



**GCE**

**English Language and Literature**

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

Advanced GCE

**Mark Scheme for June 2019**

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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.

<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. 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.

<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.

<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 faith and hope in 'The Chimney Sweeper (I)'</p> <p>You should consider Blake'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> <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>	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> 1<sup>st</sup> person past tense narrative, moving to continuous present tense in the final stanza. Reported speech in the second stanza.</p> <p><b>Form, structure:</b> Dramatic monologue of 6 quatrains of 10 or 11 syllables, with a strong stress on the final syllable. Occasional enjambment between lines (stanzas 2, 4 and 6). Extended sentence between 3 and 4 stanza, containing the volta which contrasts the misery of the children with the sustaining hope of the dream.</p> <p><b>Imagery and symbolism:</b> Sharp contrast between daily misery of work and the dream 'heaven' where childhood can be briefly recovered – provided Tom is a 'good boy'. Christian symbolism linking Tom Dacre to a 'lamb', strongly suggesting innocence and purity; also cleansing, cleanliness through washing away of literal and 'spiritual' dirt. An angel frees the children, possibly ironically symbolising the established church and the lack of practical aid offered on earth. Metaphor of 'lock'd up in coffins of black' for chimney (sweeping) emphasises the dark, dangerous and claustrophobic nature of the work.</p> <p><b>Rhyme and rhythm:</b> Anapestic rhyming couplets, lines vary between 8-12 syllables, emphasising child-like voice. Third lines of stanzas 2-6 are 10 or 11 syllables. 'Sermonising' effect suggests repetition of empty or unverified promises which only bring temporary comfort.</p>

<p>1</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>Lexis:</b> Words associated with Christian faith, innocence, unhappiness, suffering, dirt, despair, child labour, work, escape, freedom, cleanliness, countryside, hope, faith.</p> <p><b>Grammar and morphology</b> Near past tense, shifting to continuous present tense in the final stanza as the boys wake and resume work. Characteristic childlike simple syntax. Relatively controlled sentences throughout, frequent use of commas within and at end of lines. Stanza 2 is one long sentence. 1 extended sentence links stanzas 3 and 4, containing the volta. Contracted verbs in stanzas 2, 3 and 4. Sibilance is prominent in the first half.</p> <p><b>Cultural, literary or other relevant contexts (AO3)</b></p> <p><b>For example</b></p> <p><b>Of the poems:</b> One of the darker ‘Innocence’ poems, ‘The Chimney Sweeper’ suggests that innocence will always be tainted by ‘real world’ experience. The heavenly ‘rural idyll’ which is a feature of many of the poems is but a dream and thus unobtainable.</p> <p><b>Of the wider literary/cultural:</b> The poem highlights the issue of child labour, abuse and exploitation and the apparent hopelessness of their plight. The established church is also criticised for espousing blind faith in the hope of a better (after) life but offering little practical aid to the poor and needy.</p> <p><b>Connections (AO4)</b></p> <p><b>For example</b></p> <p>Connections are possible with a number of the poems in the collection. ‘The Chimney Sweeper (E)’ and ‘London (E)’ and ‘The Nurse’s Song (I)’ may offer particular similarities and contrasts about how ideas of faith and hope are presented.</p>
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Question	Response	Marks	Guidance
2	<p>Explore how Dickinson presents ideas and feelings about striving for freedom in 'The Soul has Bandaged Moments (512)'</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>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> Continuous present tense, 3<sup>rd</sup> person description of the intense experience of bursting free from restraint; the aftermath of this is addressed in stanza 5 and the last two lines.</p> <p><b>Form, Structure and Graphology:</b> 5 stanzas and 'a half'. The last two lines graphically suggest the soul's reimprisonment, cutting it off from any hope of further escape. Characteristic incomplete, fragmented sentence and use of hyphens to denote clauses, along with Dickinson's regular use of 4/3/4/3 hymn meter. Elongation of stanza 2 suggests her paralysis and balances the truncated stanza 6.</p> <p><b>Imagery and Symbolism:</b> Ambiguity of 'bandaged', suggesting healing, restraint or death (e.g. Egyptian mummies). Gothic overtones through 'the Horror', the 'Fright' and 'Goblin'. Inability to move contrasted with the equally destructive energy of escape: 'burst', 'danced like a bomb'. Analogy of the bee and the rose: the rose is beloved by the bee and can't escape it; she can't escape the lover or 'Horror'. The excessive intensity of escape leads to recapture and imprisonment: the soul is personified as a 'felon' and a 'shackled' bird whose song has been cut off, contrasting with 'brayed'.</p> <p><b>Rhyme and Rhythm:</b> Characteristic use of slant rhymes in 2<sup>nd</sup>/4<sup>th</sup> lines, repeated throughout, ending with a half rhyme (in the final two lines suggesting unfinished/ongoing cycle of restraint and escape. Unusual internal rhyme in final lines of stanza 2 (mean/theme) disrupts the rhythm, breaking her paralysis and anticipating the escape.</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>Lexis:</b> Imprisonment, entrapment, restraint, escape, release, liberty, nature, crime, guilt, the Gothic, supernatural, terror, love, emotion, destruction.</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. Occasional use of commas to emphasise the horror of the Goblin (stanza 2) her liberty 'abroad' (stanza 3) and recapture and restriction in stanza 5.</p> <p><b>Context (AO3)</b></p> <p><b>For example</b></p> <p><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 inequality in relationships and the expected submissiveness of women; the influence of Gothic literature is evident.</p> <p><b>Connections (AO4)</b></p> <p><b>For example</b></p> <p>Connections are possible with a number of poems in the collection. Candidates may see particular similarities and contrasts with how ideas and feelings about striving for freedom are presented in 'My Life had stood – a Loaded Gun' (754) and 'One Need not be a Chamber – to be Haunted' (670).</p>

Question	Response	Marks	Guidance
3	<p>Explore how Heaney presents childhood memories and discoveries in 'Death of a Naturalist'.</p> <p><b>You should consider Heaney'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 and Tone:</b> 1<sup>st</sup> person narration of childhood memory from adult perspective. Child's voice evident when recounting what 'Miss Wall' said, contrasting with increasing menace in stanza 2, articulated through 'adult' complex constructs.</p> <p><b>Form:</b> 2 stanzas, blank verse contrasting childish wonder of the natural world with adult recollection of the angry frogs. Some enjambment, particularly in second half of stanza 1, suggesting enthusiasm. The extremely uneven share line between stanzas (2/8) signals the volta: abrupt break between comforting childhood ritual/memory and frightening encounter with the adult frogs.</p> <p><b>Imagery and Symbolism:</b> Vivid evocation of unappealing aspects of natural world (ugly, oppressive, smelly) contrasts with range of wildlife/insects found there and childhood enthusiasm. Contrast between scale of the flax dam 'weighed down' and delicacy of the bubbles. Contrast between childhood excitement/enthusiasm and the menace of the adult frogs: Childishness of 'Mammy frog' suggest relatively young age of the narrator. Similes/metaphors used to convey threat of attack e.g. 'pulsed like sails' and 'mud grenades'. Subversion of sound to convey revulsion – 'croaking' becomes 'farting'.</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> Blank verse, unrhymed, mostly iambic pentameter. Occasional alliteration and anaphora used for emphasis e.g. ‘wait and watch’ (anticipation) or ‘Some hopped...some sat’ (building threat)</p> <p><b>Lexis</b> Words associated with nature, insects, wildlife, frogs, tadpoles, plants, reproduction, childhood, school, memories, fear, escape threat, attack, military, sound, singing.</p> <p><b>Grammar and Morphology:</b> Characteristic long, controlled sentences. Past tense, some use of the first personal pronoun. Relatively long sentences in stanza one with little internal punctuation suggesting childhood enthusiasm. Stanza 2 is tighter, underscoring the threat/narrator’s fear. Rule of 3 verb list in line 31 intensifies the revolted, fearful reaction, simultaneously disrupting the iambic rhythm.</p> <p><b>Context (AO3)</b></p> <p><b>For example</b></p> <p><b>Of the poems:</b> one of several explorations of childhood memory.</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></p> <p><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 childhood memories and discoveries are presented in ‘Churning Day’, and ‘The Toome Road’.</p>

Question	Response	Marks	Guidance
4	<p>Explore how Boland presents ideas and attitudes towards the rituals of household work in 'Woman in Kitchen'.</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><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:</b> 3rd person narrative in the continuous present tense, suggesting detachment and emphasising the indifference of the appliances and the speaker's limited, disenfranchised role.</p> <p><b>Form:</b> 4 stanzas of six lines of 8-12 syllables. Variable sentence lengths, most. Some enjambment in stanzas 2, 3 and 4.</p> <p><b>Imagery and Symbolism:</b> Repetition of 'white' creates an enclosed, clinical setting, and emphasises the automated processes. She is surrounded by machines: 'jigsaw' suggests 'fitting together' but it is also a precision tool. Striking metaphors of life in the outside world in stanza 3 contrast sharply with the setting. Dichotomy between the purposeful actions of the machines and the apparent redundancy of the woman. Imagery of death: personification of 'silence' actively 'buries' the room which becomes as quiet as a 'morgue'. Contrast between the noise made by the machines and the quiet in which the woman is able to work.</p> <p><b>Rhyme and Rhythm:</b> Variable rhyme scheme. Metre moves between iambs and trochees. The weak stress always falls on 'she', subordinating her to the machines. Internal rhyme in the final line.</p> <p><b>Lexis:</b> work, chores, kitchen appliances, colour, clinical, death, blindness, space, enclosure, travel, furniture, crockery, sounds.</p>

Question	Response	Marks	Guidance
4	<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>Grammar and Morphology:</b> Continuous present tense with variable sentence lengths. Contrast between tightly controlled sentences in stanza 1 and longer sentences in second half of stanza 3 and 4. Use of third person feminine pronoun to characterise the woman. Repetition of 'white' in stanza 2 and asyndeton in stanza 3. Statements to describe the machines is stanza 3, the first of which lacks a verb. ('Round lunar window')</p> <p><b>Context (AO3)</b></p> <p><b>For example</b></p> <p><b>Of the poems:</b> One of several poems in the collection which explores the lives and roles of women.</p> <p><b>Of the wider literary/cultural:</b> This fits into a wider tradition of poems which explore the customs and rituals of household work, particularly those linked with the traditional role of the female or mother figure.</p> <p><b>Connections (AO4)</b></p> <p><b>For example</b></p> <p>Connections are possible with a number of poems in the collection but candidates may see particular similarities and contrasts in how rituals of household work is presented in 'Degas's Laundresses' and 'Painting Back from Market by Chardin'.</p>

Question	Response	Marks	Guidance
5	<p>Explore how Duffy presents ideas and feelings about love and the natural world in 'Write'.</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><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:</b> 1<sup>st</sup> person exploration of love and its intensely imagined interaction with the natural world. Continuous near past tense. Imperatives used to command the documentation the images.</p> <p><b>Form:</b> 3 stanzas of varying lengths. Shared, indented lines between stanzas suggests paragraphs, reflecting the title.. Variable line lengths, 8-11 syllables. Extended, but fewer lines in stanza 2 suggests the river sandwiched between the landscapes depicted in stanzas 1 and 3. Some enjambment, most prominently in stanzas 1 and 3. Final hemistich emphasises symbolic death.</p> <p><b>Imagery and Symbolism:</b> Each stanza imagines becoming one with the elements, even being symbolically consumed by them, reflecting emotional intensity. The elements are personified as contrasting 'characters', most notably the river as a lover and the moon and stars as a thuggish mob. Suggestion of purification through fire and water.</p> <p><b>Rhyme, Rhythm, phonology:</b> No rhyme scheme, some half rhymes, implicit in stanza 1. Trochees and repetition create increasing urgency throughout. '</p> <p><b>Lexis:</b> Words associated with love, loving, kissing, passionate encounters, weddings, sex, sun, heat, water, cold, night, moon and stars death, burial, burning and purification.</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>Grammar and Morphology:</b> Stanza 1 and 2 are one sentence long, stanza 3 has two sentences; all have variable clause lengths. Continuous past tense which falters in the final sentence, moving from the present tense for the instruction to the past tense for the marriage description. Imperatives evident throughout ('write'). Repetition of 'love' in stanza 2 simulates the 'glug' of drowning. Use of first and second pronouns to distinguish between the person instructed to 'write' and the first person experience.</p> <p><b>Context (AO3)</b></p> <p><b>For example</b></p> <p><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 which connects the intensity of love with the energies of the natural world and also perceives love as a form of death.</p> <p><b>Connections (AO4)</b></p> <p><b>For example</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 love and the natural world in 'Answer' and 'Love'</p>

Question	Response	Marks	Guidance
6	<p>Explore how Sam-La Rose presents ideas and feelings about the experience and impact of music.</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></p> <p><b>Voice:</b> 1<sup>st</sup> person fragmented narrative, continuous present tense.</p> <p><b>Form:</b> 12 stanzas of 2 or 3 lines, one extended, fragmented sentence. No punctuation, but mis-en-page denotes clauses. Varying lengths, mostly 12-15 syllables, contracting to 7 in stanza 10, and shortening further in the last two stanzas.</p> <p><b>Imagery and Symbolism:</b> Power of the primal experience: ‘stripped down’, ‘beat and bone’. The intense musical experience is depicted as a religious or ‘rite of passage’ practice: the imperative ‘let the music fill the empty spaces’ suggests immersion and subsequent personification of music with its ‘wing-beats’ implies an angelic or spiritual presence. Contrast between the intense build up and release and the enervated, ‘weighted down recovery the next morning.</p> <p><b>Rhyme and Rhythm:</b> No rhyme scheme, occasional internal rhyme (e.g. ‘wads and scads’). Shortening clauses and monosyllabic words increase pace and intensity through stanzas 5-8. Alliteration and sibilance intensifies the beat. The imperative ‘Let the music fill the empty spaces’ is central, heralding the most intense section. ‘Released’ at the end of stanza 8 is followed by lengthening clauses through the remaining stanzas, signalling the subsequent morning recovery.</p> <p><b>Lexis:</b> Words associated with: music, dancing, clubbing, concerts, gigs, rite of passage, religion, spirituality conflict, exercise, sweat, food, water, emotion, intensity, urban</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>landscapes.</p> <p><b>Grammar and Morphology.</b> Continuous present tense. No punctuation exception for a contractual apostrophe. Disjointed statements. Repetition of 'this is the year' emphasising significance of the memory. Imperative use of 'let' in stanza 6. Some delayed verbs.</p> <p><b>Context: (AO3)</b></p> <p><b>For example:</b></p> <p><b>Of the poems:</b> a poem from a collection called 'Breaking Silence' which explores the experiences of fitting in and finding a voice in society.</p> <p><b>Of the wider literary/cultural:</b> the poem fits into a literary tradition which explores the role of music in society, particularly as a unifier or as a means of expressing allegiance or identity.</p> <p><b>Connections (AO4)</b></p> <p><b>For example</b></p> <p>Connections are possible across many of the poems from the selection, but candidates may see particular similarities and contrasts in the presentation of the experience and impact of music in 'Make some Noise' and Speechless II</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>Explore how Shakespeare presents Desdemona in this extract from <i>Othello</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 Desdemona 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 attitudes towards women and marriage.</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 Desdemona in this extract.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</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></p> <p><b>For example</b></p> <p><b>Form and structure:</b> Variations on blank verse, e.g. Desdemona's song and Emilia's prose; Genre, e.g. the development of tragic pity for Desdemona; the development of the passage, as it progresses from Desdemona's song to reflections on men and adultery.</p> <p><b>Dramatic techniques:</b> The significance of the domestic setting; Desdemona singing; dramatic irony (Othello has agreed to 'strangle her in her bed' in Act 4 Scene 1); implied stage directions as Emilia helps Desdemona to prepare for bed; the switch from blank verse to prose; the ominous sound of the wind, 'who is't that knocks?'; frequent foreshadowing, e.g. 'If I do die...';</p> <p><b>Discourse:</b> Types of utterance e.g. an intimate, private exchange between two women on the affairs of men; conversation analysis e.g. speech-in-action ('I have laid those sheets...') as Emilia prepares Desdemona for bed; some question and answer adjacency pairs; Emilia's arch response to a question with another question, 'Why, would not you?'; register and style of language e.g. shift in register to Emilia's more earthly vocabulary in the second half of the passage, perhaps a contrast to Desdemona's lyricism in her song; other noticeable features of discourse, e.g. Desdemona's story.</p> <p><b>Lexis:</b> Lexical groups, e.g. romance and love, domestic</p>

Question	Response	Marks	Guidance
	<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>items, sex and fidelity.</p> <p><b>Grammar and morphology:</b> Syntax, e.g. parallelism in the song and in 'In troth...'; Sentence types, e.g. Desdemona's status suggested in her imperatives; her comparative innocence suggested in her interrogatives (one of which is repeated); minor exclamative to suggest exasperation, 'O, these men, these men!'; Emilia's simple sentence 'I should venture purgatory for't' and Desdemona's 'We must not now displease him'.</p> <p><b>Figurative language and rhetorical features:</b> A range of literary and poetic techniques in Desdemona's song, e.g. sibilance, personification ('murmured'), refrain, symbolism of the willow; punning contrast between 'light' and 'dark'; frequent listing.</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. the tragic moments before Desdemona's (and Emilia's) death; Othello's (and Iago's) plan to 'strangle her in her bed'; the wider concerns of love, sex and fidelity are also examined in this extract; Desdemona's innocence and loyalty to her husband; Emilia's song 'Willow, willow, willow' in her final speech.</p> <p>Literary and other relevant contexts e.g. contrasting attitudes towards marriage and fidelity; religious concerns of sin and purgatory; songs in Shakespearean theatre; patriarchy; tragic pity.</p>

Question	Response	Marks	Guidance
8	<p>Explore how Wilde presents Lady Bracknell in this extract from <i>The Importance of Being Earnest</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 Lady Bracknell 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> <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 Lady Bracknell in this extract.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is</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></p> <p><b>For example</b></p> <p><b>Form and structure:</b> Genre e.g. social comedy, satire; structure and development e.g. Lady Bracknell's change of mind upon discovery of Cecily's extensive fortune; Lady Bracknell's extended speeches on engagements and Cecily.</p> <p><b>Dramatic techniques:</b> Stage directions and stage business e.g. Jack's attempts to restrain his fury; Lady Bracknell's rising and sitting to suggest her power and change of heart; Cecily's contrasting obedience '<i>Cecily goes across</i>'; Algernon's silence.</p> <p><b>Discourse:</b> Conversation analysis e.g. Lady Bracknell's length of turns; Lady Bracknell sets the agenda, asks questions, etc.; Jack and Lady Bracknell both initiate leave-taking; register e.g. typically formal register, with polite forms used to mask and deceive; 'dear' as a mode of address; exaggerated, non-naturalistic fluency.</p> <p><b>Lexis:</b> Lexical groups e.g. finance, law, fashion.</p> <p><b>Grammar and morphology:</b> Syntax e.g. fronted conjunction 'But we can soon' for comic reversal; sentence type e.g. frequent simple sentences for comic effect 'I have known strange errors...', 'I am not myself in favour of...'; minor, exclamatory sentences as Lady Bracknell expresses joy at Cecily's fortunes 'A hundred and thirty thousand pounds!'; interrogative mood to suggest dominance; short</p>

Question	Response	Marks	Guidance
	<p>generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts.</p>		<p>exclamations, such as Jack’s dismissive ‘Oh!’ before he reveals Cecily’s fortune.</p> <p><b>Figurative language and rhetorical features:</b> Lady Bracknell’s aphorisms; periphrasis in Lady Bracknell’s first speech; paradox ‘origin was a Terminus’; frequent irony e.g. ‘We live, I regret to say, in an age of surfaces’, ‘A life crowded with incident’.</p> <p><b>Pragmatics:</b> Lady Bracknell’s implied displeasure at the news of the engagement at the beginning of the passage, ‘considerably above the proper average’; Lady Bracknell’s joy in exerting power over others; shared knowledge and understanding of social conventions.</p> <p><b>Literary, dramatic or other relevant contexts (AO3)</b></p> <p>The context in which this extract occurs within the play e.g. the final act as the various complications, including those between Algy and Cecily, are resolved in marriage; Jack’s previous revelation to Lady Bracknell that he is engaged to be married to Gwendolen; Lady Bracknell’s discovery in Act 1 that Jack was found in a bag in Victoria Station.</p> <p>The context of performance and reception e.g. the changing social conventions of class and marriage; Lady Bracknell’s implied greed is satirised; Lady Bracknell as a stock character from a comedy of manners.</p>

Question	Response	Marks	Guidance
9	<p>Explore how Williams presents differences in social status 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 differences in social status 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 conflict between the Old South and modern America.</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 differences in social class 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</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></p> <p><b>For example</b></p> <p><b>Form and structure:</b> Genre e.g. setting up dramatic conflict and tragic pity for Blanche; structure and development e.g. the development of character contrasts and dramatic tension; other noticeable features of form and structure e.g. the attempts to lighten the mood followed by sudden violence.</p> <p><b>Dramatic techniques:</b> Dramatic irony e.g. the audience's awareness of why Mitch has 'stood up' Blanche; stage directions e.g. the significance of the setting sun, its warmth contrasting with Blanche's 'dismal birthday supper'; characterisation e.g. Blanche's attempts to conceal her feelings contrast with Stanley's forthright outburst.</p> <p><b>Discourse:</b> types of utterance e.g. a domestic interactional conversation towards the end of a 'dismal' birthday supper; conversation analysis e.g. Blanche's agenda setting and extended turns; Stella's attempted face-saving 'laughs feebly' and face threatening 'disgustingly greasy'; Stanley's refusal to accept Blanche's request to tell a joke and his initial taciturnity; register and style of language e.g. contrasting registers between Blanche and Stanley; naming and terms of address 'beau', 'Mr. Kowalski', 'baby'; other noticeable features of discourse e.g. the joke itself is a comment on social propriety and language; oral narrative and the conventional structure of the joke.</p> <p><b>Lexis:</b> Lexical groups e.g. royalty, propriety/vulgarity; taboo 'damn' as the punch-line to the joke; violent dynamic verbs in</p>

Question	Response	Marks	Guidance
	<p>contexts, for instance the way the scene might be staged or the use of theatrical conventions.</p>		<p>the stage directions.</p> <p><b>Grammar and morphology:</b> Syntax e.g. the contrast between Blanche and Stanley’s structures; sentence type e.g. contrasting use of interrogatives, imperatives and exclamations; Stanley non-standard use of pronoun ‘them kind of words’.</p> <p><b>Figurative language and rhetorical features:</b> The suggested allegory in the joke, with Blanche as the old maid and Stanley as the parrot; imagery in the stage directions e.g. ‘still-golden dusk’; Blanche’s repetition of the imperative ‘tell us’; listing e.g. “‘Pig – Polack – disgusting – vulgar – greasy’”; frequent use of irony e.g. ‘I don’t know any refined enough for your taste’.</p> <p><b>Pragmatics:</b> implied meanings, deixis, politeness e.g. Blanche’s joke is an implied criticism of Stanley’s impropriety; the violent implications behind Stanley’s polite interrogative ‘You want me to clear your places?’</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. Stanley has just revealed the truth regarding Blanche’s circumstances in Laurel; the passage is preparing for the drama of Blanche’s birthday gift; the conflict throughout the play between characters from different social classes.</p> <p>The context within the genre of drama, or sub-genres e.g. tragedy, including pathos for Blanche; expressionism in the stage directions and the reference to the fading music.</p> <p>The context of performance and reception e.g. domestic</p>



Question	Response	Marks	Guidance
			violence; attitudes towards immigration; the decline of the American South.
10	<p><b>Explore how Friel presents Owen in this extract from Translations.</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>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 difficulties in communication 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></p> <p><b>For example</b></p> <p><b>Form and structure:</b> the extract occurs at the end of Act 1 just after the arrival of the English soldiers. The motives for Owen/Rowland's mis-translation of Lancey, and where his loyalties lie, are not yet clear. The strikingly different English voices of Lancey and Yolland evident here – the abrupt, authoritarian and condescending assertions of Lancey versus the hesitant diffidence of Yolland, both contrasting with the straightforwardness of Owen's voice, temporarily ameliorating the threat from Lancey. The concluding confrontation between the brothers Owen and Manus, with Manus' suggestion that Owen has previously shown the capacity for duplicity or manipulation, 'It's the same Owen', foreshadows the destructive internecine conflicts of Act 3.</p> <p><b>Dramatic techniques:</b> the inability of the two English characters to understand any of the languages spoken other than English (Irish and Latin) stands representative of their, and their country's, levels of ignorance of the culture and education of the Baile Beag residents. Yolland's respect and diffidence seems initially attractive, yet it his naivety and idealisation of Gaelic culture that is the catalyst for the tragic events that occur, 'I hope we're not too – too crude an intrusion on your lives'. Manus, hitherto seen as passive and powerless in the face of Hugh's braggadocio, presented at the end of the scene as being more perceptive and a</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 difficulties in communication 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>stronger defender of his community than previously suspected. Owen’s role as peacemaker, ironic given his position as Lancey’s agent. Owen’s assertion that Owen/Roland is ‘only a name’ is tragically challenged as the play progresses.</p> <p><b>Discourse:</b> Conversation analysis e.g. Owen’s key role in ameliorating the threat implicit in Lancey’s statement evident in the statement/translation adjacency pairs; his subordinate role relative to Lancey inverted by his power of being the insider and polyglot. Lancey’s is the language of bureaucratic certitude while Owen’s hedges and softens. Yolland’s desire to interact hopelessly naive in light of Lancey’s statement of intent: hesitation, repetition and self-effacement from this reluctant colonialist, ‘sorry-sorry’, ‘I feel very foolish’. Cross-cultural misunderstanding and mis-truth gives way to a shared understanding, albeit one characterised by conflict, between Owen/Manus via a shared language at the end of the scene.</p> <p><b>Lexis:</b> the language of technological and colonial power and control ‘...triangulation...executed to a scale of six inches to the English mile’ from Lancey stripped out in Owen’s translation, ‘a new map’. Hugh’s language of the genial host ‘...friendship’ hospitality’ and every assistance...’ concealing for the moment his real feelings under the guise of not understanding English. Informal, colloquial, mildly taboo language of Owen/Manus ‘bloody ramrod’, ‘bloody military operation’, ‘you bastards’, suggesting intimacy and real emotions.</p> <p><b>Grammar and morphology:</b> Complex declaratives from Lancey denoting his surety and obliviousness to the sensitivities of his audience. Interrogatives from Manus later as he seeks to interrogate Manus.</p>

Question	Response	Marks	Guidance
			<p><b>Figurative language and rhetorical features:</b> strong contrasts in register between Lancey, Yolland, Hugh and Owen. Owen’s ‘real’ voice emerges in duologue with Manus – a symmetry in language choices between the brothers hints perhaps at shared values.</p> <p><b>Literary, dramatic or other relevant contexts (AO3):</b> the impact of the English intrusion into the seemingly timeless culture of Baile Beag dramatised here, yet it is the English desire to sentimentalise Ireland rather than the colonial intent to map the territory that is catalyst for the destruction of the community. The play is non-didactic in this regard, Maire’s desire to learn English is for her as legitimate a response ‘to mud cabins and a diet of potatoes’ as Hugh’s defence of the Irish language. The end of Act 1 here with the meeting of Maire and Yolland and their misplaced motives in commencing a relationship ultimately fractures the tense co-existence of England and Ireland and creates the context for tragedy.</p>

Question	Response	Marks	Guidance
11	<p>Explore how Wertebaker presents Mary and Dabby in this extract from <i>Our Country's Good</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 Mary and Dabby 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> <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 Mary and Dabby in this extract.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</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></p> <p><b>For example</b></p> <p><b>Form and structure:</b> From Act 1 Scene 8, a scene reflecting on female experiences and perspectives as Dabby and Mary prepare for a rehearsal; 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; structure and development e.g. a range of topics covered – Dabby's homesickness develops into reflections of Mary's guilt over her sexual experiences on the journey to Australia; concluding with a discussion and reading of 'The Recruiting Officer'.</p> <p><b>Dramatic techniques:</b> Stage directions and stage business e.g. play-within-a-play/meta-theatrical references, including the discussion and comparisons on acting and character and the reading from 'The Recruiting Officer'; the lifting of Mary's skirt suggesting Dabby's intimate knowledge of Mary.</p> <p><b>Discourse:</b> Types of utterance e.g. a private conversation; conversation analysis e.g. change in power and dominance from Dabby in the first half to Mary in the second; length of turns; largely co-operative exchange; Mary's interruptions and attempts to change the topic away from sex and Dabby's subsequent attempt to change topic away from her prostituting Mary; register and style of language e.g. informal, idiomatic register, contrasting with the formality of 'The Recruiting Officer'; Dabby's derisive laugh 'ha'.</p>

Question	Response	Marks	Guidance
	<p><b>AO3</b> Make some relevant use of dramatic or other contexts.</p>		<p><b>Lexis:</b> Lexical groups e.g. sex, religion, drama; significant word choices such as verb ‘drooling’, the contrasts between the nouns ‘whore’, ‘virgin’ and ‘martyr’; syndetic pair ‘brave and strong’; contrasts in Dabby/Mary’s and Farquhar’s use of language to describe sex.</p> <p><b>Grammar and morphology:</b> Sentence types e.g. imperatives ‘Dabby, don’t!’, ‘Listen, my darling...’; frequent simple sentences to reflect naturalistic speech; Dabby’s shocking complex sentence ‘While you were with your little sailor...’; contrast in the syntax of the quoted play and the conversation.</p> <p><b>Figurative language and rhetorical features:</b> Imagery e.g. ‘Devon rain is the softest in England’ as Dabby reflects on her home; patterning of similes ‘As soft as...’ contrasting with the horrors of their passage ‘biting like dogs’; patterning of ‘Men with...’; parallelism ‘That was different. That was love’; contrasting interpretations ‘whore’ and ‘martyr’; the symbolic role of language and the theatre.</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. the rehearsals of the play; Ralph and Mary’s relationship; references to home, anticipating Dabby’s plans to escape.</p> <p>Other relevant contexts e.g. attitudes towards women; religion; a developing female solidarity ‘We women have to look after each other’; Wertebaker’s theatre work with prisoners; Keneally’s novel <i>The Playmaker</i>; the treatment of convicts.</p>

Question	Response	Marks	Guidance
12	<p>Explore how Butterworth presents Johnny 'Rooster' Byron's account of his birth 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 Johnny's account of his birth 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> <p><b>AO2</b> Identify some examples of dramatic and stylistic techniques with some awareness of how they are used to present differences in social class in this extract.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</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></p> <p><b>For example</b></p> <p><b>Form and structure:</b> Towards the beginning of Act 2; one of a number of examples of Johnny's storytelling; narrative structure; Johnny is performing before a relatively large group of friends; Ginger's sceptical interjections.</p> <p><b>Dramatic techniques:</b> Stage directions and stage business e.g. the throwing of the bullet; Johnny's smiles; the comic, dramatic impact of Ginger's disbelief;</p> <p><b>Discourse:</b> Types of utterance e.g. Johnny's highly expressive and engaging narrative style; conversation analysis e.g. Johnny's extended turns and the others yielding the floor; Ginger's interruption 'Wait'; repeated questions as Ginger attempts to quiz Johnny's account; register and style of language e.g. Johnny's characteristically colloquial, informal register.</p> <p><b>Lexis:</b> Taboo language and colloquialisms e.g. 'lasses', 'slap-bang', 'beggars', 'Bollocks!'; repetition of 'teeth', 'black', 'bullet'; lexical groups e.g. the body, violence; interesting verbs 'zings', 'whooping', 'shake' and the neologism 'crepples'.</p> <p><b>Grammar and morphology:</b> Sentence types e.g. frequent ellipsis and minor sentences to imitate spontaneous speech, 'Loves the lasses', 'Thirty-two chompers'; non-standard grammar and syntax e.g. 'hair on them's chest', 'I jumps', 'He don't'; Ginger's interrogatives; present tense.</p>

Question	Response	Marks	Guidance
	<p><b>AO3</b> Make some relevant use of dramatic or other contexts.</p>		<p><b>Figurative language and rhetorical features:</b> Johnny’s remarkable and suggestive figurative language e.g. metaphors ‘tracks the old goat’s scent’, ‘in the cheap seats’, ‘love bells’ and similes ‘like a wound’, ‘like a lump of granite’, ‘sharp as spears’; the associations of Byron boys with power/violence and a mythic England/the landscape;</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. the relationship between Johnny and Ginger; dancing and revelry preceding the passage; Johnny establishing himself as a legendary and violent figure; one of many stories told in the play.</p> <p>The context within the genre of drama e.g. mixing of realism and naturalistic dialogue with more magical and mythic ideas.</p> <p>Other relevant contexts e.g. an ‘origin’ myth; a modern version of a virgin birth.</p>

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