



General Certificate of Secondary Education
2013

English Literature

Unit 2: The Study of Drama and Poetry

Foundation Tier

[GET23]

THURSDAY 23 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, characters and settings.

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

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

Assessment Objective 3:

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

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

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

Assessment Objective 4:

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

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

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

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

Arriving at a Final Mark

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

Section A – Drama

In this section we are assessing two assessment objectives:

AO1

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

and

AO2

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

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

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

Key terms in the question:

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

Key terms in the bullets:

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

Use of Language and Stylistic Devices/Dramatic Techniques

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

- division into acts and scenes;
- stage directions;
- use of some technical terms (e.g. exposition, protagonist, hero, minor character, denouement);
- cohesive elements (e.g. repetition of words or ideas, climax, sequential ordering);
- use of flashback, or of anticipation of events;
- 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 (set, lighting, use of properties, on-stage characters but unseen by others);
- costume and music effects.

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

Assessment Objective	Band 0 Mark [0]	Band 1: Very Little [1]–[10]	Band 2: Emerging [11]–[20]	Band 3: Some [21]–[30]	Band 4: Competent [31]–[40]
AO1 Argument	Response not worthy of credit	Some writing about text or task Very basic level of accuracy in written expression and coherence of response	Attempts to focus on question Simple, straightforward or limited response Assertion, basic conclusion, narrative or description Fairly sound level of accuracy in written expression and coherence of response. Form mostly appropriate	Begins to focus on question Begins to develop a response Some elements of argument Sound level of accuracy in written expression and coherence of response	Some focus on question Fairly developed response Competent argument Competent level of accuracy in written expression and coherence of response
AO2 Form and Language	Response not worthy of credit	Simplistic remarks about 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 dramatist's words	Some relevant comments on characters, settings and events Some relevant comments on structure, form or dramatic techniques Some understanding of the dramatist's use of language	Competent comments on characters, settings and events Competent comments on structure, form or dramatic techniques Competent understanding of the dramatist's use of language

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

ASSESSMENT OF SPELLING, PUNCTUATION AND GRAMMAR

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

THRESHOLD PERFORMANCE [1]

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

INTERMEDIATE PERFORMANCE [2]

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

HIGH PERFORMANCE [3]

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

Section A: Drama

1 Friel: *Dancing at Lughnasa*

(a) Show that Michael is **loved** in his childhood home.

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

- Michael's relationship with Kate;
- Michael's relationship with Maggie;
- and anything else you think is relevant.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Michael's relationship with Kate:

- she speaks **lovingly** – builds his self-esteem – “a busy man”;
- she is **affectionate** towards him: “a big kiss”;
- she **involves** Michael in extensive conversation;
- she has brought the boy **presents**;
- she says she will **read** to him at bedtime;
- **her love** for Michael is indicated by the phrase, “I wouldn't miss that for the world”;
- she displays **pride** in Michael's kites to Chris – like a teacher: “Look at the art work”;
- she **defends** Michael to Chris;
- Kate shows she is **obviously pleased** to see Michael;
- Kate **takes the trouble** to carefully inspect the kites.

Michael's relationship with Maggie:

- Maggie tells Michael **riddles**/childish language/joking;
- she denies Michael the sweets but relents to **prevent** his disappointment;
- she **playfully** engages with Michael;
- she **won't disappoint** Michael when told about getting a bicycle from his father;
- he is more of an equal with her: “You're pathetic”.

Additional material may include the following:

- Agnes **backs up** Kate's praise of Michael;
- Chris is anxious Michael is **not spoilt** by other sisters;
- Rose **wishes** he was hers and thinks he is beautiful;
- Jack comments that love-children are the most **cherished**;
- what the grown-up Michael says about his Glenties home.

Candidates may mention some of the following AO2 elements:

- Kate’s facial expression with SD “face lights up” while she listens to the boy;
- SD “she watches him for a few seconds” accentuates loving mood;
- Kate **adapts** her language to Michael’s level. Use of short sentences in Kate’s speech so that conversation suits the child’s level – like a teacher talking to a child;
- SD Kate “pretends horror” to make him feel good;
- **repeated** SD of kissing on top of the head.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at the extract from Act 1 beginning on page 4 with Rose’s words, “Is Abyssinia in Africa, Aggie?” and ending on page 6 with the stage direction ROSE *closes the front of her apron. She is on the point of tears.*

Show that Rose is **immature**.

In your answer you should consider:

- what Rose says and does in the extract;
- Friel’s use of language and dramatic techniques in the extract;
- Rose’s relationships with Kate and Agnes elsewhere in the play.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Rose says and does in the extract:

- **childish** questions to Agnes about Abyssinia, and her **lack of memory** about previous answers given to her on this topic;
- **seeks praise** from Agnes;
- **keen** to reveal information to Agnes about going to the pictures in a childish, conspiratorial manner, but **teases** Chris by refusing to answer her;
- **innocently** relates details of proposed outing with a man, **childishly** believing that his intentions are good;
- **snaps** at Chris and Maggie in childish manner, “That’s just where you’re wrong, missy – so there!”, “..who are you to talk..”, “..and you’re jealous too!”;
- **seeks praise** about the charm;
- childish **delight** in pet name of ‘Rosebud’ and in receiving a present of the charm;
- tells Agnes she ‘loves’ Danny and in all **innocence** is fully **willing** to believe that he has been telling her the truth;
- refers **naively** to her miraculous medal.

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

- SD ‘Unhappily’ and use of **ellipsis**, “Yes, I do ... I do” indicates childish unhappiness and uncertainty;
- **repeats** Maggie’s line “the pair of us should be on the stage” to Agnes to seek praise, and the use of exclamation mark indicates childish excitement;
- SD as she **dances** with Maggie;
- use of **exclamation marks** indicating Rose snapping at Chris and Maggie to argue in favour of her relationship with Danny;
- SD that charm and medal **pinned together** on jumper in a childish manner;
- Agnes placates her by discussing the charm: “It is lovely... I know” as one would pacify a child.

Rose's relationship with Kate and Agnes elsewhere in the play:

- childishly **teases** Kate about her going into Morgan's just to see Austin Morgan;
- **teases** Kate that Austin is 'going with' a younger girl;
- **persists** in her teasing of Kate until distracted by Agnes, **not realising** that she is being unfair to Kate;
- supports Agnes against Kate with **immature name calling**, "Everybody calls you the Gander!" and making faces behind her back;
- **repeats** in a childish manner what other sisters say, "Goddamn bloody useless" (about radio), "You're right, Kate. I hate him!";
- **trusting and intimate** towards Agnes after she returns from Lough Anna;
- responses to Agnes indicate that she believes that Danny's behaviour towards her is good and that this episode has been **simply romantic**;
- replies to Kate's questioning in **petulant and childish** manner with short sentences;
- recounts loving scene with Danny Bradley in **immature** manner (picnic, milk and chocolate biscuits) but refuses to divulge more (possibly intimate) details;
- Agnes turns down job in the new factory as Rose would not get work – so they leave together and Agnes tries to support them both. A very close, loving relationship.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

2 Miller: *All My Sons*

(a) Show that Joe and Kate Keller **cannot escape** the past.

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

- the return of George Deever;
- the return of Ann Deever;
- and anything else you think is relevant.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

The return of George Deever:

- Joe is immediately **on-edge** about George's visit to see his father in jail: *distracted* and *asking uncomfortably*;
- Joe is **suspicious** about George's motives for visiting his father: "All these years George don't go to see his father";
- the news of George's imminent arrival sends Joe into a **panic** and a **furious rage** and Kate tells him, "Be smart now, Joe";
- George returns wearing his **father's hat** as an untimely reminder of the past;
- to buy Ann's silence Joe **offers** Ann that he will "set George up" in business in the local neighbourhood;
- Kate **tries unavailingly to suppress** George's attempt to challenge their version of the past by killing him with kindness, "None of us changed, Georgie. We all love you";
- Joe **feigns joviality** when he first meets George after the latter's arrival;
- Joe seizes the initiative and **confronts** George about visiting his father in jail;
- Joe temporarily manages to **suppress** the past by persuading George that his father is untrustworthy: "There are certain men in the world who rather see everybody hung before they'll take the blame. You understand me, George?";
- it is George who sees through the unending **series of lies** told by Kate and Joe as finally the past **catches up** with them, as they fail to maintain their story about Joe's illness: "He hasn't been laid up in fifteen years".

The return of Ann Deever:

- in order to **suppress** the past both Joe and Kate must maintain the same story about the shop incident and the belief that Larry may still be alive;
- Joe is **on edge** about Chris's proposed engagement to Ann and the **impact** this will have on Kate, "You marry that girl and you're pronouncing him [Larry] dead. Now what's going to happen to Mother?";

- Joe tries to bully Chris into not asking Ann to marry him, in order to **hide** the past;
- Joe then tries to **assuage his guilt** by blessing the marriage and getting Chris to accept that the company was built for him;
- Kate is **suspicious** about Chris's motivation for inviting Ann to their house and will not countenance marriage between them;
- Kate **needs to believe** that Ann has been waiting faithfully for Larry's return just as 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 admits to Ann that she has kept Larry's room **exactly as it was**;
- Kate is happy to perpetuate **their version** of the past when first discussing Ann's father: "Because your father is still – I mean he's a decent man after all is said and done";
- Kate's belief in Larry's return is **undermined** when Ann states that she is not waiting for Larry to return, "But deep in your heart, Annie!";
- Joe becomes **suspicious** of Ann's motives for visiting when he discovers that her brother, George is coming to visit them too: "She don't hold nothin' against me, does she?";
- cracks in Joe's version of the past begin to show when his **guilt** about the past makes him offer to bring Ann's father back into the business and neither Ann, nor Chris, can understand his motivation for this, "A father is a father!";
- Kate, in Act Three, packs Ann's bag and tries to force her to leave, to **protect** their version of the past;
- Kate, finally must **face up** to the past when Ann shows her the letter that Larry wrote before his death;
- Joe, too, must **face up** to the past when Chris reads Larry's letter aloud to him and he discovers that Larry killed himself.

Additional material may include the following:

- Larry's apple tree has **blown down** in the night;
- Kate feels that the past is **returning** to haunt them: "everything decides to happen at the same time. This month is his birthday; his tree blows down, Annie comes. Everything that happened seems to be coming back";
- Kate trips over Larry's **baseball glove** in the cellar and admits she hasn't "seen it in a century";
- Kate has **dreamt** about Larry and sees him crashing in front of her on the night his tree is blown down by the wind;
- Kate becomes **cross** with Joe for playing the '**jail**' game with Bert, "I want you to stop that, Joe. That whole jail business!";
- the mention of the jail and its associations with their past causes **tension** between Joe and Kate, as Kate shouts "I didn't say you had anything to hide, I'm just telling you to stop it! Now stop it!";
- Kate tries to dodge the past by knowing the future – horoscopes – but uselessly;
- it is Kate who finally admits the truth to Chris: "your brother's alive, darling, because if he's dead, your father killed him."

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at the extract in Act One beginning half-way down page 13 with Chris's words, "Sit down, Dad. I want to talk to you" and ending half-way down page 15 with Chris's words, "I've been a good son too long, a good sucker. I'm through with it."

Show that Chris feels **trapped** by loyalty to his mother.

In your answer you should consider:

- what Chris and Keller say in the extract;
- Miller's use of language and dramatic techniques in the extract;
- Chris's relationship with his mother elsewhere in the play.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Chris and Keller say in the extract:

- the conversation in the extract is an implicit discussion of Kate's inability to accept that Larry is dead;
- Chris intends to marry Ann and wants his father's **blessing**;
- Chris is **annoyed** by his father's ability to ignore why Chris has invited Ann to stay: "You know it's not only my business" and "sometimes you infuriate me";
- Chris feels **constrained** by his mother's inability to accept that Larry is dead: "She's not Larry's girl";
- Chris appears **disaffected** with his life: "I don't know why it is, but every time I reach out for something I want, I have to pull back because other people will suffer";
- Chris is **tired** of being **considerate**: "I've been a good son too long, a good sucker. I'm through with it";
- Chris intends to marry Ann **regardless** of his parents' blessing and will leave the family business if necessary to achieve this: "I'll get out. I'll get married and live some place else";
- Keller **baulks** at the idea of Chris marrying Ann because of the impact that this will have on Kate Keller: "From Mother's point of view he is not dead..." and "She thinks he's coming back, Chris. You marry that girl and you're pronouncing him dead";
- Keller becomes **angry** when Chris talks about leaving: "What the hell is this?";

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

- the conversation between Chris and Keller is punctuated by a number of **pauses and hesitations** as they try to avoid conflict: there are 4 stage directions indicating *Pause* or *Slight pause* – these and similar techniques should be related to Chris's feeling of **entrapment**;
- other **stage directions** indicate the tension that exists: *KELLER looks at him searchingly; he knows, but – ; asking, annoyed*;

- Chris makes Keller **sit down** and listen – shows seriousness;
- the use of **ellipsis** to indicate the growing strain between them;
- the **varying pace** of the scene as the tension between Chris and Keller builds to a peak;
- the change in **characterisation**: Chris moves from annoyance to anger to steely determination; Keller moves from fatherly diplomacy to desperation;
- the use of **rhetorical questions**: “Do you know? I don’t”;
- both Chris and Keller refer to Kate as “Mother”, suggesting their preoccupation with her.

Chris’s relationship with his mother elsewhere in the play:

- earlier in Act 1 Chris is **angry** that they have allowed Kate Keller to believe that Larry is not dead;
- Chris tells his mother that “just because she [Ann] isn’t married doesn’t mean she’s been mourning Larry”;
- Chris tells his mother that they need to **stop thinking** about Larry: “Maybe we ought to put our minds to forgetting him?”;
- Chris tells Frank to “stop filling her head with that junk!” when Frank tells Kate that Larry’s horoscope indicates that he **might** still be alive;
- Chris **angrily** tells his mother that that he’s marrying Ann despite her misgivings because he **believes** that Larry is dead: “I’m his brother and he’s dead, and I’m marrying his girl”;
- Chris tells his mother that he has **given up hope** of Larry coming back: “I’ve let him go. I’ve let him go a long – “;
- Chris’s comment to his mother, “We’re like at a railroad station waiting for a train that never comes in” suggests his feeling of **entrapment**;
- but he is very considerate towards his mother – brings her aspirin etc;
- in Act 2 he avoids telling her of the engagement;
- at the end he **defies** her by planning to hand Joe in to the police – but he regrets this at once: “Mother, I didn’t mean to...”.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

3 O'Casey: *Juno and the Paycock*

(a) Show that the Boyle family cannot escape from **poverty**.

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

- the day to day living conditions of the Boyle family;
- the attitudes to work in the Boyle family;
- and anything else you think is relevant.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

The day to day living conditions of the Boyle family:

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

The attitudes to work in the Boyle family:

- **Juno's view** on taking strike action;
- Mary's contrasting view on striking – though Juno later says, "Ever since she left school she's earned her livin'";
- Johnny's inability to work;
- the Captain's avoidance of work;
- **Jerry Devine's and Fr Farrell's** involvement in finding work for the Captain;
- Juno's encouragement of work;
- limited **state assistance** emphasises the importance of finding employment.

Additional material may include the following:

- the focus on **civil division** rather than job creation;
- the **political unrest** in the city forestalling the possibility of economic recovery;
- the **spinelessness** of the male characters of the play;
- the apparent **acceptance** of social injustice.

O'Casey's language and dramatic techniques:

- the **setting** of the play in a tenement building in the poorest part of Dublin - **constant references** to unemployment;
- the **humour** of the Captain's "search" for employment;
- the **excitement of escaping** poverty followed by **the plunge into despair** and debt worse than before;
- the **stage directions** for Act 2 herald both the self-importance of the family and the impending change to their lives – "*the glaringly upholstered armchair and lounge; cheap pictures and photos everywhere*";
- the change in costume of the Boyle ladies in Act 2;
- the **focus** on the gramophone – the ipad of its day!;
- the **contrast** between the **language** used by the characters in the rest of the play and the **language used** when "the money" is thought to be a reality;
- **contrast** the behaviour of the minor characters, (Needle Nugent, the coalman) offering their services when they get wind of the inheritance, with the demands they make when they find out there is to be no money; references to "**oul Murphy's**" and "**tick**";
- the **Dublin dialect** and particularly the clipping of **word endings** and the **mispronunciations** of the Captain, "chassis" etc. and the **use of repetition** which displays a **poverty of expression**, e.g. Johnny "I can rest nowhere, nowhere, nowhere"; "let me alone, let me alone, let me alone".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at the extract in Act 1 beginning on page 68 with Mrs Boyle’s words, “Isn’t he come in yet?” and ending at the top of page 72 with Mrs Boyle’s words, “...an’ if you want anythin’, he’ll get it for you.”

Show that Mrs Boyle **does her best** for her family.

In your answer you should consider:

- what Mrs Boyle says and does in the extract;
- O’Casey’s use of language and dramatic techniques in the extract;
- her relationships with her children elsewhere in the play;
- her relationship with her husband elsewhere in the play.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Mrs Boyle says and does in the extract:

- she **enquires** about her husband’s whereabouts;
- she **thanks God**, believing that Johnny wasn’t involved with young Tancred;
- she has brought **sausages** for the Captain’s breakfast;
- she **disapproves** of the influence of Joxer, and of her **husband’s weakness** in showing off to him and wasting hard-earned coal and tea;
- she **sympathises** with Johnny’s situation;
- she had **begged** him not to get involved in violence;
- she **laments** her husband’s uselessness i.e. his avoidance of work;
- she **berates** Mary for taking strike action at a time when jobs are scarce;
- she offers to make Johnny a **comforting** “cup o’ tay”;
- her **tired admission** that the family needs her to hold them together.

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

- having Mrs. Boyle **immediately do** what Mary balks at i.e. she gets him some water;
- the **contrast** between the **maternally grounded** Mrs Boyle and Mary’s **political idealism**;
- the use of **day-to-day matters** like buying food to emphasise Mrs Boyle’s argument;
- Mrs Boyle’s **repetition** of Mary’s “A principle’s a principle” to **demolish** her argument;
- her **comforting tone** in addressing Johnny, contrasting with tone used elsewhere in extract.

Her relationships with her children elsewhere in the play:

- she is always **matriarchal**;
- her **enthusiasm** at the prospect of her daughter marrying;
- she and Mary will **work for the next generation**, Mary's child;
- she **comforts and protects** Mary during her pregnancy;
- she **stands up** for Mary against Boyle;
- she **does not consider her own interests** in Mary's "shame" but rather sees the difficulties ahead for Mary;
- her **support** for Mary: "it'll have two mothers";
- she **works** to provide for Johnny, who is an invalid and unable/unwilling to work;
- she **quietly suffers** his irascibility;
- she proclaims "I will go mad if Johnny dies" but she does **not succumb**;
- when Johnny calls "Blessed Mother O' God, shelter me, shelter your son!" it is Mrs Boyle who "catches him in her arms".

Her relationship with her husband elsewhere in the play:

- she is **fully aware** of his devious attempts to keep one step ahead of her but she **works day and night** to keep the family – including him – together;
- she **scolds** him about his friendship with Joxer;
- she **is determined** he will find work;
- she **insists that** he puts on his moleskin trousers;
- she **taunts** him, "your fatherly care never troubled the poor girl";
- she **acknowledges** near the end that he is a **failure** as a husband and fails his family;
- she **decides** it is best for the family to **leave him behind**.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

4 Priestley: *An Inspector Calls*

(a) Show that Eric and Sheila learn **important lessons** about life.

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

- what Eric and Sheila say in the engagement scene;
- how Sheila reacts to the Inspector's questions about the incident in Milwards;
- what Eric and Sheila say and do after the Inspector's exit in Act 3 until the end of the play.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Eric and Sheila say in the engagement scene:

- Sheila is **outspoken** and can be **abrupt**, not thinking about others' feelings: "Don't be an ass, Eric";
- girlish teasing of Gerald, and devotion to him: "I'll drink to you Gerald";
- Sheila is **self-centred** and appears **childish** in her excitement over the engagement ring: "(*excited*) Oh – Gerald – you've got it";
- Sheila wants to be the **centre of attention**;
- Eric appears **uninterested** in the party: "We'll drink their health and have done with it";
- Eric and Sheila **childishly** snipe at one another: "She's got a nasty temper sometimes";
- Eric acts – and is – "squiffy".

How Sheila reacts to the Inspector's questions about the incident in Milwards:

Sheila's reactions to the Inspector's questions show that she has learnt or is learning an important lesson about how she deals with others in the following ways:

- she quickly **admits** what she has done and admits that she "felt rotten about it";
- she accepts responsibility and shows **remorse**: "It was all my fault";
- she **regrets** her actions and realises that she was unreasonable;
- she **agrees** with the Inspector;
- she is **sorry** and claims that she would now behave **more sympathetically**;
- she is **first to confess** freely.

What Eric and Sheila say and do after the Inspector's exit in Act 3 until the end of the play:

Eric and Sheila's actions show that they have learnt important lessons about their own behaviour towards others and about their parents' actions in the following ways:

- Eric **mocks** his father's fear of a scandal: "Oh – for God's sake! What does it matter now whether they give you a knighthood or not?";
- Eric **stands up** to his parents: "But don't forget I'm ashamed of you as well – yes both of you";
- Eric accepts his culpability, "The fact remains that I did what I did";

- Sheila **admits** her responsibility for what happened to Eva Smith: “I behaved badly too. I know I did” and **accuses** her parents: “You don’t seem to have learned anything”;
- Eric **questions** his father’s selfish attitude: “You told us that a man has to make his own way ... Do you remember?”;
- Sheila **reflects** on the Inspector’s visit, obviously **deeply affected** by what happened; she **argues** with her father about what the Inspector’s visit means to them;
- Sheila **refuses** to take the ring from Gerald, contrasting with her eagerness at the start of the play;
- Sheila refuses to go back to her **old behaviour and attitudes**;
- Eric and Sheila are **in agreement**, joining forces to accuse their parents: “No, Sheila’s right. It doesn’t”.

Priestley’s use of language and dramatic techniques:

- use of **stage directions** e.g. to show Eric’s disbelief at his father’s attitude: *laughs rather hysterically*;
- use of **stage directions** e.g. to show Sheila’s changed attitude towards her parents: *scornfully*;
- Eric **interrupts** his father *cutting in*;
- Sheila’s **changing attitude** shows she has been affected by the Inspector’s visit: *slowly, she looks at them reflectively*;
- Eric’s **sarcastic** tone shows his loss of respect for his parents: “That’ll be terrible for her, won’t it?”
- the various staging instructions used by Priestley for both characters (Eric, drunk and sober; Sheila in a range of interactions, especially with the Inspector) show them in the process of learning sometimes painful lessons.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at the extract beginning on page 6 with Mr Birling's words, "I'm delighted about this engagement" and ending on page 8 with Mr Birling's words, "No, no, I couldn't do that. And don't say anything yet."

Show that Mr Birling is **selfish**.

In your answer you should consider:

- what Mr Birling says and does in the extract;
- Priestley's use of language and dramatic techniques in the extract;
- how Mr Birling reacts after the Inspector's exit in Act 3 until the end of the play.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Mr Birling says and does in the extract:

- he **selfishly** sees the engagement as more about bringing Birling and Co and Crofts Ltd together: "We may look forward to the time when Crofts and Birlings are no longer competing...";
- his speech at the engagement becomes more about **his opinions and priorities** than about Gerald and Sheila, as he pontificates about socialism: "And I want to say this...we employers at last are coming together to see our interests...are properly protected";
- he welcomes Gerald as he is the kind of son-in-law he always wanted, bringing **money and status**;
- he **talks about himself**, mentioning "I might find my way into the next Honours list" to appear more socially acceptable to Gerald's family;
- he repeats the selfish idea that every man has to "**look after himself**".

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

- use of condescending **tone** in Mr Birling's speeches;
- Mr Birling **speaks at length** while other characters speak short lines, showing Mr Birling's love of the sound of his own voice;
- use of **interruption** – other characters (Mrs Birling, Eric) try unavailingly to shorten his speeches;
- Mr Birling stops Eric's **attempt to argue**;
- use of **stage directions** show Mr Birling as pompous: *confidentially, laughs complacently*;
- use of **dashes** shows Mr Birling's self-important attitude: "there's something I'd like to mention – in strict confidence – while we're by ourselves".

How Mr Birling reacts after the Inspector's exit in Act 3 until the end of the play:

- he instantly **blames** Eric, "You're the one I blame for this";
- his reactions show he is only worried about the potential **harm to himself**: "There'll be a public scandal";
- he angrily **turns on his family**: "The fact is, you allowed yourselves to be bluffed";
- he is **outraged** at how the Inspector treated him – "He must have known I was an ex-Lord Mayor...";
- he is **relieved** when he believes there will be no enquiry and scandal;
- use of stage directions to indicate his complacent attitude towards the news: he speaks *jovially, eagerly, triumphantly and heartily*;
- he uses **dismissive** language to describe the investigation: "moonshine", "an elaborate sell";
- he toasts everyone because he has **escaped a scandal**: *raises his glass* in relief;
- he **laughs off** the whole affair;
- his language is **self-congratulatory** and **condescending** towards Sheila and Eric.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

5 Russell: *Blood Brothers*

(a) Show that the Johnstone family **cannot escape** the problems of their lives.

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

- Mrs Johnstone;
- Mickey;
- and anything else you think is relevant.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Mrs Johnstone:

- the stage direction indicates that the **problems of her life** have taken a significant toll on her, *She is aged thirty but looks more like fifty*;
- from the first time we see Mrs Johnstone we are provided with the **contrast** between her daydream about **music and dancing** (expressed through her song in which she reminisces about her youth, before she had children and responsibilities), and the **problematic reality** of not being able to pay the milkman: "I said, I said, look, next week I'll pay y";
- even at this stage her **desperation** is evident: "Y' can't stop the milk. I need the milk. I'm pregnant";
- the problems of Mrs Johnstone's situation are emphasised by the **offstage complaints** from her children about the lack of food;
- she sings about being able to **feed** her children well;
- despite the romanticism of her daydreams, Mrs Johnstone's **problems** are evident as her onstage dancing shows her acquiring *a brush, dusters and a mop bucket* to indicate that she only has a low-paid job to fall back on;
- Mrs Johnstone is **concerned** about how she will afford to feed all her children when the twins are born: "If I'm careful we can just scrape by, even with another mouth to feed";
- Mrs Johnstone is **struggling** to look after her other children already and has been threatened by the Welfare people: "They say I'm incapable of controllin' the kids I've already got. They say I should put some of them into care";
- the difficulty of Mrs Johnstone's situation means that she is **taken advantage of easily** by Mrs Lyons: "If my child was raised/In a palace like this one";
- the problems of Mrs Johnstone's life are evident when she gets **angry** with the various debt collectors who come to take back items that she has not been able to pay for: "I know I shouldn't, you soft get. I've spent all me bleedin' life knowin' I shouldn't. But I do";
- Mrs Johnstone sings about the **consequences** of living on the "never, never";
- Mrs Johnstone is treated **harshly** by the policeman, "Either you keep them in order, Missis, or it'll be the courts for you, or worse, won't it?" in **contrast** to how the policeman speaks to Mr Lyons;

- Mrs Johnstone is given hope that she may escape the problems of her life when she is re-housed to the country but even then she is **unable to control** her children: “Sammy! Get off that bleedin’ cow before I kill you”;
- Mrs Johnstone is reminded of the problems of her situation when the Narrator (as the Conductor) says, “But you’ve got to have an endin’, if a start’s been made. **No one gets off without the price bein’ paid**”;
- Mrs Johnstone **cannot prevent** Sammy and Mickey from being sent to jail for armed robbery;
- Mrs Johnstone has the **worry** of Mickey’s dependence on prescription pills;
- the reality of Mrs Johnstone’s life problems is brought home through her final song when Mickey and Edward **both die** at the end of the play: “Tell me it’s not true”.

Mickey:

- the **poverty** of Mickey’s childhood is **contrasted** with the wealth and comfort of Edward’s;
- Mickey shows **little interest** in education and is frequently in trouble at school;
- **consequently**, he is unable to get a well-paid job and has to work long hours doing menial tasks;
- Mickey **rushes into** marriage and fatherhood at a very young age, possibly **repeating** the mistakes of his mother;
- Mickey is made **redundant** and becomes depressed after 3 months trying to find another job;
- the **struggle** of Mickey’s life is **contrasted** with Edward’s comfortable existence at university where he has plenty of money;
- Mickey’s **desperation** makes him agree to take part in a robbery with Sammy to earn fifty pounds;
- Mickey is arrested and sent to jail for 7 years and he finds it **difficult to cope** in jail;
- Mickey becomes **depressed** in jail and reliant upon prescription pills as they are his only way of escaping the problems of his life: “I can’t live without them”;
- Mickey takes anti-depressants because they make him feel “**invisible**”;
- when Mickey hears about Edward and Linda he **loses control** of himself: “There’s a man **gone mad** in the town tonight/He’s gonna shoot somebody down”;
- the **poignancy** of Mickey’s final words, “I could have been him” indicates that he could not escape the problems of his life because it was **beyond his control** from the outset;
- some candidates may argue that Mickey could not escape the problems of his life because of the **disadvantages** of his family background.

Additional material may include the following:

- Donna Marie grows up to be like her mother, and has **married young** and has three children;
- Sammy has progressed from **stealing** Mickey’s things, to **burning down** the school, to **robbing** the conductor at knife-point, and eventually to **armed robbery** and **prison**;
- Edward may be considered as a member of the Johnstone family. Consider this on its merits, but the material must be argued into relevance.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at the extract from Act 1 beginning near the top of page 4 with the stage direction **Mrs Lyons' house where Mrs Johnstone is working** and ending at the bottom of page 5 with Mrs Lyons' words, "Oh go on with you. Look, if it will make you any happier I'll put them away."

Show that Mrs Lyons can be both **pitied** and **disliked**.

In your answer you should consider:

- what Mrs Lyons says and does in the extract;
- Russell's use of language and dramatic techniques;
- how Mrs Lyons behaves towards Mrs Johnstone elsewhere in the play.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Mrs Lyons says and does in the extract:

- she may be **pitied** initially because she appears to be a **kind and considerate** person towards Mrs Johnstone: "Hello, Mrs Johnstone, how are you? Is the job working out all right for you?" and "Mrs J? Anything wrong?", and also she **indulges** Mrs Johnstone's superstitious beliefs, "Oh go on with you. Look, if it will make you any happier I'll put them away";
- she may be **pitied** because her husband has been sent away on business for 9 months and she is **lonely** and finding the house "rather large at present";
- she may be **pitied** because she and her husband bought a large house, but must remain alone in it;
- she may be **pitied** because she is **disappointed** that she has not been able to have children, and Mr Lyons **refuses to adopt**;
- she may be **pitied** because of the distress and poignancy of being faced with a woman who "can't stop havin' babies".

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

- **change** in Mrs Lyons **behaviour**: she is initially kind and supportive to Mrs Johnstone before becoming condescending about Mrs Johnstone's superstitious beliefs;
- use of **dialogue** to highlight that Mrs Lyons appears to have everything, "a lovely house" and a successful husband but that this only masks her sadness. She says about the house, "I'm finding it rather large at present";
- use of **ellipsis** to evoke pity for Mrs Lyons as she struggles to express her need for the one thing she cannot have – a baby: "No, I'm afraid...We've been trying for such a long time now...";
- use of tone and SD *laughing* to convey her attitude to Mrs Johnstone's superstition; this may cause **dislike**.

How Mrs Lyons behaves towards Mrs Johnstone elsewhere in the play:

- she may be **pitied** at first when she asks Mrs Johnstone to “Give one of them [the twins] to me” indicating her **desperation** to have a child;
- she may be **disliked** for the **speed** with which she tries to get Mrs Johnstone to agree to her plan, “Quickly, quickly tell me...”;
- she may be **disliked** for the **pressure** she puts on Mrs Johnstone to agree: “It will work, it will if only you’ll...”, “You said yourself, you said you had too many children already” and for her reference to the Welfare people: “With two more children how can you possibly avoid some of them being put in care?”
- she may be **disliked** as she **forces** Mrs Johnstone to swear on the Bible to make the arrangement binding;
- she may be **either pitied or disliked** for promising Mrs Johnstone that the baby will have a life of luxury;
- she may be **disliked** for becoming **angry** with Mrs Johnstone after the latter fails to notify her when the twins are born;
- she may be **disliked** for initially promising Mrs Johnstone that she could see the baby everyday and then **sacking** her after she has got possession of it;
- she may be **disliked** for the manner in which she **sacks** Mrs Johnstone: she uses threats against her; then her knowledge of Mrs Johnstone’s belief in superstition against her; and finally bribery;
- she may be **pitied** as her husband is so busy that he cannot give her emotional support;
- she may be **disliked** for moving Edward away to the country, preventing Mrs Johnstone from seeing him;
- she may be **either pitied or disliked** for her **paranoia** in believing that Mrs Johnstone has moved to the country in an attempt to follow her;
- she may be **disliked** for attempting to **bribe** Mrs Johnstone to move away and **attacking** her with a kitchen knife;
- she may be **disliked** for **cursing** Mrs Johnstone, “I curse you. Witch!” and for telling Mickey of Linda’s affair.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

6 Shakespeare: *Macbeth*

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

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

- what people say about what Banquo does on the battlefield;
- how Banquo reacts to the witches;
- the attack by the murderers;
- and anything else you think is relevant.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What people say about what Banquo does on the battlefield:

- he shows **courage** on the battlefield, putting down rebellion;
- the captain says Banquo is as **fearless and brave** as Macbeth: “they were as cannons overcharged with double cracks”;
- Duncan embraces him in thanks: “Noble Banquo that hast no less deserved, nor must be known no less to have done so”;
- Duncan praises Banquo for his courage: “he is so valiant”.

How Banquo reacts to the witches:

- when confronted by the witches, he is **not afraid** but demands answers: “Live you? Or are you aught that man may question?”;
- he is **sceptical** and recognises that the witches are evil: “What! Can the devil speak true?”;
- he **offers advice** to Macbeth about evil powers and losing one's soul: “to win us to our harm, the instruments of darkness tell us truths...to betray's in deepest consequence”;
- he is **not afraid to find out** what the witches predict for him: “Speak then to me”;
- he is **not afraid to test** Macbeth, wanting to see if he has been affected by the witches' predictions: “I dreamt last night of the three weird sisters”.

The attack by the murderers:

- Macbeth arranges the attack because of his fear of Banquo and his knowledge of the witches' predictions: “Our fears in Banquo stick deep”;
- Banquo **saves** his son's life at the expense of his own.

Additional material may include the following:

- Banquo shows that he is **upright** and **loyal** and **speaks his mind** immediately after Duncan's murder;
- Banquo **questions** Duncan's murder and expresses his **determination** to seek justice;
- Macbeth speaks of Banquo's **honourable** character, “his royalty of nature”;
- Macbeth reflects on Banquo's **courageous** response to the witches: “he chid the sisters... and bade them speak to him”.

Shakespeare's language and dramatic techniques:

- use of **heroic** epithets to describe Banquo: "the right valiant Banquo";
- use of **comparison** to show Banquo as a brave warrior, like Macbeth;
- use of **contrast** between Macbeth's and Banquo's reactions to the witches' prophecies to show Banquo's courageous nature;
- use of Macbeth's **fear** to show Banquo's courageous nature: "Our fears in Banquo stick deep";
- his ghost appears at the banquet as a reminder of his goodness and valour, and a reprimand to Macbeth.

Credit any other valid suggestions.

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

Use the Assessment Matrix

(b) Look again at Act 2 scene ii.

Show that Macbeth and Lady Macbeth both suffer from **guilty consciences**.

In your answer you should consider:

- what Macbeth and Lady Macbeth say and do in Act 2 scene ii;
- Shakespeare's use of language and dramatic techniques in Act 2 scene ii;
- Macbeth's guilty conscience in Act 2 scene i;
- what Lady Macbeth says and does in the sleepwalking scene (Act 5 scene i).

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Macbeth and Lady Macbeth say and do in Act 2 scene ii:

- although Lady Macbeth seems strong, she shows her **guilt**, admitting to drinking alcohol to build her courage: "That which hath made them drunk hath made me bold", and that she could not kill Duncan herself as he resembled her father: "Had he not resembled my father as he slept, I had done 't";
- Macbeth and Lady Macbeth are **jumpy** and **nervous**: "Didst thou not hear a noise?";
- Macbeth knows he will be unable to **sleep peacefully** from now on: "Sleep no more! Macbeth doth murder sleep";
- Macbeth fears he will be **damned**: "But wherefore could I not pronounce 'Amen'? I had most need of blessing";
- Lady Macbeth knows that **they must not think back** on what they have done: "Consider it not so deeply ... It will make us mad";
- Macbeth is **afraid** to return to the scene of the murder: "I am afraid to think what I have done; look on 't again I dare not";
- Macbeth fears he will never **wash the blood** from his hands: "Will all great Neptune's ocean wash this blood clean from my hand?";
- Macbeth seems almost **paralysed with fear** when he thinks about what he has done: "How is 't with me, when every noise appals me?";
- Macbeth **ignores** Lady Macbeth as she scolds him, he is **preoccupied** with his thoughts;
- Macbeth is full of **guilt and regret** at the end of the scene: "To know my deed, 'twere best not know myself".

Shakespeare's use of language and dramatic techniques in Act 2 scene ii:

- use of **short, sharp dialogue**, and of **stichomythia** to show their **guilt** and tension;
- use of **repetition** to show Macbeth's **anguish** and **guilty reaction** to the murder: "Sleep no more!";
- Macbeth's **self-questioning**: "But wherefore could not I pronounce 'Amen'?";
- use of **questions** as Lady Macbeth tries to distract Macbeth from his **guilty ramblings**;

- **implicit stage directions** show the characters' **anxiety** – Macbeth staring at his bloody hands, Lady Macbeth taking the daggers;
- **exclamatory tone** to show tension between them;
- use of **contrast** between Lady Macbeth's angry scolding and Macbeth's **distracted anxiety**: "Be not lost so poorly in your thoughts . . ." "To know my deed, 'twere best not know myself";
- **imagery of hearing** – the voice Macbeth imagines is interpretable as the voice of his conscience;
- **staging** – knocking at the gate is open to similar interpretation;
- **imagery of blood** flowing and discolouring the ocean associated with guilt in Macbeth's mind;
- though both demonstrate signs of a guilty conscience, the **contrast** between Macbeth and Lady Macbeth means that the guilt of Macbeth is shown in the most dramatic terms.

Macbeth's guilty conscience in Act 2 scene i:

- Macbeth suffers **guilt** before the murder, seeing visions of the dagger, making him almost lose his nerve: "I see thee still; and on thy blade and dudgeon gouts of blood";
- he **realises** that the dagger is an illusion arising from his own sense of guilt;
- his **sense of guilt** expands into a general sense of evil – witchcraft, murder;
- his guilt translates itself into a feeling that the very earth beneath his feet is an outraged sentient being.

What Lady Macbeth says and does in the sleepwalking scene (Act 5 scene i):

- she carries a light with her and is **afraid** to be in the dark;
- she obsessively rubs her hands, as if trying to wash them, a reminder to the audience of her scorn at Macbeth's need to clean the blood from his hands and showing her **guilty conscience**; "What, will these hands ne'er be clean?";
- she **speaks disjointedly**, going over events of the murder;
- she sighs, showing her inner **turmoil**: "the heart is sorely charged";
- she knows she is **damned**: "Hell is murky";
- she repeatedly refers to blood, expressing **shock and guilt**: "Yet who would have thought the old man to have had so much blood in him";
- she is sleepwalking, showing her **disturbed mind**, and reminding us of Macbeth's cries of "Sleep no more!"

Credit any other valid suggestions.

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

Use the Assessment Matrix.

7 Shakespeare: *Romeo and Juliet*

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

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

- what is said by the Chorus;
- the fight scenes;
- the deaths of Romeo and Juliet.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

What is said by the Chorus:

- the chorus **stresses** the tragic nature of the play;
- the chorus **introduces** the feud to the audience and announces its impending eruption;
- the chorus **foretells** the deaths of Romeo and Juliet;
- the chorus **foretells** the healing of the feud;
- the feud is **stressed** by the Chorus on two occasions.

The fight scenes:

- there has been **much disruption** in the city of Verona;
- the families are **warned on pain of death** to desist by the Prince of Verona;
- there have been **many deaths** as a result of the feud;
- Mercutio **dies** at the hands of Tybalt;
- Romeo then **kills** Tybalt and, after fleeing Verona, is **banished**.

The deaths of Romeo and Juliet:

- Romeo's and Juliet's parents are **sworn enemies**;
- **because of the feud** the marriage is in secret; Romeo is banished and the Friar devises his "scheme";
- the Friar sees the marriage as **a means of repairing the enmity** between the families;
- Romeo's **hasty reaction** to the news from Balthasar about Juliet;
- the **confusion** over the letters;
- Romeo's **heart-rending** soliloquy over Juliet's body.

Shakespeare's language and dramatic techniques:

- using a **single figure** Chorus to deliver, in **sonnet form**, a **preparation** for the hostility ahead;
- we are made aware of the feud **even before** we meet Romeo or Juliet;
- the **bawdy and boastful** exchanges between Sampson and Gregory and others **mock** the seriousness of the feud;
- at the beginning of Act 2 the feud is again stressed by the **Chorus**;

- the **foreboding quality** of the first meeting of Romeo and Juliet;
- **juxtaposing** of the marriage of Romeo and Juliet and the **pivotal deaths** of Mercutio and Tybalt;
- we are **constantly reminded** of the feud throughout the play;
- the “**bookending**”: Capulets, Montagues and the Prince opening and closing the play in **tragically different** circumstances.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at Act 5 scene i from line 1 to about line 57. (The extract ends with Romeo's words, "What ho! apothecary!")

Show that Romeo acts in **too much of a hurry**.

In your answer you should consider:

- what Romeo says and does in the extract;
- Shakespeare's use of language and dramatic techniques in the extract;
- Romeo's relationships with Rosaline and Juliet elsewhere in the play.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Romeo says and does in the extract:

- his **hasty assumption** that he will hear only good news;
- his **immediate** reaction to Balthasar: "I will hence tonight";
- his **impatient** dismissal of Balthasar: "Tush, thou art deceiv'd";
- his **failure to pursue** the absence of "letters" from the Friar;
- his **rapid commitment** to "lie with thee tonight";
- the **ease** with which he identifies in his mind a source for poison;
- his belief that his awareness of the Apothecary is **actually providential**: "O this same thought did but forerun my need".

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

- he uses **soliloquy** to inform the audience of Romeo's innermost thoughts and **how quickly** he creates ill-thought-out plans;
- the **dramatic irony** of "some joyful news at hand";
- the **gushing** quality of the expression of his love, "how sweet....in joy" depicts Romeo as a recently infatuated young man, as does his way of **expressing** his love: "my bosom's lord"; and his **glorious** description of his heart as "his throne";
- the use of **the parenthesis** "(Strange dream that gives a dead man leave to think!)" is indicative of the **alacrity** of his thoughts;
- the **exclamatory** way he greets Balthasar;
- **the impatience** – haste – of the repeated questioning of Balthasar;
- how Balthasar **describes** Romeo, "pale and wild".

Romeo's relationships with Rosaline and Juliet elsewhere in the play:

- Romeo's **elaborate language** of love as he bemoans Rosaline's rejection of him;
- Romeo is warned by Benvolio 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";

- Romeo's **fickleness** "Thou canst not teach me to forget" (re Rosaline);
- 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 **exalted nature** of their love: "If I profane with my unworhiest hand, This holy shrine...";
- he is **impetuous** without regard to ways or means, and is more inclined to express the **rapture** of his love than to **plan** what to do about it;
- his **insistence** to the Friar (Act 3 Sc iii) that banishment 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;
- even Juliet fears that their love is **too sudden to be sincere**: "It is too rash, too unadvis'd, too sudden".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

8 Shakespeare: *The Merchant of Venice*

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

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

- her ideas when she adopts the disguise of Balthazar;
- her behaviour towards Shylock.

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

Her ideas when she adopts the disguise of Balthazar:

- her **speed of thought** in devising a plan to follow Bassanio to Venice;
- she executes her clever idea through letters **supposedly** from Bellario to the duke;
- she gets the Duke to **believe** that she is a clever young lawyer named Balthazar;
- she **crafts** the letter to the Duke to ensure the success of her plan;
- she tricks the Duke into **sympathy** for a “very sick” Bellario so that the Duke will agree to Balthazar being the examining magistrate;
- by referring to Balthazar as a “young doctor of Rome” she gets the Duke to **believe** Balthazar is highly qualified;
- she tricks the Duke into thinking that, although Balthazar is young, he is as **clever** as a man with years of experience and **even better** than Bellario himself;
- Portia’s use of **disguise** when she enters the court as Balthazar;
- she cleverly **persuades** Bassanio into parting with the ring.

Her behaviour towards Shylock:

- she concedes at the start that he has law on his side – the law “cannot impugn you as you do proceed” – making Shylock believe that she is fair and just;
- she makes a **reasonable** offer to Shylock and gives him a chance to show mercy;
- she lets Shylock think he has **won** when she asks if he has a surgeon on hand;
- she uses her **knowledge** of the law to trap Shylock;
- she is clever towards Shylock forcing him to **stick** exactly to the bond even though Shylock wants to accept the money previously offered.

Candidates may mention some of the following AO2 elements:

- use of **timing** at the turning point to increase tension: “Tarry a little, there is something else”;
- use of **contrast** between the quietly composed Portia and the vocally excessive Shylock and Gratiano;
- staging: Portia’s disguise;
- use of legal terminology by Portia.

Credit any other valid references.

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

Use the Assessment Matrix.

- (b) Look again at the extract from Act 4 Scene i from about line 298 to about line 376. (The extract begins with Portia’s words, “A pound of that same merchant’s flesh is thine” and ends with Shylock’s words, “When you do take the means whereby I live.”)

Show that **justice** is done.

In your answer you should consider:

- what Portia, Shylock and the Duke say in the extract;
- Shakespeare’s use of language and dramatic techniques in the extract;
- Shylock’s dealings with Antonio in Act 1 .

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

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

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

The following textual details may be used as supporting material.

The words in bold may form part of an argument.

What Portia, Shylock and the Duke say in the extract:

- Portia agrees that Shylock’s position is correct – and **lawful** under the agreement signed by Antonio;
- it is agreed that **justice** does demand that the terms of the agreement be carried out;
- Shylock is ecstatic at this apparent acceptance of his claim and that he is to **receive justice**;
- interpreting the contract literally and using the prejudice against Jews to gain advantage for Antonio, a Christian, **Portia uses another law** to deny Shylock the terms of this **evil** bond;
- realising his loss of position, Shylock **accepts** that he cannot kill Antonio;
- Portia demands that “justice” has to be to the absolute letter and presses home the advantage to ensure that Shylock **loses** as much as possible;
- Shylock is even **prevented** from leaving with his principal as Portia invokes another law concerning “aliens” to **deprive** him of his goods and his **life**;
- the Duke provides a form of justice for Shylock, suggesting **mercy** by letting Shylock live – a mercy **not** shown by Shylock towards Antonio.

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

- Shylock’s ecstasy when he thinks he has won is shown by the use of frequent **exclamations**;
- Portia springs a **trap** “Tarry a little” – tension and irony of reversal;
- Shylock’s **disbelieving question** “Is that the law?” shows his **shock**;
- Gratiano **imitates** Shylock’s previous ecstasy at the verdict with outbursts which provide a commentary that **justice** is being done;
- Portia’s ironic language “soft! No haste” actually **teases** Shylock to seek justice;
- **derogatory** use of language: Portia: “Tarry, Jew” and comedic effect of Gratiano adding to the insults: “A second Daniel, a Daniel, Jew!”;
- comic reversal of fortunes – an idea that poetic justice is being served;
- Portia’s calm speech **contrasts** with the baying of Gratiano.

Shylock's dealings with Antonio in Act 1:

- Shylock deals in **usury** – moneylenders were hated and seen as stock villains;
- Shylock shows **hatred** for Antonio;
- Antonio has previously insulted Shylock and says he will do so again;
- Shylock hypocritically **pretends** friendship and offers a “free” loan with one condition as a “joke”;
- the forfeit is ridiculous but it is clear that Shylock means to use it to **harm** Antonio;
- Shylock is more interested in **harming** Antonio than making money from interest on the loan;
- the question of **justice**: the bond is a legal document, signed freely and notarised; nevertheless there is deception in the transaction – the impression Shylock leaves that he is not serious about exacting the penalty.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

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;

AO4

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

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

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

This will be effected through:

Key term in the question (Foundation Tier):

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

And:

Key Terms in the bullets (Foundation Tier):

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

Use of Language and Stylistic Devices/Poetic Techniques

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

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

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

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

Section B: Poetry

9 Anthology One: *Themes – Love and Death*

- (a) Look again at *Out, Out* – by Robert Frost (List B) which deals with the theme of death, and at one poem **from List A** which also deals with the theme of **death**.

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

Which poem do you prefer? Give your reasons.

In your answer you should consider:

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

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

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

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

Selection of a second poem:

This question is about what each speaker tells us about death, how the poets convey this, and the candidates' personal response. There are several poems in List A 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:

Out, Out–

The poem is an account of a fatal accident on a farm in New England. Against the backdrop of the beautiful scenery, the focus is on the events being played out as a boy's hand is cut off and he bleeds to death.

Candidates' response to use of language:

- beautiful description of the scenery **contrasts** with the horrific accident which befalls the boy;
- objective **narration** makes the events more shocking;
- the speaker's **emotions** break through, making the description more upsetting: "Call it a day, I wish they might have said";
- use of **onomatopoeia** to create an ominous atmosphere: "snarled and rattled";
- use of **personification** to depict the saw as a monster: "the saw/As if to prove saws knew what supper meant,/Leaped out at the boy's hand";
- use of **direct speech** communicates the pathos of the boy's plight (tone of appeal and limited awareness of situation);

- the **reaction of the farm people** to the accident, purely practical or calculating, makes it upsetting for the reader;
- the **title** refers the reader to the famous expression of the pointlessness of life in “Macbeth”.

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

Reward clear connections made between the objective yet horrific description of the boy’s death described by Robert Frost and how death is discussed 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 context:

- Frost lived on a farm in New England and the way of life described in the poem was well known to him. Children would have been expected to carry out work on the farm. The prevailing ethos of New England in the early twentieth century was one of self-reliance.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

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

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

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

In your answer you should consider:

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

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

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

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

Selection of a second poem:

This question is about what each speaker tells us about love, how the poets convey this and the candidate's personal response. There are several poems in 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:

La Belle Dame Sans Merci

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

Candidates' response to the use of language:

La Belle Dame Sans Merci

- the anonymous speaker **asks a question** that is answered;
- the question is **repeated** ("O, what can ail thee, knight-at-arms");
- question focuses on his **physical condition** ("Alone and pearly loitering");
- in stanza II, the question describes **both** the knight's **physical** state and his emotional state ("Haggard and woe-begone");
- incremental repetition is a characteristic of the **folk ballad**;
- there is a fulfilling life which the knight could choose. Thus lines 3 and 4 of stanza II present **contrasting** views of life;

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

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

Reward clear connections between the anguished and menacing love described by Keats and how love is described in the self-chosen poem. Reward, also, comparisons and contrasts made between the poems as regards poetic technique and relevant contextual material. Reward a clearly argued preference.

Candidates' awareness of context:

Candidates' may show awareness of some of the following:

La Belle Dame Sans Merci

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

Reward candidates who can engage meaningfully with each poet's use of language. Credit any other valid suggestions.

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

Use the Assessment Matrix.

10 Anthology Two: Themes – Nature and War

- (a) Look again at *The Badger* by John Clare (List C) and at *Foxes Among the Lambs* by Ernest G. Moll (List D), which both deal with the theme of **cruelty**.

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

Which poem do you prefer? Give your reasons.

In your answer you should consider:

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

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

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

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

The following textual details may be used as supporting material.

What each poem is about:

The Badger:

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

Foxes Among the Lambs:

The poem is an account of how a farmer has to deal with foxes which have been attacking his lambs.

Candidates’ response to use of language:

The Badger:

- language is simple and the poem is written in Clare’s own **dialect**;
- paints a **realistic picture** of the cruelty of badger-baiting: “Till kicked and torn and beaten out he lies”;
- the poet encourages a **sympathy** with the victim – the badger against the crowd of villagers and their dogs;
- the badger is **personified**, creating sympathy: “The badger grins”;
- words used to describe the badger create **sympathy**: “vulnerable”, “old grunting”;
- the badger is depicted as **heroic**, fighting back against the crowd, though at a disadvantage: “Though scarcely half as big, demure and small”;
- the poem is written in the **present tense**, creating immediate impact;
- verbs in **groups of three** highlight the cruelty of the villagers: “and laugh and shout and fright”;

- **repetition** of 'And' at the start of sentences to emphasise the continuing cruelty until the badger is dead;
- **repetition** of verbs for urgency – "bites", "drives";
- **onomatopoeia** to create sounds of the chase: "grunting", "buzzes";
- use of **monosyllabic** words to speed the pace.

Foxes Among the Lambs:

- **gory descriptions** to establish the cruelty of the foxes: "lambs with bloody mouth/Their tongues cut out by foxes";
- repeated **violent images** to show the reality of farm life and the farmer's reactions to the cruelty: "I'd smash their heads in with a handy stick";
- **detailed description** of the trap set to show the farmer's anger at the foxes;
- use of **visual imagery** in verse one to create pictures for the reader;
- use of **aural imagery** in verse three to emphasise the speaker's satisfaction at getting 'revenge'.

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

- both poems clearly illustrate cruelty with vivid visual and aural descriptions;
- *The Badger* shows the cruelty of man towards nature for sport, while *Foxes Among the Lambs* shows cruelty inherent in nature as the foxes mutilate the lambs and the farmer has no choice but to get rid of the foxes.

Candidates' awareness of contexts:

- Clare describes a scene which would have been familiar in the Northamptonshire countryside where he grew up;
- Moll's poem is autobiographical, drawn from the poet's experience as a sheep farmer in Australia, clearly describing how a farmer must be cruel in order to protect his flock;
- current ideas of what is acceptable in man's treatment of animals.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at *Attack* by Siegfried Sassoon (List C) which deals with the theme of war, and at one poem from List D which also deals with the theme of **war**.

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

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

In your answer you should consider:

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

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

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

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

Selection of a second poem:

This question asks us about what each speaker tells us about war, how the poets convey this, and the candidates' personal response. There are several poems in List D which are appropriate for discussion with 'Attack'.

The following textual details may be used as supporting material.

What the named poem is about:

Attack

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

Candidates' response to use of language:

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

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

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

Candidates may show awareness of some of the following:

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

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

11 Anthology Three: *Heaney and Hardy*

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

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

Which poem do you prefer? Give your reasons.

In your answer you should consider:

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

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

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

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

The following textual details may be used as supporting material.

What each poem is about:

An Advancement of Learning:

The poem describes a walk along an embankment and an unexpected encounter with rats. The first sickens the speaker; the second, due to its response to his presence, has a deeper impact. It leads the speaker to question his own response to these creatures and he struggles to master his phobia.

An August Midnight:

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

Candidates' response to use of language:

An Advancement of Learning:

- written in nine four-lined **stanzas**;
- lines are **short**, giving the impression of a series of sharp images;
- use of **rhyme and half-rhyme**, but not in a rigid pattern: approaches an **abab** form;
- use of **descriptive language** to depict the unpleasant surroundings: "The river nosed past . . . oil-skinned", "dirty-keeled swans";
- use of **alliteration** to emphasise how unpleasant the speaker finds the rats: "Something slobbered curtly, close";
- use of **verbs** to show the rats' visual and aural impact: "slobbered", "slimed";
- **change in language and tone** as his fear recedes: "I stared him out";
- **closing image** of crossing the bridge – he has conquered his fear of this aspect of nature.

An August Midnight:

- written in two stanzas with **regular but differing rhyme** schemes;
- simple description creates a **clear image** for the reader;
- use of **personification** to depict the insects: “a sleepy fly, that rubs its hands”;
- the speaker **includes himself** with the insects as if they are equals: “Thus meet we five”;
- use of **suspension** at the end of the first stanza creates a sense of anticipation;
- use of **slow rhythm and repetition** in the second stanza suggests an important meeting, demonstrating the depth of the speaker’s reaction to nature;
- use of a **questioning tone** at the end of the poem as the speaker ponders the significance of this event.

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

- both poems consider the impact of nature on the speakers. Seemingly insignificant incidents lead to the speakers reflecting upon their own attitudes;
- in Heaney’s poem, the speaker faces up to his initial fear of the rats and appears to overcome it;
- in Hardy’s poem, the appearance of the insects leads the speaker to ponder his lack of understanding of ‘Earth-secrets’.

Candidates’ awareness of contexts:

An Advancement of Learning:

- Heaney grew up on a farm and had a fear of rats. The poem shows him facing up to his childhood fears;
- the phrase “Knowledge is power” was coined by Francis Bacon, author of the philosophical treatise “An Advancement of Learning”.

An August Midnight:

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

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

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

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

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

In your answer you should consider:

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

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

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

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

The following textual details may be used as supporting material.

What each poem is about:

At a Potato Digging:

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

A Sheep Fair

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

Candidates' response to language:

At a Potato Digging:

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

A Sheep Fair

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

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

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

Candidates’ awareness of contexts:

Candidates may show awareness of some of the following:

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

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

Credit any other valid suggestions.

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

Use the Assessment Matrix

12 Section C: Unseen Poetry

Basking Shark: Achill Island

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

In your answer you should consider:

- (a) how the speaker behaves towards the various living things he encounters; [6]
- (b) the speaker's feelings about the various living things he encounters; [4]
- (c) the language used in the poem; [6]
- (d) the form and structure of the poem. [4]

(a) **How the speaker behaves towards the various living things he encounters:**

- he and his friend put a tom-cat **onto a raft** and push it out into a lake;
- they **fire pellets** at the cat, causing **flesh wounds**;
- they **keep firing** at the cat until it is forced into the lake and **drowns**;
- they **hide fish hooks** in bits of bread;
- they wait until the gulls take the bait before they pull the twine and **catch** the gulls through their mouths on their **hooks**;
- they are too **'stunned'** by the shark to cause it any harm;
- they behave **cruelly** towards the different living things until they encounter the shark.

[1] for each point up to a maximum of [6].

(b) **The speaker's feelings about the various living things he encounters:**

- the speaker and his friend **care little** for the other living things, initially;
- he speaks **matter-of-factly** about the cruel things they do to the cat and the gulls;
- the speaker shows **no interest** in or **no concern for** the living things that he is hurting;
- the speaker and his friend are **terrified** by the shark;
- the **fear** induced by the encounter with the shark causes the speaker to have a new-found **respect** for other living things.

Response offers basic explanation [0]–[1].

Some development of points [2]–[3].

Developed response with accurate referencing [4].

(c) **The language used in the poem:**

- he uses **images** that are vivid, powerful and disturbing;
- use of **metaphor** to enhance the cruel and savage actions of the speaker: 'our guns/clawed pellets in his flesh' and 'his back/arching to an ancient jungle fear';
- use of metaphor to describe the shark, 'dark and silent power' and the speaker's reaction to the shark, 'moist fingers touch';
- use of **simile**: first to describe the pain caused by the speaker to the gulls, 'screaming they sheared like kites above a wild/sea'; and then the fear felt by the speaker on encountering the shark, 'silence there/pounds like panic';
- in the first half of the poem there is the **juxtaposition** of the **verbs** of the speaker recalling his actions, 'placed', 'fished', 'forgot' indicating his thoughtlessness about his actions, with the verbs describing the consequences of his actions, 'clawed' and 'sheared';
- the **emphasis** through enjambment on the words 'until/that day' to signify the change in the speaker's feelings;
- the words used to **describe** the shark: 'great', 'glided', 'dark', 'silent';
- the resonance of the verb 'shy';
- frequent use of **alliteration, assonance and consonance**;
- frequent use of **enjambment** to add power to imagery: 'our guns/clawed pellets'; 'a great shark/glided past';

- use of **caesura** to highlight the callousness of the speaker's actions: 'twine broke and we forgot; until/that day . . . '.

Be receptive to other suggestions which are text-based.

[1] for each point mentioned; [2] if also developed, explained or exemplified, to a maximum of [6].

(d) **The form and structure of the poem**

- the poem is **unrhymed**;
- comprises a **single stanza**;
- **change of tense** in lines 12-14 may indicate the general nature of the conclusion;
- the poem takes the form of an **irregular sonnet**, with a "turn" in line 8.

[1] for each feature mentioned; [2] for each if a valid comment is given on the effect of the feature or the poet's intentions.

Up to a maximum of [4].

Be receptive to other suggestions which are text-based.