



Oxford Cambridge and RSA

**GCE**

**English Language and Literature**

**H474/02: The language of poetry and plays**

A Level

**Mark Scheme for June 2023**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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## MARKING INSTRUCTIONS

### PREPARATION FOR MARKING

#### RM3 Assessor

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Mark 8 practice responses (“scripts”) at the main standardisation meeting and after the meeting mark the 10 standardisation responses

YOU MUST MARK 8 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.












### MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% deadlines. If you experience problems, you must contact your Team Leader without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the scoris messaging system, or by email.
5. **Crossed Out Responses**  
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a “seen” from the marking palette to confirm that the work has been seen.
7. Award No Response (NR) if:
- there is nothing written in the answer space
- Award Zero ‘0’ if:
- anything is written in the answer space and is not worthy of credit (this includes text and symbols).
- Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.
8. The RM **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**  
If you have any questions or comments for your team leader, use the phone, the RM messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to your Team Leader (Supervisor) by the end of the marking period. The Assistant Examiner’s Report Form (AERF) can be found on the RM Cambridge Assessment Support Portal. Your report should contain notes on particular strength displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response:
- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

## 12. Annotations

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Positive Recognition
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Attempted or insecure
	Detailed
	Answering the question
	View
	Relevant but broad, general or implicit

**Subject-specific marking instructions**

Candidates answer **one** question from Section A and **one** question from Section B. Assessment objectives AO1, AO2, AO3 and AO4 are assessed in Section A. Assessment objectives AO1, AO2 and AO3 are assessed in Section B. For each section the level descriptors are organised with the dominant assessment objective first. The question-specific guidance on the tasks provide an indication of what candidates are likely to cover in terms of AOs 1, 2, 3 and 4. The guidance and indicative content are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.

**INTRODUCTION**

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the texts which candidates have studied
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

**Awarding Marks**

- (i) Each question is worth 32 marks.
- (ii) For each answer, award a single overall mark out of 32, following this procedure:
- refer to the question-specific Guidance for Higher and Lower response and indicative content
  - using 'best fit', make a holistic judgement to locate the answer in the appropriate level descriptor
  - place the answer precisely within the level and determine the appropriate mark out of 32 considering the relevant AOs
  - bear in mind the weighting of the AOs, and place the answer within the level and award the appropriate mark out of 32
  - if a candidate does not address one of the assessment objectives targeted they cannot achieve all of the marks in the given level.

Mark positively. Use the lowest mark in the level only if the answer is borderline / doubtful.  
Use the full range of marks, particularly at the top and bottom ends of the mark range.

- (iii) When the complete script has been marked:
- if necessary, follow the instructions concerning rubric infringements

### Rubric Infringement

Candidates might infringe the rubric in one of the following ways:

- only answering one question
- answering two questions from Section A or one from Section B
- answering more than two questions.

If a candidate has answered more than one question in a section, mark all responses and RM will select the highest mark. *The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.*

These are the **Assessment Objectives** for the English Language and Literature specification as a whole.

<b>AO1</b>	Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression.
<b>AO2</b>	Analyse ways in which meanings are shaped in texts.
<b>AO3</b>	Demonstrate understanding of the significance and influence of contexts in which texts are produced and received.
<b>AO4</b>	Explore connections across texts informed by linguistic and literary concepts and methods.
<b>AO5</b>	Demonstrate expertise and creativity in the use of English to communicate in different ways.

**WEIGHTING OF ASSESSMENT OBJECTIVES**

The relationship between the units and the assessment objectives of the scheme of assessment is shown in the following table:

Component	% of A Level					
	AO1	AO2	AO3	AO4	AO5	Total
Exploring non-fiction and spoken texts (H474/01)	4%	3%	4%	5%	0%	16%
The language of poetry and plays (H474/02)	9%	12%	8.5%	2.5%	0%	32%
Reading as a writer, writing as a reader (H474/03)	9%	11%	5%	0%	7%	32%
Independent study: analysing and producing texts (H474/04)	3%	4%	2.5%	4.5%	6%	20%
Total	25%	30%	20%	12%	13%	100%

**USING THE MARK SCHEME**

Study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question Papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Practice scripts will be available on Totara prior to the meeting to exemplify aspects of candidates' responses and achievements; the practice scripts then become part of this Mark Scheme. In your marking you will encounter answers which fall outside the 'target range' of levels for the paper which you are marking. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.



**Guidance**

The following guidance is intended to indicate the range of aspects candidates may choose to explore in answering the question. It is not intended to be prescriptive or exclusive; examiners should reward original but well-focused answers.

In exploring the ways in which the poet or playwright uses poetic and stylistic techniques to present ideas candidates will pay attention to aspects of the poem or extract foregrounded through the use of **repetition, pattern-making, pattern-breaking and deviation**.

Candidates are required to show awareness of **some** of the language levels as appropriate, drawn from:-

- Phonology and Prosodics.
- Lexis and Semantics.
- Grammar and Morphology.
- Pragmatics.
- Discourse.

Candidates are required to make connections with one or two additional poems from their collection. Candidates can be rewarded in the higher levels for whichever option they choose; that is writing about two additional poems is not necessarily a better response than one which makes detailed connections with one other poem.

**Section A – Poetry: poetic and stylistic analysis**

The weightings for the assessment objectives are:

AO2 6.0%  
 AO1 4.0%  
 AO3 3.5%  
 AO4 2.5%

Total 16%

In Section A the dominant assessment objective is AO2 Analyse ways in which meanings are shaped in texts. Answers will also be assessed for AO1, AO3 and AO4.

Answers should explore how meanings are shaped by analysing the poet's use of poetic and stylistic techniques (AO2). They should develop a coherent argument, using relevant concepts and methods from linguistic and literary study and associated terminology (AO1). Answers should be developed with reference to literary or other contexts (AO3) and make connections between the printed poem in the Question paper and one or two others from their collection (AO4). The criteria below are organised to reflect the order of the dominant assessment objectives.

A response that does not address any one of the three assessment objectives targeted cannot achieve all of the marks in the given level.

<b>Level 6: 32–27 marks</b>	
<b>AO2</b>	Excellent, fully developed and detailed critical analysis of ways in which meanings are shaped in texts.
<b>AO1</b>	Excellent application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Consistently coherent and fluent written expression and apt and consistent use of terminology relevant to the task and texts.
<b>AO3</b>	Perceptive understanding of the significance and influence of the contexts in which texts are produced and received.
<b>AO4</b>	Excellent and detailed exploration of connections across texts informed by linguistic and literary concepts and methods.

<b>Level 5: 26–22 marks</b>	
<b>AO2</b>	Clear and well developed critical analysis of ways in which meanings are shaped in texts.
<b>AO1</b>	Secure application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Consistently clear written expression and appropriate use of terminology relevant to the task and texts.
<b>AO3</b>	Clear and relevant understanding of the significance and influence of the contexts in which texts are produced and received.
<b>AO4</b>	Clearly developed exploration of connections across texts informed by linguistic and literary concepts and methods.

<b>Level 4: 21–17 marks</b>	
<b>AO2</b>	Competent analysis of ways in which meanings are shaped in texts.
<b>AO1</b>	Competent application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Generally clear written expression and mainly appropriate use of terminology relevant to the task and texts.
<b>AO3</b>	Some understanding of the significance and influence of the contexts in which texts are produced and received.
<b>AO4</b>	Competent exploration of connections across texts informed by linguistic and literary concepts and methods.

<b>Level 3: 16–12 marks</b>	
<b>AO2</b>	Some analysis of ways in which meanings are shaped in texts.
<b>AO1</b>	Some application of relevant concepts and methods selected appropriately from integrated linguistic and literary study. Generally clear written expression with occasional inconsistencies and some appropriate use of terminology relevant to the task and texts.
<b>AO3</b>	Some awareness of the significance and influence of the contexts in which texts are produced and received.
<b>AO4</b>	Some attempt to explore connections across texts informed by linguistic and literary concepts and methods.

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<b>Level 2: 11–7 marks</b>	
<b>AO2</b>	Some limited analysis of ways in which meanings are shaped in texts.
<b>AO1</b>	Limited attempt to apply relevant concepts and methods from integrated linguistic and literary study appropriately. Some inconsistent written expression and limited use of terminology relevant to the task and texts.
<b>AO3</b>	Limited awareness of the significance and influence of the context in which texts are produced and received.
<b>AO4</b>	Limited attempt to make connections across texts informed by linguistic and literary concepts and methods.

<b>Level 1: 6–1 marks</b>	
<b>AO2</b>	Very little analysis of ways in which meanings are shaped in texts.
<b>AO1</b>	Very little attempt to apply relevant concepts and methods from integrated linguistic and literary study appropriately. Inconsistent written expression and little use of associated terminology relevant to the task and texts.
<b>AO3</b>	Very little awareness of the significance and influence of the contexts in which texts are produced and received.
<b>AO4</b>	Very little attempt to make connections across texts informed by linguistic and literary concepts and methods.

0 marks: no response or response not worthy of credit.

Question	Response	Marks	Guidance
1	<p>Explore how Blake presents ideas about the process of creation in 'The Tyger (E)' and make connections with one or two other poems in your collection.</p> <p>You should consider Blake's use of poetic and stylistic techniques and significant literary or other relevant contexts.</p> <p>A higher level response (levels 4 to 6) will:</p> <p><b>AO2</b> Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of literary and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p><b>AO4</b> Make interesting and illuminating use of points of connection between the poems discussed, selecting significant stylistic and poetic features as part of a coherent analysis.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</p> <p><b>Poetic and stylistic techniques (AO2 and AO1)</b>  <b>Voice:</b> 3<sup>rd</sup> person, past tense sequence of rhetorical questions exploring the processes involved in the creation of the Tyger and the complexity of the task. The identity and nature of the creator is also queried. The dominant emotions are awe and fear.</p> <p><b>Form, structure:</b> 6 quatrains with rhymed couplets. The lines comprise 7 syllables/ 3 trochees and an extra beat. This is disrupted in the fifth quatrain: lines 2 and 4 have 8 syllables when the Lamb is introduced. Circular structure – final quatrain repeats the first with the single word change of 'Could' to 'Dare'.</p> <p><b>Imagery and symbolism:</b> Extensive use of language relating to 'smithing' or 'forging' (e.g. 'fire', 'hammer', 'anvil' and 'furnace') suggesting the hard, physical labour needed to create the Tyger. 'Fire' is also associated with creation/destruction and purification. 'Frame' has overtones of capturing and therefore controlling the Tyger. Fear and awe is foregrounded by repeated use of 'dare' and 'dread'. The reference to Christian ideas of Heaven and the Lamb suggest a balance of good and evil.</p> <p><b>Rhyme and rhythm:</b> Consistent use of rhyming couplets and the regular trochaic meter establish an insistent 'hammer' rhythm. This reflects the 'forging' process, driving the questions and thus creating a sense of urgency. The last line of stanzas 1 and 6 have half rhymes.</p> <p><b>Lexis:</b> Words associated with Christian faith, creation, forging, tools, fire, burning, the body/body parts, fear, sorrow, Divine creation, the natural world, heaven.</p>

	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about freedom and control.</p>		<p><b>Grammar and morphology</b> Sequence of rhetorical questions with a colon used in the stanza 6 to introduce the final key question. Frequent use of polysyndeton with delayed main verbs. Some questions in stanzas 3 and 4 lack verbs suggesting the incomprehensible scale of the task.</p>
	<p><b>AO2</b> Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the presentation of city life.</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some relevant but limited use of literary or other contexts to support the response.</p> <p><b>AO4</b> Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p><b>Cultural, literary or other relevant contexts (AO3)</b>  <b>Of the poems:</b> The first of the 'Experience' poems, 'The Tyger' explores the fearful power and processes needed to create the Tyger. The creator remains a mystery, but he is audacious and determined – is he Man, God or some malign force? The juxtaposition of the titular beast and the Lamb suggest an ongoing struggle or need to balance the forces of good and evil in the world.</p> <p><b>Of the wider literary/cultural:</b> The poem highlights the mystery of creation and the impossibility of knowing or understanding God's intentions. While there are many interpretations of Blake's religious symbolism, it is also possible to view the poem against its social-historical backdrop of the Industrial Revolution.</p> <p><b>Connections (AO4)</b>  Connections are possible with a number of the poems in the collection. 'The Introduction (I)' and 'The Lamb (I)' may offer particular similarities and contrasts about how ideas about creative processes are presented.</p>

Question	Response	Marks	Guidance
2	<p>Explore how Dickinson presents ideas and feelings about losing control in 'I Felt a Funeral in my Brain' (280) and make connections with one or two other poems in your collection.</p> <p>You should consider Dickinson's use of poetic and stylistic techniques and significant literary or other relevant contexts.</p> <p><b>A higher-level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of literary and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p><b>AO4</b> Make interesting and illuminating use of points of connection between the poems discussed, selecting significant stylistic and poetic features as part of a coherent analysis.</p>	32	<p><b>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4. Poetic and Stylistic Techniques (AO2 and AO1)</b></p> <p><b>Voice and Tone:</b> 1<sup>st</sup> person, past tense description of her own funeral. The speaker is passive and describes the funeral rituals enacted around her and the imagined process of 'losing control' as she dies.</p> <p><b>Form, Structure and Graphology:</b> 5 quatrains, comprising 1 incomplete sentence, fragmented sentence with Dickinson's characteristic use of hyphens to denote clauses.</p> <p><b>Imagery and Symbolism:</b> The funeral represents a loss of physical and mental control as much as 'actual' death. Funeral rituals and their sensations could be seen as attempts to 'beat' her into intellectual/spiritual submission as her 'mind go[es] numb, reinforced by the metaphor 'Boots of lead' The narrative moves from the physical world to the spiritual; contrasting the noise of the world with silence, personifying the speaker as 'an Ear'; a disembodied, passive recipient. 'Silence', and 'wrecked, solitary' suggests outcast status; the metaphor of the breaking 'Plank in Reason' and her final descent further underscores the utter loneliness and unknowingness of her final descent.</p> <p><b>Rhyme and Rhythm:</b> Characteristic use of slant rhymes in 2<sup>nd</sup>/4<sup>th</sup> lines in stanzas 1-3; no rhyme in the final stanza. Church hymn meter with 8/6 syllables, throughout, but the iambs are disrupted in line 16 with 'wrecked'.</p> <p><b>Lexis:</b> Words associated with death, funerals, mourners, services; religion, beliefs, heaven; motion, treading, footwear; sounds, drumming, creaking, tolling, bells; imprisonment, space; isolation; descent; brain, mind, reason, sanity.</p>

Question	Response	Marks	Guidance
2	<p><b>A lower-level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the presentation of nature.</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some relevant but limited use of literary or other contexts to support the response.</p> <p><b>AO4</b> Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p><b>Grammar and Morphology:</b> 1 unfinished sentence characteristically punctuated with hyphens which serve to separate and emphasise the images, forcing re-evaluation. The concluding one word clause ‘-then-’ indicates the final loss of ‘reason’ and the impossibility of knowing what might come next. Commas in the 4<sup>th</sup> and 5<sup>th</sup> stanza provide greater narrative cohesion, intensifying the new experience of death and ‘dropp[ing] down’ to unknown worlds. Some delayed verbs; repeated use of the present participle to denote actions of the mourners (e.g. ‘treading’) in stanzas 1 and 2. Increased use of polysyndeton and anaphora from stanza 3 to the end.</p> <p><b>Context (AO3)</b>  <b>Of the poems:</b> One of several poems which explore the culturally passive role of women in society.</p> <p><b>Of the wider literary/cultural:</b> Use of hymn meter to explore her loss physical/mental loss of control, apparently in death; also ideas about the afterlife and associated religious beliefs.</p> <p><b>Connections (AO4)</b>  Connections are possible with a number of poems in the collection. Candidates may see particular similarities and contrasts with ‘It was not Death for I stood up’ (510) and ‘Because I could not stop for Death’ (712)</p>



Question	Response	Marks	Guidance
3	<p>Explore how Heaney presents thoughts and feelings about being an onlooker in ‘Punishment’ and make connections with one or two other poems in your collection.</p> <p>You should consider Heaney’s use of poetic and stylistic techniques and significant literary or other relevant contexts.</p> <p><b>A higher-level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of literary and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p><b>AO4</b> Make interesting and illuminating use of points of connection between the poems discussed, selecting significant stylistic and poetic features as part of a coherent analysis.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</p> <p><b>Poetic and Stylistic Techniques (AO2 and AO1)</b></p> <p><b>Voice and Tone:</b> 1<sup>st</sup> person, present tense description of the bog body, moving to a reflection on his inaction/silence in the face of brutality. Frequent use of the first-person pronoun.</p> <p>Stanza 1 shows empathy; Stanzas 2-6 increasingly impersonal. Direct address to the body in Stanza 6, heralding shift from description to that of a bystander perspective. His ‘voyeuristic’ stance is acknowledged in Stanza 8 and the tone becomes confessional in stanzas 10 and 11.</p> <p><b>Form:</b> 11 quatrains, with lines mostly 2-6 syllables, lengthening to 8 in the second half. Some enjambment between and within stanzas. Volta in the centre of the poem (stanza 6) with the direct address to the body.</p> <p><b>Imagery and Symbolism:</b> A vivid description of the bog body and associated imagination of her murder is contrasted with more recent brutality and violence in Ireland. Metaphors and kennings used extensively to describe the bog body, contrasting with the short, simple statements which describe the ‘betraying sisters’. ‘Numbered bones’ recalls Psalm 22 – a call for forgiveness. Ambiguity of ‘artful voyeur’ – ‘artful’ suggests slyness and cunning (perhaps an ability to stay out of trouble on the sidelines) whilst also suggesting the skill in his poetic observations. Contrast between the empathy at the start and the confession/guilty silence at the end of the poem.</p>

Question	Response	Marks	Guidance
3	<p><b>A lower-level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about the presentation of disappeared practices and country ritual.</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some relevant but limited use of literary or other contexts to support the response</p> <p><b>AO4</b> Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p><b>Rhyme and Rhythm:</b> No rhymes; mostly iambic with short clauses. The rhythm is somewhat stilted through the first 3 stanzas, becoming more fluent as the narrator imagines more detail.</p> <p><b>Lexis</b> Words associated with death, execution, punishment, nature, bogs, trees, the body, love and adultery, betrayal, scapegoat, silence, civilisation, tribal culture.</p> <p><b>Grammar and Morphology:</b> Stanzas 1-3 are short statements with one main verb; stanzas 4-11 comprise 2 extended, controlled sentences. Extensive use of 'I' (x6), 3 of these in stanza 8 where he admits his guilty silence. Past tense throughout, moving to past conditional in stanzas 8 and 11. Use of asyndeton lists. Use of colon at end of stanza 4 to mark shift from kennings to simile; similar use of colon at end of stanza 9 introducing his 'confession.'</p> <p><b>Context (AO3):</b>  <b>Of the poems:</b> one of several explorations of bog bodies and the associated rituals of violence and death.</p> <p><b>Of the wider literary/cultural:</b> Irish poetry dwelling on the relationships of people with the landscape and their place within it.</p> <p><b>Connections (AO4)</b>  <b>For example</b> Connections are possible with a number of poems in the collection, but candidates may see particular similarities and contrasts with how being an onlooker is presented in 'Strange Fruit', 'The Tollund Man' and 'The Toome Road'.</p>

Question	Response	Marks	Guidance
4	<p><b>Explore how Boland presents thoughts and feelings about responsibilities to children.</b></p> <p><b>You should consider Boland’s use of poetic and stylistic techniques and significant literary or other relevant contexts</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of literary and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p><b>AO4</b> Make interesting and illuminating use of points of connection between the poems discussed, selecting significant stylistic and poetic features as part of a coherent analysis.</p>	32	<p><b>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</b></p> <p><b>Poetic and Stylistic Techniques (AO2 and AO1)</b>  <b>Voice:</b> 3<sup>rd</sup> person narrative in stanza 1 refers to the ‘namesake’ Irish myth of Naoise and his brothers before moving to direct address in stanzas 2-6. Use of the first and second pronouns as the speaker starts to reflect on past and present conflicts and the need for Naoise to negotiate his own future.</p> <p><b>Form:</b> 6 stanzas comprising 6 lines each. Lines mostly 7 syllables, but with some variation between 7 and 11 syllables. Some enjambment within and between stanzas. S4 and 5 are one sentence long. Extended 11 syllable line in S6 incorporates the final full caesura and marks the final injunction to Naoise.</p> <p><b>Imagery and Symbolism:</b> The poem sets up several contrasts to represent a troubled world: e.g. past/present conflicts (Irish myth and The Troubles) and the natural world/modern, suburban living and their respective values. The speaker’s relationship with Naoise is framed as a financial contract (‘little creditor’, ‘spirit’s auditor’) and this conceit is used to encourage him to negotiate his own (and hopefully better) future.</p> <p><b>Rhyme and Rhythm:</b> Frequent use of alliteration helps drive the reflections. An ABBACC rhyme scheme is established in stanza 1, becoming more notional with half rhymes in stanzas 2 and 3 as the speaker reflects on the present rather than the oral tradition of Irish myth, creating distance from old ways of thinking. Rhythm and rhyme strengthen in stanza 4 as the Naoise is readdressed directly. The rhyme scheme breaks down in the final stanza: the first two lines are a couplet followed by four unrhymed lines – another indication that Naoise needs to break free of old, destructive patterns.</p>

	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about childhood.</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some relevant but limited use of literary or other contexts to support the response.</p> <p><b>AO4</b> Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p><b>Lexis:</b> Nature, animals, trees; hunting, traps, bait; death, violence; modern living, houses, rooms; eating and drinking; the past, myths, story-telling; finance, contracts.</p> <p><b>Grammar and Morphology:</b> The poem opens with a 1 line statement. Anaphora in stanza 1 with a dropped article and pronoun. Varying sentence lengths with an extended sentence across stanzas 2 and 3. Direct address with a dropped article in stanza 4. Repeated use of the second person pronoun and some use of the possessive 'your'. First person pronoun in stanza 4.</p> <p><b>Context (AO3)</b>  <b>Of the poems:</b> One of several poems in the collection which explores the lives and roles of women, particularly those who care for children.</p> <p><b>Of the wider literary/cultural:</b> This fits into a wider tradition of poems which explore the ideas about motherhood, particularly during troubled times.</p> <p><b>Connections (AO4)</b>  Connections are possible with a number of poems in the collection but candidates may see particular similarities and contrasts about how ideas and feelings about being responsible for a child are present in 'The Oral Tradition' and 'The Pomegranate'.</p>
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Question	Response	Marks	Guidance
5	<p><b>Explore how Duffy presents ideas about the difficulties of expressing love through language in ‘The Love Poem’ and make connections with one or two other poems in your collection.</b></p> <p><b>You should consider Duffy’s use of poetic and stylistic techniques and significant literary or other relevant contexts.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of literary and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p><b>AO4</b> Make interesting and illuminating use of points of connection between the poems discussed, selecting significant stylistic and poetic features as part of a coherent analysis.</p>	32	<p><b>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</b></p> <p><b>Poetic and Stylistic Techniques (AO2 and AO1)</b></p> <p><b>Voice:</b> 3<sup>rd</sup> person [would-be] ‘poet’ struggles to find new ways to express his/her feelings about a love affair in a genre which is dominated by literary ‘greats’. Future conditional, shifting to continuous present in stanzas 2, moving back for remainder of the poem.</p> <p><b>Form:</b> 3 fragmented stanzas of with frequent use of hemistich, punctuated with a hyphen to denote shifts between the poet’s thought and significant phrases from earlier love poems. Hyphens and relative lack of punctuation recalls the work of Emily Dickinson. Each stanza is one sentence, beginning with ‘Till love...’ and ending with a quotation</p> <p><b>Imagery and Symbolism:</b> Personification of love which transitions to the poem on the page in the third stanza. The quotations are from various poets, including: Shakespeare, Barratt Browning, Wyatt, Donne, Sidney, Shelley and the Bible. Many of the quotations are seductive; serving to interrupt and distract the poet in the same way as a lover might. Some of these, particularly Shakespeare (Sonnet 130 ‘My Mistress’ eyes’), Donne (‘O my America’) and Sidney ‘look in thy heart’ explore the difficulty of expressing one’s true feelings in new ways. The use of ‘epitaph’ and ‘desire of the moth for the star’ suggests that the love affair is over shifting the purpose of the poem into a memorial rather than a celebration; an obsessive longing for something which is now over.</p>

Question	Response	Marks	Guidance
5	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about pain and loss.</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some relevant but limited use of literary or other contexts to support the response.</p> <p><b>AO4</b> Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p><b>Rhyme, Rhythm:</b> No fixed rhyme scheme, but ABA rhymes prominent in stanzas 2 and 3. Quotations from other poems interrupt the poet's thought process and thus the rhythm.</p> <p><b>Lexis:</b> Words associated with love, relationships, desire death, writing, creativity, questions.</p> <p><b>Grammar and Morphology:</b> 3 stanzas, each comprising one extended sentence with short clauses. Little internal punctuation other than extensive use of hyphens to separate the poet's thoughts from the quotations. Archaic pronouns in the quotations contrast with the modern diction of the poet. Some quotations lack verbs e.g. 'one hour with thee'. Exclamatory phrase 'O my America! my new-found land' suggests a breakthrough in the writing process.</p> <p><b>Context (AO3)</b>  <b>Of the poems:</b> One poem in a collection tracing the development and ending of a love affair.</p> <p><b>Of the wider literary/cultural</b> This fits in with a wider tradition and literary heritage of writing sequences of love poems and the difficulties of breaking away from traditional conceits.</p> <p><b>Connections (AO4)</b></p> <p>Comparisons are possible with a number of poems in the collection. For example, candidates may see particular similarities and contrasts in the presentation of the difficulties of expressing of love through language in 'Write' and 'Answer'.</p>

Question	Response	Marks	Guidance
6	<p><b>Explore how Sam-La Rose presents thoughts and feelings about cultural beliefs in ‘Here, Spirits’ and make connections with one or two other poems in your collection.</b></p> <p><b>You should consider Sam-La Rose’s use of poetic and stylistic techniques and significant literary or other relevant contexts.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of literary and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p><b>AO4</b> Make interesting and illuminating use of points of connection between the poems discussed, selecting significant stylistic and poetic features as part of a coherent analysis</p>	32	<p><b>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</b></p> <p><b>Poetic and Stylistic Techniques (AO2 and AO1)</b>  <b>Voice:</b> 1<sup>st</sup> person, reflective tone, shifting between recalling past events and anecdotes and reflecting on current thoughts and feelings about the dead and/or the ‘spirits’. The anecdote (stanzas 5-6) demonstrates the patriarchal hierarchy ingrained in the older generation as well as the apparent presence of the spirits. Reported speech from the aunt; ‘boy’ suggests childhood memory. Second person pronoun ‘you’ in stanzas 8 and 9 signals direct address. The poem moves between the continuous present and the past tense.</p> <p><b>Form:</b> 8 stanzas of 3 lines, with the second line indented. Some enjambment within stanzas. Vocalised speech from the aunt and the narrator is italicised. Varying sentence lengths.</p> <p><b>Imagery and Symbolism:</b> Superstitious belief associated with the older generation but hard to ignore (stanza 4). ‘Libations, offerings’ (stanza 3) suggest religious rituals of appeasement or supplication; stanza 7 develops this with the idea of an exchange rate: ‘a pea for a prayer’. Synecdoche represents the spirits, (‘hungry mouths’) together with ‘wreathed round the ankles’, suggests coiling, entwining presences – perhaps like persistent (if sinister) pets, demanding attention (Stanza 6 L3). The invitation of the title itself, ‘Here, Spirits’ reinforces this. The stem ‘Wreath’ is also a reminder of funeral rituals.</p> <p><b>Rhyme and Rhythm:</b> No consistent rhythm. Truncated sentences/clauses suggest unease or jumpiness. Cohesive rhyme emerges in final 3<sup>rd</sup> of the poem (AA BB) with some half rhymes and internal rhyme in stanza 7, line 3.</p>

<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about relationships with parents and the need to discover identity.</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some relevant but limited use of literary or other contexts to support the response.</p> <p><b>AO4</b> Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>	<p><b>Lexis:</b> Words associated with: food and eating, ritual offerings, death, spirits, beliefs, family, relationships, hierarchy.</p> <p><b>Grammar and Morphology.</b> 1<sup>st</sup> person poem, mostly present tense, shifting to the past tense in stanzas 5 and 6. Reported speech in stanza 2. Dropped pronoun and verb (i.e. 'it's') at the start of stanza 4. Missing connective 'and' at start of stanza 6. No verb in the question/answer in stanza 8. Asyndeton in stanzas 8 and 9.</p> <p><b>Context: (AO3)</b> <b>Of the poems:</b> a poem from a collection called 'Breaking Silence' in which several poems explore the cultural differences between the writer's family Guyanese background and the U.K..</p> <p><b>Of the wider literary/cultural:</b> the poem fits into a literary tradition which explores the need to appreciate and respect cultural beliefs, particular those to do with the afterlife.</p> <p><b>Connections (AO4)</b> Connections are possible across many of the poems from the selection, but candidates may see particular similarities and contrasts in the presentation of <b>cultural beliefs</b> with 'A Spell for Forgetting a Father' and some of the 'Speechless' poems, particularly 'Speechless 1'.</p>
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**Section B – Plays: dramatic and stylistic analysis**

The weightings for the assessment objectives are:

AO2 6.0%

AO1 5.0%

AO3 5.0%

Total 16%

In Section B the dominant assessment objective is AO2 Analyse ways in which meanings are shaped in texts. Answers will also be assessed for AO1 and AO3.

Answers should explore how meanings are shaped by analysing the playwright's use of dramatic and stylistic techniques (AO2). They should develop a coherent argument, using relevant concepts and methods from linguistic and literary study and associated terminology (AO1). Answers should be developed with reference to dramatic or other contexts (AO3).

A response that does not address any one of the three assessment objectives targeted cannot achieve all of the marks in the given level.

<b>Level 6: 32–27 marks</b>	
<b>AO2</b>	Excellent, well developed and detailed critical analysis of ways in which meanings are shaped in texts.
<b>AO1</b>	Excellent and consistent application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Coherent and fluent written expression with detailed and consistent use of associated terminology relevant to the task and texts.
<b>AO3</b>	Perceptive understanding of the significance and influence of the contexts in which texts are produced and received.

<b>Level 5: 26–22 marks</b>	
<b>AO2</b>	Clear and well developed critical analysis of ways in which meanings are shaped in texts.
<b>AO1</b>	Secure application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Consistently clear written expression and appropriate use of terminology relevant to the task and texts.
<b>AO3</b>	Clear and relevant understanding of the significance and influence of the contexts in which texts are produced and received.

<b>Level 4: 21–17 marks</b>	
<b>AO2</b>	Competent analysis of ways in which meanings are shaped in texts.
<b>AO1</b>	Competent application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Generally clear written expression and mainly appropriate use of terminology relevant to the task and texts.
<b>AO3</b>	Some understanding of the significance and influence of the contexts in which texts are produced and received.

<b>Level 3: 16–12 marks</b>	
<b>AO2</b>	Some analysis of ways in which meanings are shaped in texts.
<b>AO1</b>	Some application of relevant concepts and methods selected appropriately from integrated linguistic and literary study. Generally clear written expression with occasional inconsistencies and some appropriate use of terminology relevant to the task and texts.
<b>AO3</b>	Some awareness of the significance and influence of the contexts in which texts are produced and received.

<b>Level 2: 11–7 marks</b>	
<b>AO2</b>	Limited analysis of ways in which meanings are shaped in texts.
<b>AO1</b>	Limited attempt to apply relevant concepts and methods from integrated linguistic and literary study appropriately. Some inconsistent written expression and limited use of terminology relevant to the task and texts.
<b>AO3</b>	Limited awareness of the significance and influence of the context in which texts are produced and received.

<b>Level 1: 6–1 marks</b>	
<b>AO2</b>	Very little analysis of ways in which meanings are shaped in texts.
<b>AO1</b>	Very little attempt to apply relevant concepts and methods from integrated linguistic and literary study appropriately. Inconsistent written expression and little use of associated terminology relevant to the task and texts.
<b>AO3</b>	Very little awareness of the significance and influence of the contexts in which texts are produced and received.

0 marks: no response or response not worthy of credit.

Question	Response	Marks	Guidance
7	<p><b>Explore how Shakespeare presents Iago's manipulation of Othello in this extract from <i>Othello</i>.</b></p> <p><b>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present Iago's manipulation of Othello in this extract.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant dramatic or other contexts, to further the analysis and develop an interpretation, for instance commenting on the influence of tragic conventions.</p>	32	<p><b>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</b></p> <p><b>Dramatic and Stylistic techniques (AO2 and AO1)</b>  <b>Form and structure:</b> Genre e.g. the extract is a significant aspect of Othello's tragic decline; the development of the passage e.g. Othello's developing doubts as a result of Iago's manipulation; blank verse e.g. shared lines suggesting an increase in pace or urgency.</p> <p><b>Dramatic techniques:</b> Dramatic irony e.g. the audience's awareness of Iago's manipulation and the real reasons for Cassio and Desdemona's recent behaviour; Iago performing the role of a concerned and loyal friend; proleptic irony e.g. 'when I love thee not, / Chaos is come again'; suggestions of Iago's hesitancy and feigned hesitancy in performance ('these stops of thine').</p> <p><b>Discourse:</b> Types of utterance e.g. a closed, personal exchange between two men; conversation analysis e.g. Iago's initial taciturnity; frequent question and answer adjacency pairs, initiated by Othello as he seeks more information; naming and terms of address e.g. Iago's frequent use of 'my lord' to address Othello; Othello referring to Iago with the pronoun 'Thou'; Desdemona is referred to by Othello as 'Excellent wretch!'; other noticeable features of discourse e.g. Iago's range of persuasive methods to suggest Desdemona's infidelity; Othello's account of Iago's reactions to prior events.</p> <p><b>Lexis:</b> Repetition of words e.g. 'think'/'thought', 'honest'; contrasting lexis e.g. 'pure' and 'foul'; 'false' and 'just'; lexical groups e.g. love; friendship.</p>

Question	Response	Marks	Guidance
	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of dramatic and stylistic techniques e.g. turn-taking, imagery, with some awareness of how they are used to present Iago's manipulation of Othello in this extract.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts, for instance the way the scene might be staged or the use of theatrical conventions.</p>		<p><b>Grammar and morphology:</b> Syntax e.g. repeated minor interrogatives and declaratives 'Indeed?', 'Honest?' as Othello tries to elicit more information from a reluctant Iago; sentence types e.g. Othello's simple interrogatives contrasting with Iago's rhetorical questions.</p> <p><b>Figurative language and rhetorical features:</b> Imagery and symbolism e.g. the 'monster' in Iago's thought that is 'Too hideous to be shown', which links semantically with 'horrible conceit' later in the same speech; rhetorical features e.g. the suggestive minor interrogative 'Indeed?'; change in topic 'My Lord, you know I love you'; deliberate obfuscation and play on words as Iago pretends to wrestle with the dilemma of telling his 'friend' of his suspicions e.g. 'I dare be sworn I think that he is honest'.</p> <p><b>Literary, dramatic or other relevant contexts (AO3)</b> The dramatic context in which this extract occurs within the play e.g. Iago's continued manipulation of Othello as the scene progresses with its tragic consequences; Othello and Iago's 'friendship'; Desdemona's attempts to persuade Othello to forgive Cassio; Othello's trust in Iago.</p> <p>Literary and other relevant contexts e.g. Iago as a villain; Othello's tragic decline; allusions to classical legend 'Chaos is come again'.</p>

Question	Response	Marks	Guidance
8	<p><b>Explore how Wilde presents mistaken identities in this extract from <i>The Importance of Being Earnest</i>.</b></p> <p><b>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present mistaken identities in this extract.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant dramatic or other contexts to further the analysis and develop an interpretation.</p>	32	<p><b>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</b></p> <p><b>Dramatic and Stylistic techniques (AO2 and AO1)</b>  <b>Form and structure:</b> Genre e.g. social comedy, satire, farce; structure and development e.g. the structural mirroring as Jack and Algernon’s deceptions are exposed in turn; Jack’s comic attempts to mitigate through understatement, ‘But my name certainly is John. It has been John for years.’</p> <p><b>Dramatic techniques:</b> Stage directions and stage business e.g. patterns of stage business (Cecily and Gwendolen each drawing back); the physical drawing together of Cecily and Gwendolen – a contrast to their argument which immediately precedes the extract; Jack’s comic attempts to remain cheery; entrances and exits; much dramatic potential for physical comedy in performance.</p> <p><b>Discourse:</b> Conversation analysis e.g. Cecily and Gwendolen set the agenda, ask questions, etc.; frequent question and answer adjacency pairs; register and style of language e.g. characteristically formal register, with polite, mannered forms comically masking Gwendolen and Cecily’s evident shock and anger (‘it is a matter of some importance to know where your brother Ernest is at present’).</p> <p><b>Lexis:</b> Lexical groups e.g. names, family; repetition e.g. ‘Ernest’; synonyms ‘poor wounded’ ‘sweet wronged’.</p> <p><b>Grammar and morphology:</b> Parallelism, e.g. ‘I could deny it ... I could deny anything’, ‘My poor wounded Cecily! My sweet wronged Gwendolen!’; sentence type e.g. frequent minor exclamations to convey surprise; Cecily and Gwendolen’s interrogative mood.</p>

Question	Response	Marks	Guidance
	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of dramatic and stylistic techniques e.g. lexical groups, with some awareness of how they are used to present mistaken identities in this extract.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts.</p>		<p><b>Figurative language and rhetorical features:</b> understatement (litotes) e.g. 'It is not a very pleasant position...'; hyperbole e.g. 'Never. Not even of any kind' and 'it is very painful for me to be forced to speak the truth'.</p> <p><b>Literary, dramatic or other relevant contexts (AO3)</b> The context in which this extract occurs within the play e.g. a major developing complication in the plot; Jack and Algernon's deception is comically exposed (a result of the meeting of Cecily and Gwendolen earlier in Act 2); the subsequent separation and reunion of the two couples.</p> <p>The context of performance and reception e.g. deception and exposure a convention of comedy of manners; satire of aristocracy.</p>

Question	Response	Marks	Guidance
9	<p>Explore how Williams presents the loss of Belle Reve in this extract from <i>A Streetcar Named Desire</i>.</p> <p>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present the loss of Belle Reve in this extract.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant dramatic or other contexts, to further the analysis and develop an interpretation, for instance commenting on the decline of</p>	32	<p><b>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</b></p> <p><b>Dramatic and Stylistic techniques (AO2 and AO1)</b>  <b>Form and structure:</b> Genre e.g. setting up tragic pity for Blanche; macabre, Gothic descriptions of the deaths at Belle Reve; structure e.g. Blanche’s extended turn as the recent history of Belle Reve is presented, leading to her final accusation ‘Where were <i>you?</i> In bed with your Polak!’; other noticeable aspects of form and structure e.g. Blanche is defending and justifying herself and the loss of Belle Reve from Stella’s perceived accusation; conflict between Blanche and Stella.</p> <p><b>Dramatic techniques:</b> Stage directions e.g. the extended dramatic pause; the music of the ‘blue piano’; Stella’s exit, in tears; dramatic impact as the deaths at Belle Reve are shockingly revealed; the handkerchief as a prop.</p> <p><b>Discourse:</b> type of utterance e.g. a domestic interactional conversation as two sisters talk about their family home; Blanche’s expressive, evocative descriptions; conversation analysis e.g. Blanche’s extended turn; Blanche’s interruption as she is quick to criticise Stella; Stella’s attempts to assert control over the conversation (commands, agenda setting, etc.); narrative structure of Blanche’s extended speech, building to a climax.</p> <p><b>Lexis:</b> Lexical groups e.g. death, finance; pejorative ‘Polak’; emphasis on the verb ‘<i>accusing</i>’; repetition of ‘the loss – the loss...’, ‘Stella, Stella’, ‘I, I, I’; ‘saw! Saw! <i>Saw!</i>’; interjection ‘<i>Blanche!</i>’</p>



Question	Response	Marks	Guidance
9	<p>the Old South.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of dramatic and stylistic techniques e.g. turn-taking, imagery, with some awareness of how they are used to present the loss of Belle Reve differences in this extract.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts, for instance the way the scene might be staged or the use of theatrical conventions.</p>		<p><b>Grammar and morphology:</b> Syntax e.g. sentence fragments, ‘About – what? – please!’ suggesting Stella’s confusion; sentence types e.g. imperatives and interrogatives as Stella attempts to control the conversation and Blanche seeks to heighten her emotive accusations ‘Which of them left a cent of insurance even?’; cluster of exclamations at the start of Blanche’s extended turn.</p> <p><b>Figurative language and rhetorical features:</b> imagery and symbolism e.g. simile ‘burned like rubbish’; metaphors ‘the long parade to the graveyard!’, ‘the Grim Reaper had put up his tent on our doorstep!’; contrast between funerals (‘quiet’, ‘pretty’) and death (‘struggle’, ‘bleeding’); dysphemism (‘pack them away’); hyperbole.</p> <p><b>Pragmatics:</b> politeness e.g. ‘Miss Stella’; emotional charge behind Blanche’s words ‘I took the blows in my face and my body’.</p> <p><b>Literary, dramatic or other relevant contexts (AO3)</b> The dramatic context in which this extract occurs within the play, e.g. from Scene 1, as Williams establishes the nature of the relationship between Stella and Blanche and the way of life Blanche has left behind; anticipates Stanley’s later interest in Belle Reve and the Napoleonic Code; links to the play’s themes of the past, death and Blanche’s characterisation.</p> <p>The context within the genre of drama, or sub-genres e.g. tragedy; Southern Gothic.</p> <p>The context of performance and reception e.g. the decline of Southern plantations and the wider decline of the Old South; attitudes towards class and race (‘Polak’).</p>

Question	Response	Marks	Guidance
10	<p>Explore how Friel presents ideas about language and identity in this extract from <i>Translations</i>.</p> <p>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present ideas about language and identity in this extract.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant dramatic or other contexts to further the analysis and develop an interpretation.</p>	32	<p><b>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</b></p> <p><b>Dramatic and Stylistic techniques (AO2 and AO1)</b>  <b>Form and structure:</b> Mid-point in the play; contrast between Yolland's naïve enthusiasm and Hugh's elegiac and rather pompous erudition; Friel is exploring the links between Gaelic language and Irish identity and way of life; structure and development e.g. Hugh's developing argument regarding Gaelic language's rich 'linguistic contour' not matching 'the landscape of ... fact'; the passage is a thematic expression of the wider dramatic conflicts in the play.</p> <p><b>Dramatic techniques:</b> setting e.g. the hedge school, of which Hugh is the master; props e.g. the 'Name-book'; the poteen; other stage directions and stage business e.g. Hugh's drinking; Hugh's exit at the end of the extract.</p> <p><b>Discourse:</b> Conversation analysis e.g. Hugh's power and authority and Yolland's status as an army officer; Yolland's supportive utterances; speech-in-action (Owen's references to the Name-book, Hugh's reference to the translation project – 'the work of the moment'); Owen's interruption of Hugh; register and style of language e.g. Hugh's elaborate, elevated register; Yolland's simple tone; other notable features of discourse e.g. Yolland's non-fluencies at the beginning of the extract as he praises the Gaelic language.</p> <p><b>Lexis:</b> Lexical groups e.g. language and linguistics; elaborate, Latinate vocabulary; Irish place names and their English translations ('Lis na Muc' 'Swinefort').</p>

Question	Response	Marks	Guidance
	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of dramatic and stylistic techniques with some awareness of how they are used to present ideas about language and identity in this extract.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts.</p>		<p><b>Grammar and morphology:</b> Syntax e.g. fronted conjunction ‘And to get to Swinefort’; range of sentence types e.g. Hugh’s complexity in contrast with Yolland’s simple sentences; interrogatives ‘Can you give me the loan of half-a-crown?’ to bring Hugh’s philosophical reflections down to earth; Yolland’s exclamative ‘That’s a wonderful title!’</p> <p><b>Figurative language and rhetorical features:</b> Imagery and symbolism e.g. symbolism of ‘Terminus’ to express the fate of Irish identity; Gaelic language is referred to three times as ‘rich’ – a contrast to the ‘mud cabins’ of the Irish people; metaphor ‘words are signals, counters’, ‘linguistic contours’ ‘the landscape of ... fact’; literary and rhetorical features e.g. the structural contrast drawn between the richness of the language and poverty and decline of the Irish-speaking community; motif of translation.</p> <p><b>Literary, dramatic or other relevant contexts (AO3)</b> The dramatic context in which this extract occurs within the play e.g. Act 2 Scene 2 in which the English have already mapped most of the area and Yolland is completing his official task of translating the place names; conflict between the English and the Irish and the contrasting apparent friendliness of the exchange in the extract; Hugh’s characteristically elegiac perspective on the Irish language find its fullest expression in his history of Carthage at the end of the play; extract forms part of the exploration of the link between language, identity, power and values central to the play.</p> <p>Other contexts include the Field Day Theatre Company; the explorations of colonialism through the relationship between Yolland – who feels ‘cut off’ from the community – and Hugh; the influence of Irish dramatists such as O’Casey.</p>

Question	Response	Marks	Guidance
11	<p><b>Explore how Wertebaker presents Ketch in this extract from <i>Our Country's Good</i>.</b></p> <p><b>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present Ketch in this extract.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant dramatic or other contexts to further the analysis and develop an interpretation.</p>	32	<p><b>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</b></p> <p><b>Dramatic and Stylistic techniques (AO2 and AO1)</b>  <b>Form and structure:</b> From Act 1 Scene 9, in which James 'Ketch' Freeman, the hangman, sympathetically reveals the difficult events which led to being transported to Australia and becoming a hangman; the passage ends with Ketch expressing a desire to take a part in the performance of 'The Recruiting Officer'; Ketch's long narrative as a kind of confession and Ralph's impatience.</p> <p><b>Dramatic techniques:</b> Stage directions and stage business e.g. the pauses to suggest Ketch's reluctance to make his request; setting e.g. in Ralph's tent.</p> <p><b>Discourse:</b> Types of utterance e.g. a private conversation between two male characters of differing social status; conversation analysis e.g. different social status reflected in the adjacency pairs; length of turns; interruptions; naming and modes of address e.g. frequent use of 'Sir'; Ralph using vocative 'Ketch' which is resisted; 'Freeman'; other noticeable features of discourse e.g. Ketch's oral narrative.</p> <p><b>Lexis:</b> Lexical groups e.g. religion, crime; repetition of 'Angel(s)'. </p>

Question	Response	Marks	Guidance
11	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of dramatic and stylistic techniques e.g. imagery, with some awareness of how they are used to present Ketch in this extract.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts.</p>		<p><b>Grammar and morphology:</b> Sentence types e.g. Ralph's impatient imperatives and direct interrogatives; Ketch's interrogatives as he expresses his doubts about God's forgiveness; conditional sentences as Ketch reflects on how his present situation could have been avoided; long, multi-claused sentences to give an impression of nervous spontaneity; simple sentences ('I want to be an actor'); incomplete sentences '200 on the days when –', 'surely he'll forgive the hand –'.</p> <p><b>Figurative language and rhetorical features:</b> Imagery e.g. 'guardian angel' and 'devil'; 'breathe pity into the hearts of hard women'; significant final image as Ketch seeks forgiveness from the women by becoming an actor: 'loved like the Angels', 'the light of a spring dawn in their eyes'; literary and rhetorical features e.g. contrasts between good and evil.</p> <p><b>Literary, dramatic or other relevant contexts (AO3)</b></p> <p>The dramatic context in which this extract occurs within the play e.g. Ralph kissing the picture of his wife (mistaken for prayers by Ketch); others refusing to act with a hangman later in the play.</p> <p>Other relevant contexts e.g. religion, especially Catholicism and Ireland; transportation of convicts; injustice; poverty; Keneally's novel <i>The Playmaker</i>; the treatment of convicts.</p>

Question	Response	Marks	Guidance
12	<p>Explore how Butterworth presents Lee and Davey in this extract from <i>Jerusalem</i>.</p> <p>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present Lee and Davey in this extract.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant dramatic or other contexts to further the analysis and develop an interpretation.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p><b>Dramatic and Stylistic techniques (AO2 and AO1)</b>  <b>Form and structure:</b> Act 3; rather valedictory tone as Lee prepares to depart; the importance of names and identity; Davey’s narrative of a typical day in his life; the singing (Padstow May Song); naturalistic dialogue.</p> <p><b>Dramatic techniques:</b> Stage directions and stage business e.g. Davey’s energy suggested as he mimes killing a cow; Lee’s laughter; pauses; dramatic effect of the two friends singing a song of spring together.</p> <p><b>Discourse:</b> Types of utterance e.g. largely quiet, reflective and interactional exchange between two friends (a contrast with the revelry elsewhere in the play); Davey’s narrative style in contrast with Johnny’s elsewhere in the play; conversation analysis e.g. short exchanges as Davey encourages and prompts Lee; adjacency pairs; register and style of language e.g. taboo language; informal register and close imitation of the syntax and vocabulary of the spoken mode; contrast with the lyricism of the song; naming and terms of address e.g. use of full names; ‘mate’; deixis e.g. ‘Right there. That’s it.’</p> <p><b>Lexis:</b> Taboo language, contractions and colloquialisms e.g. ‘fuck off’, ‘gotta’, ‘bloke’, ‘povvo’.</p>

Question	Response	Marks	Guidance
12	<p><b>AO2</b> Identify some examples of dramatic and stylistic techniques with some awareness of how they are used to present Lee and Davey in this extract.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts.</p>		<p><b>Grammar and morphology:</b> Sentence types e.g. frequent ellipsis and minor sentences to imitate spontaneous speech ‘Wham. Next contestant.’; non-standard grammar and syntax e.g. ‘I ain’t thinking’, ‘you ain’t never got a pound for a saveloy’; interrogatives.</p> <p><b>Figurative language and rhetorical features:</b> Imagery and symbolism e.g. ‘crawl out of the jungle smeared in paint’; the smell symbolising England; imagery in the song; humorous allusion to Frodo from <i>Lord of the Rings</i>.</p> <p><b>Literary, dramatic or other relevant contexts (AO3)</b></p> <p>The context in which the extract occurs in the play e.g. Lee’s impending departure to Australia; the drama of the play’s denouement which follows.</p> <p>The context within the genre of drama e.g. naturalism; social realism.</p> <p>Other relevant contexts e.g. folk music and Englishness; social class; sub-culture.</p>