

GCE

English Language and Literature

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

Advanced GCE

Mark Scheme for June 2018

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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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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
	Tick

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
- add together the marks for the two answers, to arrive at the total mark for the script.

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 written three or more answers, mark all answers and award the highest mark achieved in each Section of the paper.

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

AO1	Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression.
AO2	Analyse ways in which meanings are shaped in texts.
AO3	Demonstrate understanding of the significance and influence of contexts in which texts are produced and received.
AO4	Explore connections across texts informed by linguistic and literary concepts and methods.
AO5	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. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme. Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected. In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of Bands 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.

Level 6: 32–27 marks	
AO2	Excellent, fully developed and detailed critical analysis of ways in which meanings are shaped in texts.
AO1	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.
AO3	Perceptive understanding of the significance and influence of the contexts in which texts are produced and received.
AO4	Excellent and detailed exploration of connections across texts informed by linguistic and literary concepts and methods.

Level 5: 26–22 marks	
AO2	Clear and well developed critical analysis of ways in which meanings are shaped in texts.
AO1	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.
AO3	Clear and relevant understanding of the significance and influence of the contexts in which texts are produced and received.
AO4	Clearly developed exploration of connections across texts informed by linguistic and literary concepts and methods.

Level 4: 21–17 marks	
AO2	Competent analysis of ways in which meanings are shaped in texts.
AO1	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.
AO3	Some understanding of the significance and influence of the contexts in which texts are produced and received.
AO4	Competent exploration of connections across texts informed by linguistic and literary concepts and methods.

Level 3: 16–12 marks	
AO2	Some analysis of ways in which meanings are shaped in texts.
AO1	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.
AO3	Some awareness of the significance and influence of the contexts in which texts are produced and received.
AO4	Some attempt to explore connections across texts informed by linguistic and literary concepts and methods.

Level 2: 11–7 marks	
AO2	Some limited analysis of ways in which meanings are shaped in texts.
AO1	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.
AO3	Limited awareness of the significance and influence of the context in which texts are produced and received.
AO4	Limited attempt to make connections across texts informed by linguistic and literary concepts and methods.

Level 1: 6–1 marks	
AO2	Very little analysis of ways in which meanings are shaped in texts.
AO1	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.
AO3	Very little awareness of the significance and influence of the contexts in which texts are produced and received.
AO4	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 William Blake presents ideas about the natural world in 'The Lamb' (I) <i>and</i> make connections with one or two other poems from 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>AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p>AO1 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>AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p>AO4 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> <p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about freedom and control.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</p> <p>Poetic and stylistic techniques (AO2 and AO1)</p> <p>Voice: 1st person continuous present interrogative reflection between the child and the lamb, highlighting the idealised pastoral world of 'Innocence' and the lamb as symbolic of Jesus Christ.</p> <p>Form, structure: 2 stanzas of ten lines, with 3 trochees and a final stress at the end of each line; repetition of lines at beginning and end of each stanza. Stanza 1 = rhetorical question, stanza 2 = answer. Enjambment of these lines in stanza 1 only, thus giving enjambment between stanzas as well. Some parallelism, prominent in stanza 2, emphasising links between the lamb, the child, and Jesus Christ.</p> <p>Imagery and symbolism: Idealised pastoral, ordered setting suggesting careful, deliberate creation, possibly garden of Eden. Christian symbolism of the lamb/Jesus Christ, emphasis on child-like approach, simplicity/innocence of thought.</p> <p>Rhyme and rhythm: AA/BB end rhymes, reinforced by parallelism at beginning/end of stanzas. Trochees use to emphasise key ideas and to assert deliberate control of the 'discussion'.</p> <p>Lexis: Words associated with nature/pastoral landscape, children/childhood, nurture, virtues, innocence, Christian faith.</p>

Question	Response	Marks	Guidance
1	<p>AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the presentation of city life.</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some relevant but limited use of literary or other contexts to support the response.</p> <p>AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p>Grammar and morphology: Continuous present tense, with characteristic simple syntax. Frequent parallelism/anaphora used to enhance the rhetoric, most notably at beginning/end of the stanzas. Mostly one extended sentence, comprising a rhetorical question (stanza 1) and the answer (stanza 2.) Final couplet (second sentence) reinforces message of poem. Frequent end-line punctuation of semi-colons and colons control exposition.</p> <p>Cultural, literary or other relevant contexts (AO3)</p> <p>For example</p> <p>Of the poems: One of the early 'Innocence' poems, 'The Lamb' foregrounds the spiritual innocence of children in a highly idealistic setting.</p> <p>Of the wider literary/cultural: The poem draws on Biblical ideas of purity of spirit, perhaps drawing specifically on Luke 18:16-17. Christian religious symbolism of the Lamb is central to the poem.</p> <p>Connections (AO4)</p> <p>For example</p> <p>Connections are possible with a number of the poems in the collection. 'Introduction (I) and 'The Tyger (E) may offer particular similarities and contrasts.</p>

Question	Response	Marks	Guidance
2	<p>Explore how Emily Dickinson presents ideas and feelings about religious faith in ‘This World is not Conclusion’ and make connections with one or two other poems from your collection.</p> <p>You should consider Dickinson’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>AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p>AO1 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>AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p>AO4 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>Poetic and Stylistic Techniques (AO2 and AO1)</p> <p>Voice and Tone: First person reflection; with a strong opening statement. Content is questioning, trying to get grips with an elusive concept. Characteristic use of dashes and incomplete sentence reinforces this.</p> <p>Form, Structure and Graphology: Disjunction between use of regular form (4/3/4/3 hymn meter) and subject: uncertainty of faith, particularly in an ‘afterlife’. Form at odds with unconventional use of capitalisation and punctuation. 1 extended stanza. 1st line = 1 sentence (opening statement) followed by extended incomplete sentence. Dashes use to separate points, potential solutions (and reactions). ‘Faith’ is personified, highlighting conflict between the quest for uncertain (scientific) knowledge and unquestioning belief.</p> <p>Imagery and Symbolism: Pursuit of knowledge presented as uncertain, baffling and age old; this contrasts sharply with the performance (‘rallies’, ‘much gesture’) personified ‘Faith’ puts on to retain wavering believers. Metaphor of ‘narcotics’ used to describe the deadening effect of the unquestioning belief demanded by the pulpit.</p> <p>Rhyme and Rhythm: Characteristic use of slant rhymes in 2nd/4th lines, repeated throughout, ending with a full rhyme (roll/soul) to close the poem. The 4/3 hymn meter creates a very regular rhythm.</p> <p>Lexis: Lexis associated with academic study, questions, search for answers, faith, religion, performance.</p>

Question	Response	Marks	Guidance
2	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the presentation of nature.</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some relevant but limited use of literary or other contexts to support the response.</p> <p>AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p>Grammar and Morphology: 1 complete and 1 unfinished sentence characteristically punctuated with hyphens which serve to separate and emphasise the images, forcing re-evaluation. Final hyphen creates unresolved tension; the debate/conflict is ongoing. Some delayed verbs. Some anaphora.</p> <p>Context (AO3)</p> <p>For example</p> <p>Of the poems: One of several addressing the nature of faith and what might happen after death.</p> <p>Of the wider literary/cultural: Use of hymn meter to explore the conflict between increasing scientific understanding of the world/universe (e.g. Darwinism) and accepted church teaching.</p> <p>Connections (AO4)</p> <p>For example</p> <p>Connections are possible with a number of poems in the collection. For example, candidates may see particular similarities and contrasts with 'Going to Heaven' (79) and 'He fumbles at your soul' (315)</p>

Question	Response	Marks	Guidance
3	<p>Explore how Seamus Heaney presents thoughts and feelings about sacrifice and violence in 'The Tollund Man' and make connections with one or two other poems from your collection.</p> <p>You should consider Heaney'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>AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p>AO1 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>AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p>AO4 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>Poetic and Stylistic Techniques (AO2 and AO1)</p> <p>Voice and Tone: 1st person reflection, moving between conditional future and the past. Some use of pronouns, referring to 'him/his' and the land as 'she'. Tone is detached yet respectful and anticipates isolation/exile</p> <p>Form: Use of quatrains throughout, organised into 3 parts. Part 1= 5 stanzas, 3 stanzas in parts 2 and 3. Apart from the first stanza, sentences extend over stanzas. Varying line length, between 5-9 syllables. Some enjambment, including between stanzas.</p> <p>Imagery and Symbolism: Personification of the land as female, powerful and overwhelming. Religious overtones contrast with the violence implied by the description of the Tollund Man and the details in parts 2 and 3. Overarching concept of 'journey' or 'pilgrimage'.</p> <p>Rhyme and Rhythm: No rhyme scheme; some use of trochees at starts of lines/stanzas. Short lines/clauses emphasise stark detail.</p> <p>Lexis: Words associated with unknown places/place names, the land/landscape, victims, violence, sacrifice, (pagan) religion, bog bodies, death, ritual, country practices, journeys, fertility, isolation, yearning, exile.</p>

Question	Response	Marks	Guidance
3	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 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>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some relevant but limited use of literary or other contexts to support the response</p> <p>AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p>Grammar and Morphology: Characteristic long, controlled sentences. Some delayed verbs. Limited use of pronouns. Shifts between conditional future and past tenses. The narrator is mostly passive; as is the imagined Tollund Man. Some alliteration and use of metaphor.</p> <p>Context (AO3)</p> <p>For example</p> <p>Of the poems: one of several exploration of historical 'events' linked to the land and ancient practices.</p> <p>Of the wider literary/cultural: Irish poetry dwelling on historical events and linking to own literary and cultural heritage.</p> <p>Connections (AO4)</p> <p>For example</p> <p>Connections are possible with a number of poems in the collection, but candidates may see particular similarities and contrasts with 'Punishment' and 'Strange Fruit.'</p>

Question	Response	Marks	Guidance
4	<p>Explore how Eavan Boland presents ideas about the rituals of the working day in 'From the Irish of Pangur Ban' and make connections with one or two other poems from your collection.</p> <p>You should consider Boland'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>AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p>AO1 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>AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p>AO4 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>Poetic and Stylistic Techniques (AO2 and AO1)</p> <p>Voice: 1st person narrative, reflective tone. Continuous present tense used to compare the monk's activities with those of his cat.</p> <p>Form: 8 stanzas of four short lines, with the fourth line often a half-line/hemistich, perhaps indicating Pangur's efficiency. Length varies between 5-7 syllables, with as few as 3 for the fourth lines. Each stanza = discrete vignette, the whole charts their progress. Some enjambment within stanzas; stanza 6 only has a final full stop. Enjambment between stanzas 7 and 8 only, emphasising the emotion.</p> <p>Imagery and Symbolism: Pangur's hunt for mice mirrors the monks hunt for knowledge and enlightenment.</p> <p>Rhyme and Rhythm: Alternating rhyme scheme, some use of slant rhyme for the 'b' rhymes. Rhythm is variable, reflecting the activity in hand and controlled by punctuation and enjambment.</p> <p>Lexis: words associated with hunting, work, scholarly/academic learning, monastic life, light and dark, enlightenment, animals, focus/determination</p>

Question	Response	Marks	Guidance
4	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about childhood.</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some relevant but limited use of literary or other contexts to support the response.</p> <p>AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p>Grammar and Morphology: Continuous present tense. Some delayed verbs, with some deliberate use of present participles. 1st person, with some use of plural pronouns, demonstrating connections or comparisons. Sentences and clauses are short, allowing frequent movement between the monk and Pangur.</p> <p>Context (AO3)</p> <p>For example</p> <p>Of the poems: One of several poems which draws on varying cultural heritages and patterns of the working day.</p> <p>Of the wider literary/cultural: A reworking of an ancient Irish poem, one of many such variations.</p> <p>Connections (AO4)</p> <p>For example</p> <p>Connections are possible with a number of poems in the collection but candidates may see particular similarities and contrasts in 'Degas' Laundresses', 'Woman in Kitchen'.</p>

Question	Response	Marks	Guidance
5	<p>Explore how Carol Ann Duffy presents the physical and emotional distance between lovers in 'Ithaca' and make connections with one or two other poems from your collection.</p> <p>You should consider Duffy'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>AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p>AO1 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>AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p>AO4 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>Poetic and Stylistic Techniques (AO2 and AO1)</p> <p>Voice: 1st person, nostalgic, wry reflection on a spiritual/metaphorical homecoming to her loved one. Direct references to 'you/your' in stanzas 4 and 5.</p> <p>Form: 5 stanzas, each with 5 lines of varying length. Stanzas 2/3 and 4/5 comprise one extended sentence each, describing Ithaca and the girl's imagined arrival. Occasional enjambment, most notably between stanzas 4 and 5.</p> <p>Imagery and Symbolism: Ithaca refers to the longed-for homeland of Odysseus, suggesting a significant estrangement or lapse of time. The description of the island draws on classical and conventional images of Greek landscapes, using metaphors and similes. Her status, perhaps within the relationship, is called into question as a 'hero plainly absurd'.</p> <p>Rhyme, Rhythm, phonology: Occasional end-rhymes for particular emphases, some internal rhymes. Variable line length and metre creates a flexible, increasingly urgent rhythm as the girl comes closer to Ithaca.</p> <p>Lexis: Words associated with sailing and travel, Greek/classical landscape, scents and smells, homecoming, love, heroes and heroism.</p>

Question	Response	Marks	Guidance
5	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about pain and loss.</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some relevant but limited use of literary or other contexts to support the response.</p> <p>AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p>Grammar and Morphology: Poem describes in nostalgic tones the girl's homecoming. Past tense. Extended sentences used through stanzas 2-3 and 4-5 to allow detailed descriptions. Metaphor, simile and alliteration evident throughout, along with some asyndeton in stanzas 2 and 4. Some parallelism in repeated references to 'Ithaca'.</p> <p>Context (AO3)</p> <p>For example</p> <p>Of the poems: One poem in a collection tracing the development and ending of a love affair.</p> <p>Of the wider literary/cultural Reference to Homer's Odyssey, with Ithaca representing the longed-for homeland.</p> <p>Connections (AO4)</p> <p>For example</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 homecoming in 'Betrothal' and 'New Year'.</p>

Question	Response	Marks	Guidance
6	<p>Explore how Jacob Sam-La Rose presents the experience of searching for answers in 'Magnitude' and make connections with one or two other poems from your collection.</p> <p>You should consider Sam-La Rose'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>AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p>AO1 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>AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p>AO4 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>Poetic and Stylistic Techniques (AO2 and AO1)</p> <p>Voice: 1st person couplets. Part 1 moves between didactic instruction and extended reflection as the poet tries to concretise an abstract concept; part 2 repeats this narratively in the classroom. In both, the enormity of the concept under consideration is overwhelming and the conclusions are similar.</p> <p>Form: 8 couplets in part 1, 10 couplets in part 2 with a final standalone line. Couplet length varies, with lines ranging from 7-18 syllables. Sentence lengths vary, with some enjambment within and between couplets. Part 2 has shorter sentences and couplets, suggesting greater control and narrative detachment. The scale of the boy's problem and his potential solution is emphasised by the final isolated line.</p> <p>Imagery and Symbolism: Capacity for understanding symbolised as a physical or metaphorical appetite which can only absorb a certain quantity of information (despite best efforts); making abstract concepts concrete. The title and the use of a staple food stuff, rice, suggests a grand or global scale issue, contrasting sharply with the equally insurmountable problem faced by the student.</p> <p>Rhyme and Rhythm: No rhymes; simple syntax and variable clause lengths control the rhythm, and thus the quest for understanding. Longer clauses in Part 1 suggest urgency, as if the concept is slipping away. Part 2 is more controlled, particularly in the latter half where the increasing length of the clauses, along with their opening trochees suggests the described motion of the waves.</p>

Question	Response	Marks	Guidance
	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 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>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some relevant but limited use of literary or other contexts to support the response.</p> <p>AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p>Lexis: Words associated with: food, kitchen cooking; quantity, mathematics and calculations; tactile sensations; other cultures, social class/hierarchy, relationships, process of writing/creating, the sea.</p> <p>Grammar and Morphology. Part 1 is continuous present tense and opens with a didactic statement before moving to a reflective consideration; Part 2 is detached narrative in the past tense. Sentences and clauses are extended and heavily punctuated. Some use of personal pronouns and listing of descriptive detail.</p> <p>Context: (AO3)</p> <p>For example:</p> <p>Of the poems: a poem from a collection called ‘Breaking Silence’ which explores the experiences of fitting in and finding a voice in society.</p> <p>Of the wider literary/cultural: the poem fits into a literary tradition which explores the problems associated with fitting in and finding social acceptance from a multicultural or post-colonial point of view.</p> <p>Connections (AO4)</p> <p>For example</p> <p>Candidates may see particular similarities and contrasts in the presentation of the experience of searching for answers in ‘Speechless IV’ and ‘An Undisclosed Fortune’</p>

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.

Level 6: 32–27 marks	
AO2	Excellent, well developed and detailed critical analysis of ways in which meanings are shaped in texts.
AO1	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.
AO3	Perceptive understanding of the significance and influence of the contexts in which texts are produced and received.

Level 5: 26–22 marks	
AO2	Clear and well developed critical analysis of ways in which meanings are shaped in texts.
AO1	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.
AO3	Clear and relevant understanding of the significance and influence of the contexts in which texts are produced and received.

Level 4: 21–17 marks	
AO2	Competent analysis of ways in which meanings are shaped in texts.
AO1	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.
AO3	Some understanding of the significance and influence of the contexts in which texts are produced and received.

Level 3: 16–12 marks	
AO2	Some analysis of ways in which meanings are shaped in texts.
AO1	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.
AO3	Some awareness of the significance and influence of the contexts in which texts are produced and received.

Level 2: 11–7 marks	
AO2	Limited analysis of ways in which meanings are shaped in texts.
AO1	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.
AO3	Limited awareness of the significance and influence of the context in which texts are produced and received.

Level 1: 6–1 marks	
AO2	Very little analysis of ways in which meanings are shaped in texts.
AO1	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.
AO3	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>William Shakespeare: <i>Othello</i> Explore how Shakespeare presents the build up to the murder of Desdemona in this extract from <i>Othello</i>. 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. A higher level response (levels 4 to 6) will: AO2 Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and language, and how they are used to present the build up to the murder. AO1 Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently with a wide vocabulary. AO3 Make telling use of relevant dramatic or other contexts, to further the analysis and develop an interpretation.</p> <p>A lower level response (levels 1 – 4) will: AO2 Identity some examples of dramatic and stylistic techniques, with some awareness of how they are used to present the build up to the murder. AO1 Use some appropriate terminology. Expression is generally clear but little sense of a developed analysis. AO3 Make some relevant use of dramatic or other contexts.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3. Dramatic and Stylistic techniques (AO2 and AO1) For example – Form and Structure: e.g.: Othello’s soliloquy in blank verse, followed by shared iambic pentameter between Othello and Desdemona, ‘Who’s there? Othello? / Ay, Desdemona’, with breaks in the metre at moments of extreme emotion, ‘Hum!’.</p> <p>Dramatic techniques: e.g. dramatic significance of the setting, Desdemona in the marriage-bed / deathbed, sleeping at night, lit only by torches, connecting with Othello’s imagery – innocence and guilt, light and dark, life and death.</p> <p>Discourse: Othello’s soliloquy reveals his internal struggle and dilemma, e.g. his argument is marked by conjunctions, ‘Yet’ (x2), ‘If’, ‘When’ and ‘But’. Desdemona’s discourse dominated by interrogatives (x5) and Othello’s dialogue by exclamations, imperatives and declaratives.</p> <p>Lexis: e.g. Othello’s repetition of ‘the cause’ (x3) in the opening lines of the soliloquy, which has varied potential meanings, and ‘light’ (x5); noun phrases associated with purity, ‘chaste stars’, ‘whiter skin’, ‘monumental alabaster’. Desdemona’s repetition within 3 lines of ‘fear’ (x3) and further alliterative connection with ‘fatal’ and ‘feel’.</p> <p>Grammar and morphology: e.g. frequent mono-syllables in the closing lines of the soliloquy, simple sentences and caesuras, ‘I must weep.’ Modality to express certainty and decisiveness, ‘I will kill thee’; ‘I would not kill thy soul’.</p> <p>Figurative language and rhetorical devices: e.g. the extinguished light or torch representing death; the withered</p>

Question	Response	Marks	Guidance
			<p>rose also an emblem for death; plucking of 'thy rose' could also be a metaphor for taking of virginity (killing and sexual consummation seem to be metaphorically connected).</p> <p>Literary, dramatic or other relevant contexts (AO3)</p> <p>Dramatic context: e.g. Othello's physical obsession with skin colour, as a result of Iago's taunts.</p> <p>Dramatic significance of the wedding sheets and of Desdemona having said to Emilia 'If I do die before thee, prithee shroud me / In one of those same sheets', foretelling the tragedy.</p> <p>Literary contexts of mythical and biblical references, e.g. 'Promethean heat' and 'Heaven have mercy on me.'</p>
8	<p>Oscar Wilde: <i>The Importance of Being Earnest</i> Explore how Wilde presents the discovery of 'the hand-bag' in this extract from <i>The Importance of Being Earnest</i>. 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. A higher level response (levels 4 to 6) will: AO2 Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and language, and how they are used to present the discovery of 'the hand-bag'. AO1 Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently with a wide vocabulary. AO3 Make telling use of relevant dramatic or other contexts, to further the analysis and develop an</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3. Dramatic and Stylistic techniques (AO2 and AO1) For example – Form and Structure: The climax of the drama, close to full resolution, dominated by Lady Bracknell, who features in Act 1 and Act 3; all of the main characters on stage (x7) responding to events throughout, including Jack's exit, noise off-stage and re-entering for dramatic effect.</p> <p>Dramatic techniques: e.g. extensive stage business and stage directions, with heightened, exaggerated actions, 'The Canon starts back in horror.'; 'Algernon and Jack pretend to be anxious' etc. for increased comic effect; dramatic tension created by 'A pause', 'Everyone looks up' etc.</p> <p>Discourse: e.g. dominated by Lady Bracknell's distinctive, bullying style of speech, contrasted with Miss Prism's naïve,</p>

Question	Response	Marks	Guidance
	<p>interpretation.</p> <p>A lower level response (levels 1 – 4) will:</p> <p>AO2 Identify some examples of dramatic and stylistic techniques, with some awareness of how they are used to present the discovery of 'the hand-bag'.</p> <p>AO1 Use some appropriate terminology. Expression is generally clear but little sense of a developed analysis.</p> <p>AO3 Make some relevant use of dramatic or other contexts.</p>		<p>precise and detailed explanation; comic interjections from the other characters e.g. humorous contradictory statements from Gwendolen, who is not afraid of her mother, e.g.: 'The suspense is terrible. I hope it will last'.</p> <p>Lexis: e.g. Lady Bracknell's authoritative use of proper nouns, 'Metropolitan police' etc.; her comic combination of legal style language, 'of the male sex', and personal comment, 'revolting sentimentality'; repetition of 'perambulator' and 'hand-bag' throughout for comic effect; and Miss Prism's excessive noun phrases, 'capacious hand-bag'; 'mental abstraction'; 'temperance beverage' etc.</p> <p>Grammar and morphology: Sentence types e.g. Lady Bracknell's use of imperatives and interrogatives, 'Come here, Prism!'; 'Where is that baby?'; passive tense for authority / formality, 'the perambulator was discovered'; repetition of 'Prism' (x5) without title (Miss); frequent use of first person pronoun 'I' in Miss Prism's honest account.</p> <p>Figurative language and rhetorical devices: e.g. Miss Prism's metaphor 'branded on my memory'; Lady Bracknell's hyperbole and apparently contradictory statements, "They are always vulgar, and often convincing."; Miss Prism's calm and detailed exploration of the hand-bag creating suspense; Jack's short exclamation 'Yes – mother!' for rhetorical impact.</p> <p>Literary, dramatic or other relevant contexts (AO3)</p> <p>The context in which the extract occurs within the play, e.g. the climax, leading to the resolution.</p> <p>The context of performance and reception, e.g. a contemporary audience would be familiar with the 'hand-</p>

Question	Response	Marks	Guidance
			bag', as it is well-known in the English lexicon, even by those with no knowledge of the play.
9	<p>Tennessee Williams: A Streetcar Named Desire Explore how Williams presents Stella and Stanley's relationship 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>A higher level response (levels 4 to 6) will: AO2 Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and language, and how they are used to present Stella and Stanley's relationship. AO1 Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently with a wide vocabulary. AO3 Make telling use of relevant dramatic or other contexts, to further the analysis and develop an interpretation.</p> <p>A lower level response (levels 1 – 4) will: AO2 Identify some examples of dramatic and stylistic techniques, with some awareness of how they are used to present Stella and Stanley's relationship. AO1 Use some appropriate terminology. Expression is generally clear but little sense of a developed analysis. AO3 Make some relevant use of dramatic or other contexts.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3. Dramatic and Stylistic techniques (AO2 and AO1)</p> <p>For example –</p> <p>Form and Structure: A highly-charged dialogue, structured with alternating speeches of similar length; Stella's attempts to defend herself and Blanche, and match Stanley in the argument; however, the extract ends with her about to leave the scene and he holds the floor.</p> <p>Dramatic techniques: Movements and actions to signal relationship, Stanley's physicality / Stella's passivity e.g. 'He stalks into the bedroom, and she follows him'; use of props ('armful of dresses' and 'fistful of costume jewellery') as the focus for Stanley's rage and Stella's disbelief / contempt.</p> <p>Discourse: Types of utterance e.g. Stella's range of methods to try to calm Stanley - accusing, pleading, explaining, exclaiming, repeated use of his name etc. and Stanley's attempts to gain upper hand and claim superior knowledge, e.g. diminutive 'baby'; and proper nouns for authority, 'Louisiana'; 'Napoleonic Code'; 'Kowalskis'.</p> <p>Lexis: Stanley's attempts to use formal lexis to sound authoritative, e.g. 'an acquaintance', 'an appraisal', combined with vague language 'stuff' and idiolect 'swindled'; Stella's more controlled use of formal, educated lexis, e.g. 'ridiculous', 'perpetrated', 'Indeed', showing sources of tension and conflict in the relationship.</p> <p>Grammar and morphology: e.g. Stanley's non-standard grammar, 'I got an acquaintance' and repeated exclamations</p>

Question	Response	Marks	Guidance
			<p>and rhetorical questions for impact; Stella's range of sentences types, as the argument builds e.g. declaratives, short exclamations, imperatives.</p> <p>Figurative language and rhetorical devices:</p> <p>e.g. Stella's insistence on the image of Belle Reve being '<i>lost, lost!</i>'; Stanley's hyperbolic, absurd images of Blanche as a 'deep-sea diver' and 'champion safe-cracker'.</p> <p>Literary, dramatic or other relevant contexts (AO3)</p> <p>Dramatic context of Stella's attempts to protect Blanche, signalled in her repeated 'Hush!' and 'Shhh!' as she doesn't want Blanche to hear Stanley. Blanche is unseen, but dramatically present (she is heard '<i>singing in the bathroom</i>' just before this extract).</p> <p>The social and cultural context of the distinctions between 'The Kowalskis and the DuBois'.</p>
10	<p>Brian Friel: <i>Translations</i> Explore how Friel presents the communication between Maire and Yolland in this extract from <i>Translations</i>. 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. A higher level response (levels 4 to 6) will: AO2 Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and language, and how they are used to</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3. Dramatic and Stylistic techniques (AO2 and AO1) For example – Form and Structure: Near the end of Act 2, a climactic moment, before the denouement of Act 3. Significant scene, in which Maire and Yolland (Irish and English) manage to communicate and connect, in a play largely about alienation and conflict. The communication through reciting place names links thematically to 'translation', and is a key motif.</p>

Question	Response	Marks	Guidance
	<p>present the dialogue between Maire and Yolland.</p> <p>AO1 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>AO3 Make telling use of relevant dramatic or other contexts, to further the analysis and develop an interpretation.</p> <p>A lower level response (levels 1 – 4) will:</p> <p>AO2 Identify some examples of dramatic and stylistic techniques, with some awareness of how they are used to present the dialogue between Maire and Yolland.</p> <p>AO1 Use some appropriate terminology. Expression is generally clear but little sense of a developed analysis.</p> <p>AO3 Make some relevant use of dramatic or other contexts.</p>		<p>Dramatic techniques: The dramatic device of the audience accepting that Maire’s language, spoken in English, is actually Gaelic (with the exception of her few English words and Latin). Stage directions to show movement back and forth, and the slow build-up to communication, <i>‘She moves towards him’ / ‘he moves towards her’</i> etc. Paralinguistic features, such as <i>‘points to himself’ / ‘...picks up a handful of clay’</i>, to aid their communication; dramatic irony of Maire’s attempt to communicate using Latin.</p> <p>Discourse: Mainly stilted and broken dialogue, marked by repetitions, elliptical sentences, dashes, questioning and echoing of each other’s words, e.g.: <i>M. ‘Earth.’ / Y. Earth? M. ‘Earth. Earth. Earth’ / Y. Earth!’</i> etc.; humorous impact of the one old-fashioned sentence Maire has learned in English, further developed by Yolland’s excitement and Maire’s fear that she has said ‘something dirty’, creating a touching, affectionate, both serious and light-hearted scene.</p> <p>Lexis: Lexical groups e.g. names of people and places (both English and Irish); echoing and repetition of ‘O my God’ / ‘Good God’ / ‘Mother of God’ / ‘I wish to God’.</p> <p>Grammar and morphology: Sentence types, e.g. mainly minor sentences, questions and broken utterances, ‘I – I – I’; Yolland’s only extended speech marked by natural shift to plural pronouns as he describes his mother and home.</p> <p>Figurative language and rhetorical devices: e.g. symbolic significance of communication achieved through naming of places and the elements, ‘water’; ‘fire’ and ‘earth’.</p> <p>Literary, dramatic or other relevant contexts (AO3)</p> <p>The context in which the extract occurs in the play, e.g. the</p>

Question	Response	Marks	Guidance
			<p>triumph of a connection and communication briefly achieved – part of the multi-layered exploration of the impact of British colonisation.</p> <p>The context of the historical setting in 1830s to explore current ideas about language and values, in tradition of contemporary Irish theatre.</p> <p>Significant power of a love scene between an Irish woman and Englishman, first performed in 1980, in the context of the Troubles.</p>
11	<p>Timberlake Wertenbaker: <i>Our Country's Good</i> Explore how Wertenbaker presents the discussion about punishment of the convicts in this extract from <i>Our Country's Good</i>. 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. A higher level response (levels 4 to 6) will: AO2 Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and language, and how they are used to present the discussion about punishment of the convicts in the extract. AO1 Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently with a wide vocabulary. AO3 Make telling use of relevant dramatic or other contexts, to further the analysis and develop an interpretation. A lower level response (levels 1 – 4) will: AO2 Identify some examples of dramatic and stylistic techniques, with some awareness of how they are used to</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3. Dramatic and Stylistic techniques (AO2 and AO1)</p> <p>For example – Form and Structure: Scene 3, in the opening of the play; the first scene with the men in charge of the convicts. Follows the short opening 'voyage' and 'Aborigine' scenes. Characteristic of the play's form, in two acts, each of eleven short scenes, which group some of the twenty-two characters together, in differently focused interactions, using the play's form and structure to explore opposing ideas and experiences.</p> <p>Dramatic techniques: e.g. significance of stage business, '<i>the men are shooting birds</i>' to highlight ideas about colonising, power and killing. Dramatic significance, only Phillip says 'Don't shoot yet ...let's observe them.' Foregrounding of central themes and ideas, with reference to 'the odd play' by Collins and 'a sentimental comedy' and 'An opera house', presented by Tench as absurdities.</p>

Question	Response	Marks	Guidance
	<p>present the discussion about punishment of the convicts in the extract.</p> <p>AO1 Use some appropriate terminology. Expression is generally clear but little sense of a developed analysis.</p> <p>AO3 Make some relevant use of dramatic or other contexts.</p>		<p>Discourse: e.g. the discussion is punctuated with comments about the birds of paradise, an enjoyable distraction for the men, in sharp contrast to the horror of the punishments discussed. Phillip is aware of the inhumanity but maintains a friendly, conciliatory register and tone, e.g. in use of familiar, first names, ‘And I hope not of a human hell, Davey.’</p> <p>Lexis: e.g. distinctive use of educated, Latinate lexis by Judge Collins, e.g. ‘edifice’ etc. to exert power and authority in the discussion.</p> <p>Grammar and morphology: interrogatives (x6) used by Phillip, demonstrating his interest in others’ views and desire to explore ideas; Collins’ confidence shown in declaratives and simple statements, ‘This land is under English law’, contrasted with Phillips’ use of questions and the adverb ‘perhaps’ to signal uncertainty / possibility.</p> <p>Figurative language and rhetorical devices: e.g. ironic / sarcastic echoing of Phillips’ use of ‘Perhaps...’ by Tench; Collins’ casual use of ‘Only the three’ when discussing hanging and Tench’s repetitive and factual reference to number of lashes is shocking; Phillips rhetorical question, ‘Surely no one is born naturally cultured?’</p> <p>Literary, dramatic or other relevant contexts (AO3)</p> <p>The dramatic context in which the extract occurs in the play, e.g. the introduction of key ideas and themes – crime, punishment, education, nature v nurture etc.</p> <p>The historical context, e.g.: reference to ‘Tyburn’.</p> <p>The context of Wertebaker’s dramatic methods and work with prisoners.</p>

Question	Response	Marks	Guidance
12	<p>Jez Butterworth: <i>Jerusalem</i> Explore how Butterworth presents Johnny’s storytelling in this extract from <i>Jerusalem</i>. 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. A higher level response (levels 4 to 6) will: AO2 Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and language, and how they are used to present Johnny’s storytelling in this extract. AO1 Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently with a wide vocabulary. AO3 Make telling use of relevant dramatic or other contexts, to further the analysis and develop an interpretation. A lower level response (levels 1 – 4) will: AO2 Identity some examples of dramatic and stylistic techniques, with some awareness of how they are used to present Johnny’s storytelling in this extract. AO1 Use some appropriate terminology. Expression is generally clear but little sense of a developed analysis. AO3 Make some relevant use of dramatic or other contexts.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3. Dramatic and Stylistic techniques (AO2 and AO1) For example – Form and Structure: Act two, a central scene in the play, in which Johnny dominates the stage, entertaining and holding the attention of the other characters (Davey, Lee, Ginger, Tanya, Professor and Pea). Narrative structure to Johnny’s story-telling with short, responsive interjections from Davey and Ginger to encourage the story’s development.</p> <p>Dramatic techniques: Johnny presented as being in control of his domain and the group that surrounds him; no stage directions in this extract, but clear sense of the characters gathering around to hear his story, following the action of Wesley’s ‘dance’ which precedes this extract. Davey and Ginger’s questions and interjections set the tone for the whole group’s engagement with the story.</p> <p>Discourse: Johnny’s first-person narrative, told factually and chronologically, organised by frequent use of discourse markers, e.g. ‘so’, ‘then’, ‘and’. A multitude of descriptive details to set the scene and add veracity to the story, e.g. ‘playing Canasta with these old ladies’, undercut by Johnny’s playfulness with the nature of story-telling, e.g. ‘You don’t want to believe everything you hear...’ and ‘It could be bullshit’; reported speech for the giant; humour of Ginger’s naïve responses.</p> <p>Lexis: Frequent use of local place names and proper nouns to create a ‘realistic’ story for his listeners; e.g. references to familiar things / places, ‘A14 outside Upavon’; ‘custard creams’; ‘two star’, ‘Drambuie’; use of the neologism ‘fusky’, and frequent idiomatic phrases, e.g. ‘bled me white’; ‘give or take’; ‘a good job too’ etc.</p>

Question	Response	Marks	Guidance
			<p>Grammar and morphology: Johnny's idiolect shown in grammatical constructions, e.g. 'got to chatting'; 'rained clean through...'; non-standard constructions, e.g. 'I done that' and double negative, 'he didn't make no song and dance about it'.</p> <p>Figurative language and rhetorical devices: e.g. striking imagery, e.g.: 'like a pylon'; 'big as a kettle drum'; Johnny's characteristic story-telling methods, e.g. understatement, 'in passing, he did mention.'; 'I don't suppose there's a reason for him to make something like that up.'; and surprising twists in the story, 'He's was completely wrong.'</p> <p>Pragmatics: Shared knowledge of cultural references, e.g. 'custard-creams', 'canasta', 'Stonehenge' etc.</p> <p>Literary, dramatic or other relevant contexts (AO3)</p> <p>The context in which the extract occurs in the play e.g. Johnny holding onto his power at the centre of the drama.</p> <p>The context within the genre of drama, e.g. heightened sense of realism; Johnny established as a 'mythic' figure; historical and cultural references to Stonehenge and 'a giant', in a play about England, past and present.</p>

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