
- he is a mixture of **self-satisfied confidence**, “you can drink to me” and **humility**, “hope I can make you as happy as you deserve to be”;
- he turns the private moment of giving Sheila an engagement ring into a **public event** by doing it in front of her family;
- he shows **consideration** for Sheila in buying the ring she had admired;
- he **does not respond** to Sheila’s kiss of thanks and says nothing more to her before she exits.

Candidates may argue that Gerald behaves appropriately in order to please Sheila and impress Mr and Mrs Birling, whilst some candidates may argue that Gerald has manipulated the occasion to make himself look good.

Sheila

- she appears to be **unhappy** with Gerald’s ‘disappearance’ the previous summer;
- she appears still to be **unsure** of his motives;
- she is genuinely **pleased** with her engagement ring and appears to be in love with Gerald.

Mr and Mrs Birling

- in his speech, Mr Birling seems **more concerned** about the Birling and Croft businesses working together **than** he does about whether Gerald loves his daughter;
- some candidates may argue that his interest in his daughter’s marriage is because he sees it as a way to **climb the social ladder**;

- Mrs Birling tells Sheila that she **must get used to** her husband being absent on business, indicating that marriage to her is a business arrangement;
- she acknowledges Gerald's **adroitness**, "That was clever of you, Gerald", indicating her awareness of Gerald's actions: that flattering Sheila and the public engagement are all part of a social ritual that must be followed.

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

- Priestley uses the **light-hearted conversation**, the **sense of occasion**, the self-congratulatory **giving** of the engagement ring and the **toasts** to suggest that this is a **happy scene**, in order that he can **undermine** this through the Inspector's visit and the **confessions and revelations** that follow;
- the use of pompous language and tone suggest that the characters appear to be the epitome of **good breeding** and **manners**;
- to preserve the appearance of social harmony unpleasant facts are finessed out of existence: **hesitation and ellipsis**;
- Priestley uses stage directions to indicate the perhaps uncertain nature of Sheila's love as she is **playful** with Gerald: *with mock aggressiveness*; the repetition of *half playful, half serious*;
- the language used by Mr Birling in his toast refers to the **business rivalry** and **competition** between his business and Croft Limited;
- Gerald's smile may indicate satisfaction in a socially successful interaction;
- Sheila kisses Gerald '**hastily**' indicating that they may not know each other very well.

The relationship between Gerald and Sheila elsewhere in the play:

The following points highlight the argument that Sheila and Gerald did not know each other very well before their engagement and were getting married as part of a social convention rather than out of love:

- during her own confession Sheila **turns on** Gerald when she feels he is judging her, indicating a **lack of understanding** between them;
- after her confession she calls Gerald a "**fool**" and warns him not to lie to the Inspector;
- Sheila is **determined** to stay and hear Gerald's confession; there is an area of her fiancé's life of which she knows nothing, and she is becoming aware of this;
- Gerald admits to **lying** to Sheila and is **honest** about seeing Eva;
- Sheila **respects** his honesty, but is **visibly hurt** by the admission of his affair with Eva;
- Sheila realises that she and Gerald **do not know each other well enough** and gives him back the engagement ring;
- in the aftermath of the Inspector's visit Sheila **defers** any decision about marrying Gerald: she has become a more mature and **changed person**, aware of her responsibilities to others and to herself, whereas Gerald is still more concerned about re-establishing a socially advantageous alliance.

Eric's offer to marry Eva/Daisy may draw relevant comment, as may the social discrepancy between Mr and Mrs Birling.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

5 Russell: *Blood Brothers*

- (a) With reference to the ways Russell **presents** Linda, show how far you agree that Linda should be **pitied**.

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 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's relationship with Mickey:

- Linda may be **pitied** when she tells Mickey she loves him when they are children and he *hurries off*. Later he can't tell her how he feels: "I give up with you, Mickey Johnstone";
- Linda may be pitied because of Mickey's **dependence on drugs**: "I get depressed but I don't take those";
- Linda and Mickey can't afford their own house;
- Linda **falls pregnant** young;
- Linda is **worn down** and frustrated by her life with Mickey: *Linda is weighed down with shopping bags and is weary*;
- Linda is a **strong** person and **isn't afraid** of Sammy: *Linda (undaunted; approaching Sammy)*;
- Linda is not pitiable when she **reassures and comforts** Mickey and appears more **mature** than Mickey: "But y'have to Mickey. Everyone does. (*She starts to dry his tears*)";
- Linda's sense of humour shows that she does not need pity, e.g. when she distracts the policeman: "waitin' for the ninety-two bus";
- Linda's **protectiveness** towards Mickey shows that she does not need to be pitied;
- Linda is **resourceful** and helps Mickey – her finding him a job shows that she does not need to be pitied;
- Linda may be admired rather than pitied for **supporting** Mickey after he comes home from jail, **organising** his bag, **pauses** when reasoning with him.

Linda's relationship with Edward:

- Linda **dominates and taunts** Edward when they are children;
- Linda uses Edward's good looks to **annoy** Mickey and make him jealous: "He's gorgeous, isn't he";
- Linda is **disloyal** to Edward when the policeman lifts them;
- Linda is the one who **initiates** contact with Edward: job; house;
- some candidates may pity Linda when she falls for Edward because of the **breakdown** of her relationship with Mickey;
- although Linda initiates the relationship when she telephones Edward, she seems **uncertain** that she is doing the right thing: "*She moves to telephone, but hesitates*";

- Linda is **unable to control** her feelings for Edward after her argument with Mickey about the pills;
- some candidates may pity Linda for the way Mickey finds out about her affair from Mrs Lyons.

Some candidates may wish to emphasise Linda's vulnerability in a harsh social environment while others may emphasise the unwise choices she makes.

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 One beginning near the bottom of page 41 with Linda's words, "Let's throw some stones through them windows" and ending near the top of page 44 with Edward's words, "I want to stay here."

(For those using the new "red-backed" edition, the extract begins near the bottom of page 46 and ends near the top of page 49.)

With reference to the ways Russell **presents** class differences in the extract and elsewhere in the play, show how far you would agree that the **class differences** between Mickey and Edward cause their friendship to fail.

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 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.

In the extract:

- initially the policeman makes **no distinction** between Edward, Mickey and Linda;
- he stresses the seriousness of the crime to Mrs Johnstone warning her of dire consequences, using an abrupt manner and coarse language: "no more bloody warnings";
- the warnings to the Lyons are conciliatory, apologetic ("If you don't mind me sayin'"), delivered politely and with an attempt at a joke.

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

- Russell brings out the **contrast** between the two boys over the stone-throwing; the contrast is largely linguistic;
- the policeman is at first **unseen** by the children, and then speaks to Mickey and Linda in their **dialect**, completing a children's rhyme;
- Linda and Mickey are **terrified**, *almost wetting themselves*;
- SDs show that Edward has **no awareness** of the gravity of the situation;
- SD indicates **fear** factor as Edward and then the other two end up *crying, bawling*;
- SD indicates **aggression** when the policeman *confronts* Mrs Johnstone;
- SDs show that the aggressive questioning technique renders her speechless: *Mrs Johnstone nods* repeated;
- Mrs Johnstone's song indicates **hope** to change/escape her lifestyle, whereas at the end of the extract the Lyons are able to control their lifestyle;
- *music is heard* when policeman approaches the Lyons house indicating a **softer** mood;
- SD indicating a **relaxed** atmosphere, with the policeman having his helmet off and a glass of Scotch in his hand;
- the policeman leaves in a relaxed and **joking** manner.

Other areas where class differences cause their friendship to fail:

Mickey's confrontations with Edward elsewhere in the play:

- They go to different schools and have different expectations;
- Mickey is unemployed and in despair, and **reacts badly** to Edward's joviality and love of university life full of parties – the friendship comes under strain;
- Edward shows complete **misunderstanding** of Mickey's feelings about being unemployed;
- Edward is **insensitive** in throwing his money about and insisting on celebrating, but Mickey throws the money back at Edward;
- Edward **can't understand** Mickey's rejection;
- Mickey tells Edward how his situation is **totally different**, and tells Edward to go to friends of his own class with the same advantages;
- Mickey **threatens** to hit Edward;
- Mickey's life **disintegrates** after the robbery and his failures cause him to become depressed;
- Mickey's **loss** of control;
- Mickey **confronts** Edward about house/Linda/child;
- the final scene shows the complete **disintegration** of friendship as Mickey threatens Edward with a gun, "how come you got everything . . . an' I got nothin'?"

Candidates may argue that the friendship fails for reasons other than class differences:

- Mickey taking to crime;
- Mickey using drugs;
- Mrs Lyons' mental instability;
- Edward's having an affair with Linda.

Some candidates may argue that superstition and fate cause their friendship to fail.

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.

6 Shakespeare: *Macbeth*

- (a) Look again at the extract in Act II Scene ii, beginning at the start of the scene and ending with Lady Macbeth's words, "For it must seem their guilt".

With reference to the ways Shakespeare **presents** Lady Macbeth in the extract and elsewhere in the play, show how far you would agree that Lady Macbeth remains in **control**.

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 below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What she says and does in the extract:

- Lady Macbeth has **drugged** Duncan's guards;
- Lady Macbeth is exhilarated having taken a drink, perhaps to **steady her nerves**;
- Lady Macbeth has **prepared every detail** of the murder, e.g the daggers;
- Lady Macbeth briefly **loses control** as she fears the murder has not taken place;
- Lady Macbeth momentarily loses **control of her emotions** at the reminder of her father;
- Lady Macbeth **chastises** her husband for feeling remorse;
- Lady Macbeth **instructs** her husband not to "consider" what he has done;
- she **manipulates** Macbeth and **challenges** his masculinity and "noble strength";
- she takes the daggers back to the murder scene.

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

- her tone is **terse** with tension and anxiety: "Did not you speak?";
- Lady Macbeth is nervous as she reacts to each nocturnal sound;
- she bombards Macbeth with **questions**;
- rapid, broken speech betrays her nervousness;
- her language is full of **imperatives**: "Go, get some water";
- her control **contrasts** with her husband's fragile state of mind;
- the scene is **punctuated** with sounds, e.g. the owl.

Lady Macbeth elsewhere in the play:

- Lady Macbeth **immediately decides** that Macbeth must act upon the witches' prophecies;
- she has a powerful **hold** over her husband: "that I may pour my spirits in thine ear";
- candidates may argue that her nature is more than controlling: that it is unnatural, evil etc;
- she **usurps control from her husband**: "leave all the rest to me";
- she **manipulates** her husband when he has doubts: "Art thou afeard . . .?";
- she **allays his doubt**: "We fail?"
- at the discovery of Duncan's body she acts the distressed hostess – but is her faint a controlled distraction or uncontrolled panic?;

- Lady Macbeth plays the **dutiful yet controlling** wife during the Banqueting Scene: as Macbeth loses control, his wife takes charge and orders the lords to leave; here, however, her control over him is visibly slipping;
- as Macbeth's tyranny and power grows, his wife's hold on events **diminishes**;
- candidates may argue that she ends her days an **isolated** and **deranged** woman, whose tortured imagination roams over past conversations with her husband.

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.

- (b) With reference to the ways Shakespeare **presents** events in the play, show how far you agree that **disloyalty** to both King Duncan and King Macbeth is to be expected.

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 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.

Disloyalty to King Duncan:

- Macbeth **initially** shows loyalty to King Duncan in the **opening battle**;
- a once loyal Thane, Cawdor is revealed as a traitor, though Duncan may have been over-trusting here;
- Macbeth is rewarded for his loyalty at the very time he is beginning to plot against Duncan;
- Macbeth's fixation with the witches' prophecies foreshadows his eventual treachery; however he is initially reluctant to commit regicide: he knows that he should "against his murderer shut the door";
- Macbeth's **apparent loyalty** to King Duncan conceals an inward ambition: "Our duties are to your throne";
- during Duncan's visit, the Macbeths are **convincing** in expressing their loyalty to the King: "All our service/In every point twice done and then done double";
- Macbeth **declares** his loyalty to the King as he defends his murder of King Duncan's two guards;
- words spoken about Duncan after his death shows that feelings of loyalty linger among the thanes;
- **Banquo contrasts** with Macbeth – he wishes to remain in "allegiance clear" to King Duncan;
- candidates may discuss the implications of Malcolm and Donalbain fleeing;
- Duncan is shown on several occasions at a disadvantage because of his trusting nature.

Disloyalty to King Macbeth

- as a new king, Macbeth cannot compel loyalty when he unconvincingly denies implication in the murder;
- several references to the sacriligious element in Duncan's murder increase the chances of disloyalty as does discussion of the "dire omens";
- individual actions such as the murder of Banquo and the killings in Fife, as well as Macbeth's career as a "tyrant", make disloyalty inevitable;
- scandalous behaviour at the banquet;
- Lady Macbeth shows loyalty to her husband as she concocts a murder plan in order for Macbeth to fulfil his ambition; and, during the Banqueting Scene as she covers up his apparently fragile state of mind;
- Macbeth's use of spies shows his awareness of disloyalty;
- Macduff's visit to England gives open evidence of disloyalty.

Reward cogent argument which engages with the question of whether disloyalty is/is not to be expected.

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 this section.

Use the Assessment Matrix.

7 Shakespeare: *Romeo and Juliet*

- (a) With reference to the ways Shakespeare **presents** Juliet, show how far you agree that she 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 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.

Her relationship with her parents and the nurse:

- as the Nurse points out to Lady Capulet, Juliet has not quite reached her 14th birthday; an age which places her on the **verge of maturity**;
- in the opening she is presented as an **obedient, naïve** daughter who barely speaks in her mother's company: "Madam, I am here, what is your will?";
- Juliet **dutifully** tells her mother that she will try to see if she can love Paris; however her refusal is evident through her **passive stance** towards Paris, i.e she is not going to make any effort to fall in love with him;
- Juliet is **embarrassed** by the Nurse's sexual joke;
- Lord Capulet views her as a **petulant child** in her refusal to marry Paris;
- she is **excitable** and desperate to find out from the Nurse what news she has of Romeo;
- later she deceives her parents by asking for pardon and agreeing to marry in order to buy time.

Her relationship with Romeo:

- her meeting with Romeo marks her **transition to maturity**;
- she is **naïve** and **idealistic** as she falls in love with Romeo;
- she recognises the magnitude of her first meeting with Romeo: "My only love sprung from my only hate";
- she **checks** Romeo's rash behaviour as he makes his way into the Capulet gardens;
- she **blushes** during the balcony scene, a sign of modesty;
- she **realises** that Romeo will tell her he loves her;
- she realises that she is "too fond", **too dotting**;
- some candidates may argue that she does not fully **consider the consequences** of her marriage to Romeo;
- she **naïvely believes** that Romeo may not be in exile for long: "for then I hope thou wilt not keep him long/But send him back".

The decisions she makes:

- Juliet **refuses** to take part in an arranged marriage just because it is expected of her;
- her **denial** of her name may be viewed as a **rash decision**; however she **carefully ponders** on the significance of her name: “’Tis my name that is my enemy”;
- some candidates may argue that she **foolishly and blindly** decides to marry Romeo: “But my true love is grown to such excess . . .”;
- Juliet does not make any **rash decisions** on hearing the news that Romeo has killed Tybalt;
- her **plea to her father** not to make her marry Paris shows maturity: “Hear me with patience but to speak a word”;
- before she makes a decision on her future, she does seek **counsel** from Friar Laurence;
- however, her decision to follow **Friar Laurence’s plan** may be viewed as immature;
- her decision to **take her own life** will be open to discussion: weakness? or sign of her strength of love for Romeo?

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 this section.

Use the Assessment Matrix.

- (b) Look again at the extract in Act III scene v (about lines 160–212), beginning with Capulet’s words, “Hang thee, young baggage!” and ending with Juliet’s words, “Some comfort, nurse.”

With reference to the ways Shakespeare **presents** love and marriage in the extract and elsewhere in the play, show that there are differing attitudes to **love and marriage**.

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 below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What the characters say and do in the extract:

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

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

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

Romeo's relationship with Juliet:

- he is **stunned** by Juliet's beauty when his eyes first see 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 **nature** of their love: "If I profane with my unworhiest hand This holy shrine . . .";
- later he uses **simple language** to express genuine feelings: "It is my lady, O it is my love: O that she knew she were!";
- their love is **mutual** and Romeo never takes charge in any sense;
- he is **impetuous**, without regard to ways or means, and is more inclined to express the **rapture** of his love than to **plan** what to do about it;
- his **insistence** to the Friar (Act III Sc iii) that banishment to Verona means separation from Juliet and that **this is worse than death**;
- the **passion** of the consummation followed by the **hasty departure** into exile;
- he is **constant** to her unto death.

Additional material may include:

- **Romeo's** elaborate language of love as he bemoans Rosaline's rejection;
- **Romeo's** fickleness;
- **Benvolio** warns Romeo that his infatuation with Rosaline is extravagant and unwarranted: "Compare her face with some that I shall show, And I will make thee think thy swan a crow";
- **Juliet** begins the play as an obedient daughter and then realises that love is more powerful than filial observance;
- **Juliet** fears that their love is too sudden to be sincere, "It is too rash, too unadvis'd, too sudden";
- it is **Juliet** who first mentions marriage: "Thy purpose marriage/Send me word tomorrow";
- **Capulet** believes that by marrying Paris, Juliet will recover from her grief at the loss of Tybalt;
- the difference in age between Capulet and Lady Capulet signals an arranged marriage;
- **the Nurse's** lewd anticipation of Juliet's wedding night, "But you shall bear the burden soon at night";
- **The Friar** is suspicious of great passion and counsels Romeo, "Wisely and slow. They stumble that run fast", and "love moderately".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

8 Shakespeare: *The Merchant of Venice*

- (a) With reference to the ways Shakespeare **presents** Shylock, show how far you agree that Shylock deserves to be **pitied**.

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 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.

How Shylock is treated by Antonio:

- Antonio is **scathing** towards Shylock: “The devil can cite Scripture . . . An evil soul, producing holy witness, Is like a villain with a smiling cheek”;
- Shylock lists examples of Antonio’s **mistreatment** of him in public: “many a time and oft In the Rialto have you rated me . . .”, “You call me a misbeliever, cut-throat dog”;
- Shylock is **spat upon and kicked** by Antonio;
- Antonio does **not** deny Shylock’s claims and is **not apologetic** for his mistreatment of Shylock: “I am as like to call thee so again, To spit on thee again, to spurn thee too!”;
- Some candidates may argue that Antonio undermines Shylock’s business by lending money interest-free: “He lends out money gratis”.

How Shylock reacts to Jessica’s flight:

- use of **reportage** when Salerio and Solanio **mock** Shylock’s reaction, emphasising his love for money rather than his daughter;
- Shylock **accuses** Solanio of knowing about the elopement: “You knew, none so well, none so well as you, of my daughter’s flight”; he is aware of a conspiracy against him;
- Shylock reacts **bitterly** and **bemoans** his treatment at the hands of the Christians when he hears that Jessica can’t be found, eliciting pity: “If you prick us, do we not bleed?”;
- Shylock is **tortured** by Tubal’s news but seems more devastated at the loss of his money than his daughter: “Thou stick’st a dagger in me. I shall never see my gold again”;
- use of **repetition** in Shylock’s **delight** at hearing of Antonio’s misfortune removes sympathy for him: “I thank God, I thank God! Is it true? Is it true?”;
- human touch in his grief over losing the ring given to him by Leah.

Shylock’s behaviour in the court scene:

- Shylock has to resist pressure from the Court, which is not impartial: “We all expect a gentle answer, Jew”;
- Shylock **savours** the prospect of **revenge** as he refuses pleas for mercy and offers of money;

- use of **exclamation** showing Shylock is **delighted** when Portia appears to support his case: “A Daniel come to judgement: yea, a Daniel!”, “O noble judge! O excellent young man!”
- Shylock is **outwitted** by Portia and **mocked** by Gratiano, who echoes Shylock’s earlier gloating tone: “O upright judge! Mark, Jew! O learned judge!”;
- Shylock is left trying to **save his dignity** as he has been beaten: “I’ll stay no longer question”;
- Shylock is **not allowed to leave** without facing a penalty, he is **made to kneel** and ask for mercy, he is **forced to convert** to Christianity;
- Shylock leaves the stage **humiliated**: “I pray you give me leave to go from hence, I am not well, send the deed after me . . .”.

Additional material may include:

- some candidates may argue that Shylock’s **hatred** for Christians and the terms of the bond agreed with Antonio make it difficult to pity him;
- Lancelot Gobbo’s descriptions of Shylock show him to be an **unkind master**: “I should stay with the Jew my master, who, God bless the mark, is a kind of devil”;
- Shylock is **mean** towards Lancelot: “Thou shalt not gormandize, As thou hast done with me . . .”;
- Shylock’s treatment of his daughter is **harsh**: “Hear you me, Jessica – Lock up my doors . . .”;
- Jessica **hates** her father: “Alack, what a heinous sin is it in me/To be ashamed to be my father’s child!”

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at Act III scene ii from about line 108 to about line 186. (The extract begins with Portia's words, "How all the other passions fleet to air" and ends with Bassanio's words, "O, then be bold to say Bassanio's dead!")

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

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Portia and Bassanio say in the extract:

- Portia tries to **control her excitement** as Bassanio chooses the correct casket: "O love, be moderate, allay thy ecstasy";
- Portia **does not want to get carried away**: "make it less/For fear I surfeit";
- Bassanio's description of Portia's portrait is exaggerated and typical of the romantic lover, but he says the portrait does not do Portia justice, showing his **love** for her: "so far this shadow/Doth limp behind the substance";
- Bassanio is almost **shy** when he approaches Portia, waiting for her permission to kiss, showing that he **truly loves her**: "As doubtful whether what I see be true/Until confirmed, signed, ratified by you";
- Portia is **modest** and wishes she had more to offer him: "To wish myself much better";
- Portia offers to **share her life** and everything she has with Bassanio;
- Bassanio is **overcome with emotion** and claims that he can't find the words to express his feelings: "Madam, you have me bereft of all words";
- Some candidates may argue that Bassanio's exaggerated description of Portia is what is expected of a lover **rather than an honest declaration** of love;
- reference to all being "confirmed, signed, ratified by you" may sound rather businesslike and unromantic.

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

- build up of **suspense** as Portia waits for Bassanio to open the casket;
- use of **hyperbole** as Bassanio describes Portia's portrait, making exaggerated comparisons to show his love;
- Bassanio's **uncertainty and hesitation** as seen in the simile "one of two contending in a prize" shows his depth of feeling for Portia;
- Portia's **self-presentation** when she responds;
- **use of props** – the casket and scroll, the ring to formalise their engagement and symbolise their love;
- **use of exclamation** as Bassanio declares his love: "But when this ring/Parts from this finger, then parts life from hence!"

Portia's and Bassanio's relationship in Act V scene i:

- Portia **is pleased to see** Bassanio and welcomes Antonio as he is Bassanio's friend;
- Bassanio does not want to admit that he has given Portia's ring away as it would **hurt** her: "Why, I were best to cut my left hand off, /And swear I lost the ring defending it";
- Bassanio **begs** Portia to forgive him and asks her to understand his reasons for giving the ring away: "Sweet Portia/If you did know to whom I gave the ring...";
- Portia **tests** Bassanio to reveal that he **truly loves her**; however Portia's testing of Bassanio may show a level of uncertainty on her part;
- Bassanio is **desperate** for Portia to forgive him: "Portia, forgive me this enforced wrong", "Nay, but hear me";
- Portia relents and reveals her secret, Bassanio is **relieved**: "Sweet doctor, you shall be my bedfellow".

Additional material may include:

- the circumstances of Bassanio's expedition to Belmont; he is not only drawn by reports of her beauty – **he needs the money**;
- Bassanio's lost arrow image may draw comment;
- the **contrast** between Portia's reactions to the other suitors and her reaction to Bassanio; she considers guiding his choice but resists the temptation to do so;
- Portia's **willingness** to help Antonio because he is Bassanio's friend shows her love for Bassanio;
- in the court, Bassanio in a rhetorical flourish offers to sacrifice his wife to deliver Antonio;
- Bassanio's **reluctance to give away Portia's ring** shows his love for her; yet he does give the ring away.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

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, 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, 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.

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 Very basic level of accuracy in written expression and coherence of response. Form mostly appropriate	Attempts to focus on question Simple, straightforward or limited response Assertion, basic conclusion, narrative or description, quotation and/or paraphrase Fairly sound level of accuracy in written expression and coherence of response. Form mostly appropriate	<table border="1"> <tr> <td>Begins to focus on question</td> <td>Some focus on question</td> </tr> <tr> <td>Begins to develop a response</td> <td>Fairly developed response</td> </tr> <tr> <td colspan="2">Some argument</td> </tr> </table> <p>Competent level of accuracy in written expression and coherence of response. Form mostly appropriate</p>	Begins to focus on question	Some focus on question	Begins to develop a response	Fairly developed response	Some argument		Sustained focus on question Reasoned response Developed argument	Persuasive, coherent answer to the question set Evaluative response Sustained argument
Begins to focus on question	Some focus on question											
Begins to develop a response	Fairly developed response											
Some argument												
AO2 Form and Language	Response not worthy of credit	Simplistic remarks about content Little or no awareness of structure, form or poetic techniques	Some awareness of content Some awareness of structure, form or poetic techniques Occasional reference to poet's words	Comments on content Comments on structure, form or poetic techniques Some understanding of the poet's use of language	Interpretation of content Some discussion on the effects of structure, form or poetic techniques Meaningful comment on some stylistic devices, with the emergence 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						
AO3 Comparison and Contrast	Response not worthy of credit	Poems considered in isolation	Simple connections made between poems	Makes obvious comparisons and contrasts between poems	Recognition of and response to opportunities to compare and contrast poems	A synthesised approach to detailed comparison and contrast						
AO4 Awareness of Context	Response not worthy of credit	No contextual material	Contextual material is present though not incorporated in argument	Some attempt to incorporate contextual material in argument	Selective use of contextual material to enhance argument	Response is enriched by use of contextual material						

Section B: Poetry

9 Anthology 1: Themes – Love and Death

- (a) Look again at *The Cap and Bells* by WB Yeats (List A) and at *Piazza Piece* by John Crowe Ransom (List B), which both deal 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 did you find more engaging? Give reasons for your opinions.

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

The Cap and Bells:

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

Piazza Piece:

- a **Petrarchan sonnet**, a form appropriate to the theme of love;
- a scene in which a gentleman is attempting to **court a lady**; the lady is awaiting her one true love;
- a **sinister figure** looms as the lady is **dreaming** of a young man to kiss;
- as the man appears, the roses die.

Candidates' response to use of language:

The Cap and Bells:

- the gifts which the Jester offers to the Queen are **symbolic**: his soul representing his spiritual life; his heart, representing emotional vitality;
- his final gift, the symbols of his **occupation**, is accepted; the Queen appreciates the **modesty** of them;
- the setting of the garden, as it "falls still": Yeats depicts the harmony between love and nature;
- **symbolism**: the colour blue apparently indicative of hope and truth;

- **sequences of three:** the soul, the heart, and cap and bells are three efforts to win the Queen's love, and thus the Queen possessing all parts of his existence;
- **imagery:** holding the cap and bells close to her bosom creates the image of her accepting his gift;
- **enjambment** which promotes development of thought: e.g. "And her hair was a folded flower/And the quiet of love in her feet";
- **use of thoughts expressed out loud:** used for emphasis, e.g. when the jester indicates aloud his possession of cap and bells;
- ending which is suggestive rather than definitive.

Piazza Piece:

- the **octave** focuses on the **male** figure in the poem, death and age, while the **sestet** develops the **female** character and her youth;
- the "dustcoat" connects death to the old man, **an ominous lover** whose words are "dry and faint as in a dream";
- the young lady is compared to roses dying on a trellis – a conventional metaphor which however subverts the courtship and which suggests the **fleeting nature of youth and beauty**;
- **parallelism:** "I am" etc;
- **symbol of the moon:** suggestive of transience of human life;
- **repetition:** first and last lines of each section are the same;
- the **sibilance** of "soft and small";
- **sound repetitions** in the poem – it could be argued that they create a sinister tone.

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

- Yeats' poem deals with the male perspective of **unrequited love** while Ransom's poem presents the male and female perspectives;
- both male figures appear to be trying to **lure** the female figures;
- the male figure in Ransom's poem is a **sinister** and mysterious figure in contrast to the typically **comic role** of the jester;
- the Queen in Yeats' poem is a **distant figure**; the young girl in Ransom's is **close** to the old man;
- the Queen **accepts** the Jester's final gift; while the young girl **rebukes** the presence of the "gentleman in a dustcoat";
- Yeats' message is that love makes fools of everyone; while Ransom's poem reflects on the **persistence of this courtship** through the refrains in the octave and sestet: "I am a gentleman in a dustcoat waiting";
- the jester is not called upon to die; it seems a different fate awaits the young lady.

Candidates' awareness of contexts:

The Cap and Bells:

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

Piazza Piece:

- **Sixteenth Century Italian Renaissance** setting;
- the nature of Renaissance courtship and "**courtly love**";
- traditional ideas of death as a pursuing figure or "stalker".

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 this Section.

Use the Assessment Matrix.

- (b) Look again at *The Five Students* by Thomas Hardy (List A) which deals with the theme of death, and at one poem **from List B** which also deals with the theme of death.

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

Which poem did you find more moving? 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 relevant 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 death, how the poets convey this, and the candidate's personal response. There are several poems on List B which are appropriate for discussion with the named poem.

The following textual details may be used as supporting material:

What the named poem is about:

The Five Students:

- in a **rural setting**, a group of 5 students walk;
- one student dies at the end of each stanza;
- the surviving student, the persona, reflects upon the others.

Candidates' response to use of language:

- a **first person** reflection;
- **universality** of "students" rather than individual names; pared-down identifying details;
- **unusual syntax**, typical of Hardy;
- **repetition** 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 **rhyiming couplet** consistent throughout;
- use of **pause**;
- the mood is **elegiac**;
- **finality** of "elsewhere" and "anon".

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

Reward clear connections made between the transient nature of human life conveyed by Hardy and the particular kind of death and change revealed 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:

- Biographical links: mistakes Hardy made in his life; relationship with his wife;
- biographical links: four students die without realising their hopes;
- the common literary tradition of associating stages of life with the seasons of the year.

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 this Section.

Use the Assessment Matrix.

10 Anthology Two: Themes – Nature and War

- (a) Look again at *Composed Upon Westminster Bridge* by William Wordsworth (List C) and at *A Narrow Fellow in the Grass* by Emily Dickinson (List D), which both deal with reactions to nature.

With close reference to the ways each poet uses language, compare and contrast how the speakers in the poems **react to nature**.

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 relevant 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:

Composed Upon Westminster Bridge

The speaker describes his impressions of London viewed in the early morning.

A Narrow Fellow in the Grass

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

Candidates' response to use of language:

Composed Upon Westminster Bridge

- **sonnet** structure – octet and sestet;
- describes beauty of the city, **personifying** various features – the river, the houses, the city itself: “And all that mighty heart is lying still!”;
- use of **hyperbole** to extol the beauty of the city, “Earth has not anything to show more fair” – reversing traditional focus of Romantic poetry which extols the beauty found in wilderness and countryside;
- links the description of the beauty of the city to the countryside, “Open unto the fields”;
- **use of imagery** to create impression of pristine beauty in the early morning light: “All bright and glittering in the smokeless air”;
- the **sestet** creates the impression of tranquility in the city;
- **use of exclamation** to express the speaker's amazement at the beauty of the city;
- **use of enjambment** to express the speaker's almost breathless wonder at the beauty of the city;
- **use of caesura** in line 5 as if the speaker is pausing to take in the view;
- the **tone** is of admiration.

A Narrow Fellow in the Grass

- the speaker describes a snake without using the word snake – the impression of the snake is created by the **use of imagery**, “a spotted shaft”, “a Whip lash/Unbraiding in the Sun”;
- describes the “sudden” and unexpected appearance of the snake;
- **use of dashes** creates a sense of urgency and excitement;
- the **shape** of the poem could be said to reflect the movement of the snake;
- the speaker in the poem is male, to make the experience more universal(?): “Yet when a Boy, and Barefoot –/I more than once . . .”;
- **use of simile** to describe the snake’s movement, “The Grass divides as with a Comb”;
- **tone** of admiration turning to anxiety in the final stanza, reflecting the speaker’s natural reaction to the snake.

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

- both speakers react with admiration to nature;
- the tone **changes** in *A Narrow Fellow in the Grass*, unlike the tone in *Westminster Bridge* which is constant;
- the speaker in *Composed Upon Westminster Bridge* reacts with awe and surprise to the beauty of the city whereas the speaker in *A Narrow Fellow in the Grass* acknowledges dread;
- both poets use striking imagery to describe nature.

Candidates’ awareness of contexts:

Candidates may show awareness of some of the following:

Composed Upon Westminster Bridge

- dated September 3rd 1802 and written at a time when people believed that beautiful scenery was to be looked for in rugged, lonely and remote areas;
- Wordsworth was reversing this attitude to beauty by finding it in a great city;
- remember that in 1802 the surrounding countryside could probably have been seen from Westminster Bridge.

A Narrow Fellow in the Grass

- Emily Dickinson lived a reclusive life and found joy in nature;
- the poem records the intensity of the experience of encountering a snake while out walking.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

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

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 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 relevant 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 war, how the poets convey this, and the candidate's personal response. There are several poems in List C which are appropriate for discussion with the named poem.

The following textual details may be used as supporting material.

What the named poem is about:

The Battle

The speaker describes soldiers setting up camp and the battle which ensues, detailing the soldiers' exhaustion and discomfort.

Candidates' response to use of language:

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

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

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

Candidates' awareness of contexts:

The Battle

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

11 Anthology Three: Heaney and Hardy

Answer either (a) or (b)

- (a) Look again at *Last Look* by Seamus Heaney (List E) and at *At Castle Boterel* by Thomas Hardy (List F), which both deal with the theme of strong memories.

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

Last Look

- the speaker of the poem observes an old man who appears lost in memories;
- the speaker tells of the trance-like state of the old man, whom he imagines to be thinking of the glorious days of his youth, possibly the 1920s, when the mobile-shop was at its high point;
- the speaker suggests that the old man is so deep in memory that not even the Niamh of Irish legend could have broken his trance.

Anticipate occasional responses which will assume the memories to be solely those of the speaker, remembering the old man in the field. These can be assessed on their merits.

At Castle Boterel

- the speaker of the poem, whilst making a journey, remembers a previous occasion on the same road with a former love, in his youth;
- during the poem the speaker evaluates the conversation between his lover and himself as they climbed the hill;
- the speaker widens the time-frame of the poem to consider all this particular hill has witnessed since primeval times and concludes that nothing the hill has witnessed is greater than the love between the girl and himself;
- the speaker goes on to reflect that time grinds on and that there can be no reliving of this happiness.

Candidates' response to use of language:

Last Look

- Heaney provides a **range of perspectives** on the old man: observational detail; using imagery from nature; imagined experience; and linking the man with Irish mythology;
- in the opening stanza the speaker **contrasts** the description of the passive old man with the description of active nature: the man is “stilled”, “oblivious”, and “gazing” while nature is described using words such as “blossoming”, “crowned”, “flourished” and “flailed”;
- the very long **line-length** at the end of this stanza may be suggestive of the depth of the old man’s trance;
- the speaker uses **nature imagery** in the second stanza to suggest the separateness of the old man and his isolation from the present;
- the speaker places himself inside the mind of the old man, and within this **imagined experience** of the past there is a sense of grandeur and excitement; the old man’s memories are vibrant and active with “drama between hedges” with a clear sense of purpose, in contrast to the lack of purpose evident in the previous imagery of “sheep’s wool on barbed wire” and “an old lock of hay”;
- in the final section of the poem the speaker calls upon **Irish mythology** with reference to the myth of Oisín and Tir na nÓg;
- candidates may refer to the frequent use of **alliteration, assonance and consonance** used by the speaker to emphasise the imagined appearance of Niamh from legend;
- the **emphatic** grammatical construction of “not even she”;
- the **final image** of the old man still lost in his memories, described like an animal refusing to be drawn from a place of safety.

At Castle Boterel

- the poem opens with the **metaphor** of the speaker at a “junction” in his life between looking back on the past and moving on with his own future;
- the **metaphor** of the speaker in the second verse who sees himself in the spring of his life “in dry March weather” whereas in the final verse the speaker is in the autumn of his life and is aware that his “sand is sinking”;
- use of **regular rhyme scheme** with each verse ending in a **rhyming couplet**;
- frequent use of **enjambment** to emphasise the importance of the events in the speaker’s memory;
- use of **rhetorical device**, “But was there ever/A time of such quality, since or before/In that hill’s story?”, to elevate the speaker’s experience and to highlight the speaker’s experience of love with his betrothed;
- the speaker takes the **micro experience** of the love shared between him and his betrothed and uses the imagery of the “Primaevial rocks” to make it a **universal experience**;
- the speaker **personifies** “Time” to emphasise how this moves mercilessly forward with no possibility of reliving former happiness;
- the **repetition** of “shrinking, shrinking” and the use of **alliteration** here and in “my sand is sinking” to emphasise the speaker’s ageing and the fading of his memories;
- the **emphatic** and **abrupt** last line “Never again”.

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

- in *Last Look* the speaker is observing the old man and using imagined experience to explore his past **whereas** in *At Castle Boterel* it is the speaker himself who is remembering;
- the use of **mythology** is explicit in *Last Look* through the use of characters from Irish legend **whereas** it is much more implicit in *At Castle Boterel* where Hardy alludes distantly to classical myths of lovers being separated, such as Aeneas and Dido, and Orpheus and Eurydice;
- the speakers’ presentation of and attitude to the concept of time;
- the memory in *Last Look* is as strong as ever **whereas** in *At Castle Boterel* it is fading fast.

Candidates' awareness of contexts:

- Heaney refers to local Irish people and traditional trades from the early part of the 20th century;
- Heaney connects the old man to Irish mythology;
- *At Castle Boterel* is part of Hardy's collection **Poems of 1912–1913** which features intensely personal poems in which Hardy reflects on the meaning of his own life, the death of his wife, Emma, and how to reconcile loss and grieving with ongoing existence.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at *Blackberry-Picking* by Seamus Heaney (List E) and at *Wagtail and Baby* by Thomas Hardy (List F), which both deal with the theme of nature.

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

Blackberry-Picking

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

Wagtail and Baby

- the speaker describes a baby's encounter with nature;
- the speaker explores how nature is at one with itself until Man appears and destroys the natural harmony.

Candidates' response to use of language:

Blackberry-Picking

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

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

Wagtail and Baby

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

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

- **both** poets use the perspectives of children/babies to establish a sense of innocence though Hardy also includes the perspective of the wagtail;
- **both** poems have in a rural setting;
- **both** poets use the experience of nature as metaphors to extrapolate a deeper reflection on life: Heaney deals with the universal theme of hope versus disappointment, whereas Hardy deals with the separation of man and nature;
- **neither** poet is judgemental in his conclusions, simply stating that this is how it is.

Candidates’ awareness of contexts:

- Heaney is drawing on childhood experiences from growing up in rural Ireland;
- Hardy was drawing attention to man and his behaviour as an intrusive and disturbing influence in the harmonious world of nature.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

Section C: Poetry

In this section we are assessing two assessment objectives:

AO1

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

AO2

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

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

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

Key term in the question (Higher Tier):

"how the poet uses language to convey . . ."

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 Assertion, basic conclusion, narrative or description	Begins to focus on relevant content Begins to develop a response Some argument	Some focus on relevant content Fairly developed response Some argument	Sustained focus on content Reasoned response Developed argument	Persuasive, coherent answer to the question set Evaluative response Sustained argument
AO2 Form and Language	Response not worthy of credit	Very basic level of accuracy in written expression and coherence of response.	Fairly sound level of accuracy in written expression and coherence of response.	Competent level of accuracy in written expression and coherence of response. Form mostly appropriate	Response is clearly constructed and accurately expressed	Response is clearly constructed and expressed with fluency and precision	
		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	Interpretation of content Some discussion on the effects of structure, form or poetic techniques Meaningful comment on some stylistic devices, with the emergence 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	

Section C: Unseen Poetry

12 Write about the poem *After the Titanic*.

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

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

Band 0 None	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

After the Titanic by Derek Mahon is about the troubled life of Bruce Ismay (the President of the White Star Line) after he survived the sinking of the “Titanic”. The poem shows that Bruce Ismay may have survived in a physical sense but he became mentally and emotionally unwell, and died a broken man as a result. In this poem Mahon imagines what Ismay would have said about his painful and isolated existence after his disgrace.

Language analysis of *After the Titanic* may include some of the following features:

- a **single stanza** of free verse with long and short lines alternating;
- the use of **run on lines** creates the impression of a natural speaking voice;
- the use of the word ‘**humbled**’ suggests that he feels he was treated unfairly;
- the words ‘**got away**’ show that there was a bias against Ismay. In the eyes of the investigators or press he should have drowned so as to ensure his reputation;
- he claims he **suffered** as much pain that night as any drowned crew member, ‘I tell you I sank as far that night as any hero’;
- the use of the word ‘hero’ is **very sarcastic**. The officials praise the drowned for drowning and condemn the survivors for surviving;
- the **horror** of hearing his life investment sink in a chaotic mixture of its contents: ‘pandemonium’;
- the reference by Ismay to his ‘costly life’ could be an **ironic** protest;
- the phrase ‘I hide’ shows that he is **hunted and pursued** by the public and maybe the press;
- his soul and heart **suffer** immensely, ‘my poor soul screams out in the starlight’;
- he asks the mourners to **grieve** for him along with the drowned victims, ‘Include me in your lamentations’;
- there are dramatic **images of pain**, ‘They . . . humbled me . . .’, ‘I sank . . .’, ‘I sat shivering . . .’, ‘I turned to ice to hear my costly life go thundering . . .’, ‘Now I hide in a lonely house . . .’;
- use of **metaphors**: ‘I **sank** as far that night as any hero . . .’, ‘I turned to **ice** to hear my costly life go thundering down in a pandemonium . . .’, ‘Thundering’ is a metaphor for noisy sinking, ‘Pandemonium’ is a metaphor that means chaos and hell;
- ‘Ice’ is a play on words because the sinking was caused by an iceberg;
- ‘shredded ragtime’: a metaphor for the way the music of the ragtime jazz band was breaking up as the Titanic sank;
- ‘I drown again . . .’ is a metaphor as the speaker compares his emotions of **panic and guilt** to water entering his lungs;

- **exaggerated** expression to emphasise a point: 'my poor soul screams out in the starlight' – alliteration provides further emphasis;
- sibilance is prominent when Ismay is describing the action of the sea with the **repeating 's' sound** imitating the sound of the sea;
- there is **no regular rhyming pattern** apart from the conclusion where there is a suggestion of a rhyming couplet to provide a **mournful** conclusion;
- the rhythm has a natural feeling with the **run on lines** and simple everyday words;
- the poem feels like a **cry from the heart** naturally addressed to the reader. This is reinforced by the lack of formal rhyming;
- vivid use of **listing** to convey the chaos of the vessel's foundering;
- heavy use of caesura has the effect of making the speaker's utterances come in **sudden emotional** outbursts;
- a **soliloquy**, or dramatic monologue.

Credit any other valid suggestions.

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

Use the Assessment Matrix.