



Oxford Cambridge and RSA

**GCE**

**English Language and Literature**

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

Advanced GCE

**Mark Scheme for Autumn 2021**

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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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## 1. 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: 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><b>Explore how William Blake presents attitudes to children at play in ‘Nurse’s Song (I) and make connections with one or two other poems from your collection.</b></p> <p><b>You should consider Blake’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> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identity 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, continuous present tense. Dialogue moves between the nurse (stanza 1, lines 1-2 of stanza 2 and stanza 4) and the children’s response (stanza 2 lines 3-4, stanza 3), ending with a near past tense statement in the final two lines.</p> <p><b>Form, structure:</b> 4 quatrains divided between the nurse and the children as outline above. Line lengths vary between 5-11 syllables. In each quatrain lines 1 and 3 are 10/11 syllables; in stanzas 1-3 lines 2 and 4 are 8/9. In quatrain 4, lines 2 and 4 are shorter with six syllables, suggesting that the period of childhood innocence is limited. Enjambment throughout except for line 2. Mirrored request/response through quatrains 1-3.</p> <p><b>Imagery and symbolism:</b> Contrast between the tranquillity of the nurse and the energy of the children. She is tenderly protective, but rather indulgent, and attempts to impose adult concerns about bedtime and the unhealthy night (‘dews’) are easily countered by the children. Suggestion that curtailing play is negative adult intervention. The transition from child to adulthood and the loss of innocence or ‘light’ is suggested by ‘time passing’. The evening setting suggests that the ‘little ones’ may be on the cusp of adulthood. The affinity of children with the natural world is emphasised by references to the landscape, ‘sheep’ and ‘birds’. Sheep can be linked to Christian ideas about the ‘Lamb’ symbolising [childhood] innocence. The elevated ‘hill’ viewpoint corresponds with the high spirits of the children.</p>

<p><b>1</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 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>Rhyme and rhythm:</b> A mix of dactyls and iambs create a sing-song/’nursery rhyme’ rhythm, with perfect rhymes lines 2/4 emphasising this. Stresses fall on significant verbs, e.g. ‘play’. Internal rhyme in the 3<sup>rd</sup> line of each stanza, suggesting unity of mind between the nurse and the children.</p> <p><b>Lexis:</b> Words associated with children, childhood, play, energy, emotion, animals, natural world, day and night, rest, repose, sleep.</p> <p><b>Grammar and morphology</b> Open ended sentence, with very little punctuation: commas on lines 2, 7, 9, and 11. Organisation of quatrains used to control voice. Contracted verbs lines 12 and 15. Implied accent on final syllable of the poem for the rhyme scheme. Absent final full stop suggest an unending childhood in the landscape, despite the ominous hint of ‘light fades away’ in line 13.</p> <p><b>Cultural, literary or other relevant contexts (AO3)</b></p> <p><b>For example</b>  <b>Of the poems:</b> One of the ‘Songs of Innocence,’ this poem foregrounds the apparent affinity of children with the natural or pastoral world, symbolising their inherently ‘innocent’ state. The nurse is protective, but also hints at the existence of the adult world which the children must one day join.</p> <p><b>Of the wider literary/cultural:</b> The pastoral setting is idyllic, contrasting sharply with the polluted cities associated with the industrial revolution.</p> <p><b>Connections (AO4)</b>  <b>For example</b>          Connections are possible with a number of the poems in the collection. ‘The Echoing Green (I)’, ‘Nurse’s Song (E)’ and ‘Holy Thursday (E)’ may offer particular similarities and contrasts about how ideas about creative processes are presented.</p>
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Question	Response	Marks	Guidance
2	<p>Explore how Emily Dickinson presents ideas and feelings about fear in ‘One need not be a Chamber – to be Haunted- (670) 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><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, past tense reflection on the nature of fear, suggesting that internal, mental ‘ghosts’ are more terrifying than external fears or threats.</p> <p><b>Form, Structure and Graphology:</b> 5 quatrains, with Dickinson’s characteristic use of hyphens to denote clauses. This poem deviates from her normal use of 8/6 hymn metre, with lines 1 and 3 of each stanza = 9 syllables and lines 2 and 4 = 4 syllables. This varies in the first 2 lines of the poem. (11 and 6) and the cut off final line of 2 syllables.</p> <p><b>Imagery and Symbolism:</b> The greater threat of internal, mental fears is repeatedly emphasised and contrasted with ‘safer’ external dangers in stanzas 2-4. Gothic imagery is used throughout e.g. ghosts, ‘Midnight Meeting’ and ‘Abbey gallop’. The metaphor of the brain as a shadowy haunted house, with ‘Chamber[s]’ and ‘Corridors’(stanza 1) makes it a place to be feared. ‘Ourself behind ourself, concealed –’ (stanza 4) hints at our ability to construct multiple personalities to cope with the world and ‘Horror’ is personified, with the capital letter. The separation of body and mind in the final stanza suggests that weapons are no protection for mental woes.</p> <p><b>Rhyme and Rhythm:</b> Full rhymes used throughout for 2 and 4 lines of each stanza and lines 1 and 3 in stanza 2 only. Iambic pentameter is used throughout, with an additional weak stress on the final syllable of lines 1/3.</p>

			<p><b>Lexis:</b> Words associated with the Gothic e.g. ghosts, spectres, haunting; houses, apartments, chambers, corridors; darkness, night; danger, death, assassins, chasing, fleeing, weapons; internal/external; hierarchy, superiority.</p>
2	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the presentation of nature.</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some relevant but limited use of literary or other contexts to support the response.</p> <p><b>AO4</b> Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p><b>Grammar and Morphology:</b> There are 2 end-stopped sentences, finishing at the end of stanza 2 and 4; the final sentence (stanza 5) is left open ended. Characteristic use of short clauses separated by hyphens which serve to separate and emphasise the images, forcing re-evaluation. Anaphora ('Far safer') in line 1 of stanzas 2 and 3. Commas are used on line 1 of stanzas 2; 3 and 4 and also line 3 of stanza 3. Dropped conjunction stanza 1 line 3 to sustain immediacy; dropped preposition stanza 3, line 2 and a dropped article in stanza 3 line 4. In stanza 4, line 4, the personified 'Horror', along with the infinitive 'be' and implied dropped conditional, (should) suggests that the hidden assassin in the previous line is less scary than concealed personal identities.</p> <p><b>Context (AO3)</b></p> <p><b>For example</b></p> <p><b>Of the poems:</b> One of several poems which explores the fears in her life, with a particular focus mental health or the state of the 'Soul'</p> <p><b>Of the wider literary/cultural:</b> Use of gothic references to express her fears and to explore the different ways we can experience physical or mental threats and dangers.</p> <p><b>Connections (AO4)</b></p> <p><b>For example</b></p> <p>Connections are possible with a number of poems in the</p>

			<p>collection. Candidates may see particular similarities and contrasts in how fears are presented with 'The Soul has Bandaged Moments (512) and 'I felt a Funeral, in my Brain. (280)'</p>
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Question	Response	Marks	Guidance
3	<p><b>Explore how Seamus Heaney presents thoughts and feelings about the landscape in ‘Postscript’ and make connections with one or two other poems from your collection.</b></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> Lines 1-10: Implied direct address, describing a favourite drive with its fleeting glimpse of the swans. Lines 11-15: reflection on the ‘hurry’ of modern life. 2<sup>nd</sup> person direct address in L12. Use of the continuous present tense throughout.</p> <p><b>Form:</b> A single 16 line stanza, possibly regarded as an extended sonnet, with lines 1-10 as a single extended sentence. Volta from line 12, with a concluding statement, which ends mid-line 13. Lines 12-16 is a final reflection on the immediacy of the moment and the transitory nature of the experience. Enjambment is evident in lines 1, 3-7, 9, 11, 12-13.</p> <p><b>Imagery and Symbolism:</b></p> <p>Contrast between light and dark shown in the juxtaposition of the ‘foam and glitter’ sea and the ‘slate-grey’ lake. Metaphor of the swans as ‘earthed lightning’ (line 8) symbolises the ability of nature to catch one off guard. Implied visual image of a car door being wrenched open in line 16. References to a lack of time or the need to ‘make time’ (line 1) to appreciate the natural world suggests the pressures of modern life, which is implied in lines 12-13 as they don’t have time to ‘park and capture it more thoroughly’.</p>

Question	Response	Marks	Guidance
3	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about the presentation of disappeared practices and country ritual.</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some relevant but limited use of literary or other contexts to support the response</p> <p><b>AO4</b> Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p><b>Rhyme and Rhythm:</b> No rhyme scheme. iambs and anapests used to control the rise/fall cadence. Spondee in L7 emphasises the darkness of the lake. A trochee at the start of line 12 highlights the volta and subsequent shift in tone.</p> <p><b>Lexis</b> Words associated with the Irish landscape, nature, sea, birds, lakes, the weather, black and white/light and dark; cars, driving, travel, time, modern life, emotions.</p> <p><b>Grammar and Morphology:</b> Extended sentence through lines 1-10 with an extended clause through lines 3-6 Repetition of 'time' in line 1 and 'white' in line 9. Frequent use of active verbs. Dropped 3<sup>rd</sup> person singular pronoun (it is) intensifies 'useless' in at the start of line 12 (volta). 'Hurry' (line 14) is used as a noun.</p> <p><b>Context (AO3)</b> <b>For example</b></p> <p><b>Of the poems:</b> one of several poems which explore our relationship with the natural world and the landscape.</p> <p><b>Of the wider literary/cultural:</b> Irish poetry dwelling on the relationships of people with the landscape and their place within it.</p> <p><b>Connections (AO4)</b> <b>For example</b> Connections are possible with a number of poems in the collection, but candidates may see particular similarities and contrasts with how the landscape is presented in 'Oysters', 'Anahorish' and 'The Toome Road'.</p>

Question	Response	Marks	Guidance
4	<p>Explore how Eavan Boland presents thoughts and feelings on the shifting relationship of a parent and child in 'The Pomegranate' 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><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 reflection on the strength of the parent/child bond. 1<sup>st</sup> stanza is in the past tense; the second stanza shifts between the present tense and the conditional as she explores possibilities and the need for her daughter to enter the real world. Frequent use of first person singular pronoun ('I') + verb ('I') in stanza 1 and the feminine third person singular pronoun 'she' in stanza 2.</p> <p><b>Form:</b> 2 stanzas in blank verse, linked by a shared half line. Line length varies between 7-11 syllables. Some enjambment, especially to emphasise the 'I+ verb' construction used repeatedly at the start of lines in stanza 1. These also control the content. Like the legend on which the poem is based, the content is cyclical.</p> <p><b>Imagery and Symbolism:</b> Nostalgic images of the countryside (stanza 1) and present day modern life (stanza 2) suggest a collision of two worlds, with suggestions of an 'overworld' and an underworld. This is furthered with the pathetic fallacy in stanza 2, emphasising the harsh environment the child is about to enter. The poem's title and direct reference to a pomegranate in stanza 2 recalls the Greek legend of Persephone. The narrator positions herself as Ceres and her daughter as Persephone. The cyclical nature of the legend parallels her experience of parenting and the need for the child to enter the adult world. Links can also be made to the idea of 'forbidden fruit, recalling Genesis. Ideas of the underworld are linked to her own 'exiled' childhood.</p>

		<p><b>Rhyme and Rhythm:</b> No formal rhyme scheme. A mix of iambs and anapests mimics the narrative patterns of speech.</p> <p><b>Lexis:</b> Legends, Greek and Biblical, modern life: cities, transport, infrastructure, technology; country life: nature, plants; weather: rain, cold, fog; light and dark; emotions: grief, acceptance, protectiveness; childhood and growing up.</p>
<p><b>4</b></p>	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about childhood.</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some relevant but limited use of literary or other contexts to support the response.</p> <p><b>AO4</b> Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>	<p><b>Grammar and Morphology:</b> Storytelling, reflective content is conveyed through stanza 1, using statements about loved legends and the narrator’s own experience of childhood and motherhood. Repeated of first person singular pronoun + verb, especially at the start of lines emphasises the narrator’s ownership of past experiences. The use of ‘but’ to preface ‘I was’ indicates a shift in tone. (Line 19). Dropped 3<sup>rd</sup> person pronoun on penultimate line of stanza 1. Exclamation mark emphasises surprise and heralds the rhetorical question on line 6 of stanza 2. An extended clause and polysyndeton is used to describe the pomegranate (stanza 2, lines 11-13). And its place at the heart of the legend. The short simple sentences, with the use of the conditional and present tense which follow provide a sharp contrast, leading to the second rhetorical question. The consequences of not letting go are explored using the conditional ‘if’. Anaphora and the conditional future in the final lines indicate resolution and that the legend is coming full circle.</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, particularly those who care for children.</p> <p><b>Of the wider literary/cultural:</b> This fits into a wider tradition of poems which explore the ideas about parenting, and children progressing to adulthood.</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 about how ideas and feelings about a parent and a child in 'An Irish Childhood', 'Naoise at Four' and 'This Moment'.</p>
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Question	Response	Marks	Guidance
5	<p>Explore how Carol Ann Duffy presents ideas and feelings about grief and loss in ‘Grief’ 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><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 reflection on grief, using the past tense, with use of the second personal pronoun (‘you’) and the 1<sup>st</sup> person possessive pronoun (‘my’).</p> <p><b>Form:</b> 14 line sonnet variant, with shortened lines, suggesting the loss of a loved one – a ‘missing element’. Most lines are 7-8 syllables; only lines 9-10 have 10 syllables. The octet/sestet is evident in the content through the shift from absolute grief to thankfulness and a measure of acceptance or understanding. The poem comprises one heavily punctuated sentence, with enjambment on lines 3, 5 and 7-9.</p> <p><b>Imagery and Symbolism:</b> Grief is personified as ‘love’s spinster twin’ and as the gift of the lost loved one. The shapes created by lines 2-4 suggests the loss of a child. ‘My star, my star’ (line 6) the precious nature, of the loved one, possibly as a guiding light in the narrator’s life. The idea of a ‘Gift’ is used as a conceit in lines 9-10, with references to ‘unwrapped’ and ‘perfect choice’. Alliteration and the use of active verbs (‘humbling my heart’ and ‘teaching its text’) emphasise the need to submit to and learn from the gift of grief.</p> <p><b>Rhyme, Rhythm:</b> No conventional sonnet rhyme scheme. Slant rhymes lines 3/5 and 4/6; full rhyme lines 7/9 and another slant rhyme lines 13/14, hinting at a rhyming couplet A mix of iambic and trochaic lines, along with the controlled clauses ensures that stresses fall on significant ideas e.g. ‘<b>holding</b>’ and</p>

			<p>'star'. Use of trochees also suggest the missing syllables and thus the lost person.</p> <p><b>Lexis:</b> Words associated with: grief, loss, gifts and presents, giving, growth, the passing of time, learning and understanding, humility.</p>
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> 1 extended sentence, heavily punctuated and closed at the end of the poem. Frequent use of 1 or 2 word clauses, using abstract nouns or verbs. Use of semi-colons to indicate shifts in thought or focus. Repeated use of second personal pronoun 'you' and first person possessive pronoun 'my' throughout. Repetition of 'my star' in line 6, and an asyndeton ascending list in line 11-12. Most of the poem is in the past tense, but shifts fully to the continuous present in line 12. The final verb 'understood' is past tense, showing acceptance or compliance with the lesson which is being taught. Use of active 'ing' verbs lines 3, 8, 12 and 14, with 'learning' repeated in line 14.</p> <p><b>Context (AO3)</b> <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 of writing poems about grief and loss and the difficulty of coming to terms with the death of a loved one.</p> <p><b>Connections (AO4)</b> <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 grief in 'Wintering', 'Over' and 'New Year'.</p>

Question	Response	Marks	Guidance
6	<p>Explore how Jacob Sam-La Rose presents ideas and feelings about the search for a voice in 'Talk This Way' 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><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> Continuous present 3<sup>rd</sup> person acknowledgement of cherished language and music related ideas, linked to notions of cultural heritage. Direct address with the second person pronoun 'you' in the final stanza and use of the first person possessive 'my' in the last line.</p> <p><b>Form:</b> Loose letter format, with an apparent direct address to 'Dear boys' and 'dear girls'. Half line indentations mimic paragraphs and facilitate a change of focus or location. Enjambment stanza 1, lines 1-2; stanza 2, lines 1-2, 4-6 and line 9; stanza 3 lines 1-2.</p> <p><b>Imagery and Symbolism:</b> Images of types of music used to illustrate cultural distance and differences. Implied conflict between old/new or European/Guyanese music seen in the contrast between the 'Queen's best' and the 'raw unfettered music of the motherland'. Images of immigration and potentially illegal ('smuggled') importation in stanza 2. Guyanese culture evoked through references to food and cooking. Ambiguity of 'dear': it indicates both a polite address in a letter and a cherished item. Contrast between 'wailing heights' and 'silence' in stanza 4 highlights the need to find his own individualised voice from this hybrid identity. Image of the cauldron as the metaphorical and literal melting pot emphasises the mix of influences – the 'many tongues'.</p> <p><b>Rhyme and Rhythm:</b> No rhyme scheme. Frequent use of trochees and repeated use of 'dear' builds an insistent rhythm reinforcing ideas about the influence of music and language in</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>our lives. In stanza 2, the lines ending with short clauses and enjambment help to slow the pace.</p> <p><b>Lexis:</b> Words associated with: types of music; countries, travel, motherland, immigration; pronunciation/enunciation; food, cooking and eating; clothes; birth; silence; tongues.</p> <p><b>Grammar and Morphology.</b>          1<sup>st</sup> sentence extends to the penultimate line, controlled through punctuation and short clauses, emphasising the list of cherished ideas. Hyphens at the end of each stanza emphasise the break between stanza, ideas and locations. Clauses become more extended in the second stanza, allowing for more detail. The main verb ‘thank’ is delayed until the penultimate line and used as an interjection. Subordinate verbs are in the near past tense. Use of second person pronouns and direct address in the penultimate line; first person possessive in the final line. The final line is a short statement of intent. Asyndeton list in stanza 1, polysyndeton in stanzas 2 and 3. Dropped noun ‘language’ in stanza 2, line 1 and a dropped definite article in stanza 2 line 3.</p> <p><b>Context: (AO3)</b></p> <p><b>For example:</b></p> <p><b>Of the poems: Of the poems:</b> a poem from a collection called ‘Breaking Silence’ in which several poems explore cultural differences between the writer’s family Guyanese background and the U.K. They frequently highlight the poet’s search for his own unique identity as reflected in the assumption of a voice reflecting different aspects of heritage, often from the perspective of a teenager growing into the adult world.</p> <p><b>Of the wider literary/cultural:</b> the poem fits into a literary tradition which explores the need to appreciate and respect</p>
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			<p>cultural beliefs, whilst identifying one's place and identity within the experience of the culture lived in.</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 ideas about language and identity in 'Make Sos[me Noise]', 'After Lazerdrome, Macdonalds, Peckham Rye' and 'Speechless I and 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><b>Explore how Shakespeare presents the conversation between Iago and Cassio in this extract from <i>Othello</i>.</b></p> <p><b>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present the conversation between Iago and Cassio 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</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 development of the passage e.g. Cassio's initial despair ending with hope that Desdemona will help him; the speed at which Iago successfully manipulates Cassio; prose rather than blank verse; long, persuasive speeches by Iago.</p> <p><b>Dramatic techniques:</b> Dramatic irony e.g. the audience's awareness of Iago's intentions and his preceding manipulation of Cassio's reputation as a drunk; other aspects of performance e.g. Cassio's disgust at his own behaviour; Iago performing the role of a concerned friend.</p> <p><b>Discourse:</b> Types of utterance e.g. a closed, personal exchange between two men (an ensign and a lieutenant); conversation analysis e.g. Iago's control of the topic; Iago's initiation of question and answer adjacency pairs; naming and terms of address e.g. Iago's 'lieutenant', 'good lieutenant', 'man' and Cassio's 'honest Iago'; other noticeable features of discourse e.g. Iago's range of persuasive methods to persuade Cassio to seek Desdemona's help in restoring his reputation.</p> <p><b>Lexis:</b> Repetition of words e.g. 'reputation', 'devil'; significance of the adjective 'honest'; contrast between 'immortal' reputation and</p>

Question	Response	Marks	Guidance
7	<p>commenting on the influence of tragic conventions.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of dramatic and stylistic techniques e.g. turn-taking, imagery, with some awareness of how they are used to present the conversation between Iago and Cassio.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts, for instance the way the scene might be staged or the use of theatrical conventions.</p>		<p>‘beast’/‘bestial’ as Cassio places emphasises the importance of his public reputation; softening of lexis towards the end of the extract as Desdemona is described.</p> <p><b>Grammar and morphology:</b> Sentence types e.g. repeated minor exclamations (‘Reputation...!’, ‘Swagger!’, ‘Swear!’) as Cassio despairs over his drunken actions; imperatives (‘Confess yourself freely to her’); declarative ‘I think you think I love you’ to imply love without actually expressing it directly; parallel phrasing e.g. ‘the devil drunkenness to give place to the devil wrath’.</p> <p><b>Figurative language and rhetorical features:</b> Imagery and symbolism e.g. simile ‘as one would beat his offenceless dog...’ and ‘Had I as many mouths as Hydra’; the metaphor of the ‘broken joint’ which Desdemona would ‘splinter’ (set in splints); other rhetorical features e.g. Iago’s critique of reputation in the epigrammatic ‘Reputation is an idle and most false imposition, oft got without merit and lost without deserving’; patterning and tripling (‘the contemplation, mark, and denotement of her part and graces’); asyndetic listing of Desdemona’s qualities ‘so free, so kind...’; apostrophe ‘O thou invisible spirit of wine’.</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 preceding drunken revelry; Cassio’s subsequent attempts to persuade Desdemona to plea to Othello on his behalf.</p>

Question	Response	Marks	Guidance
			Literary and other relevant contexts e.g. Iago as a villain; Renaissance attitudes towards public reputation and drink; attitudes towards women in Desdemona's 'blest ... disposition'; allusion to classical legend (Hydra).



Question	Response	Marks	Guidance
8	<p><b>Explore how Wilde presents the secret lives of Jack and Algernon in this extract from <i>The Importance of Being Earnest</i>.</b></p> <p><b>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present the secret lives of Jack and Algernon 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> Genre e.g. social comedy, satire, farce; structure and development e.g. the explanation of Jack’s alternative name (Ernest) and Algernon’s concept of ‘Bunburying’ as the theme of doubles / doubling is presented and explored.</p> <p><b>Dramatic techniques:</b> Stage directions and stage business e.g. the exchange of the cigarette case; Jack’s relative dramatic stillness in a seated position in contrast with his preceding pursuit of Algernon; the mirroring of Jack and Algernon as they each explain their double lives and make the distinction between pleasure and morality.</p> <p><b>Discourse:</b> Type of utterance e.g. a private, interactional exchange between two upper-class men as they negotiate to reveal their secret lives; conversation analysis e.g. Algernon’s interrogation of Jack as he sets the agenda and controls the topic; question and answer adjacency pairs, including the broken pair (‘That is nothing to you, dear boy’) as Jack resists Algernon’s attempts to find out his country address; register and style of language e.g. characteristically formal register, with polite, mannered forms comically masking Jack and Algernon’s scandalous behaviour; naming and terms of address e.g. ‘My dear Algy’, ‘dear boy’, ‘old boy’.</p>

Question	Response	Marks	Guidance
<p><b>8</b></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 the secret lives of Jack and Algernon in this extract.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts.</p>		<p><b>Lexis:</b> Lexical groups e.g. family; repetition e.g. ‘Bunburyist’ (neologism)</p> <p><b>Grammar and morphology:</b> Parallelism to reinforce concept of the double e.g. ‘Ernest in town and Jack in the country’, ‘You have invented ... I have invented’; sentence type e.g. complex sentences as part of the extract’s formal register; minor interrogative (‘Bunburyist?’).</p> <p><b>Figurative language and rhetorical features:</b> Hyperbole in the comically self-referential ‘modern literature a complete impossibility!’; epigrammatic style e.g. ‘The truth is rarely pure and never simple’; epigrams to suggest the hypocrisy of the aristocratic class e.g. ‘a high moral tone can hardly be said to conduce very much to either one’s health or happiness’.</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. establishing and explaining the central Jack/Ernest deception as well as the imagined character of Bunbury; the subsequent farce as these deceptions are uncovered.</p> <p>Literary and other relevant contexts e.g. deception as a convention of comedy of manners; satire of aristocracy and the distinction between pleasure and morality; the nineteenth century literary figure of ‘the double’; the reference to ‘Willis’s’, a fashionable restaurant near to St James’s Theatre.</p>

Question	Response	Marks	Guidance
9	<p><b>Explore how Williams presents Blanche’s opinions of Stanley in this extract from <i>A Streetcar Named Desire</i>.</b></p> <p><b>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present the Blanche’s opinions of Stanley 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> Genre e.g. setting up tragic confrontation between Blanche and Stanley; structure e.g. Blanche’s extended turn, following a dialogue with her sister Stella, as she outlines her views on Stanley as a ‘survivor of the Stone Age’ and desire; development of Blanche’s character.</p> <p><b>Dramatic techniques:</b> Stage directions e.g. the extended dramatic pauses; the sound of the train associated with Stanley and modernity; Stanley’s costume indicating his working-class background; Stanley animalistically ‘<i>licking his lips</i>’; Stanley’s dramatic stage entrance as Blanche says ‘he’s <i>common!</i>’; dramatic irony e.g. Stella and Blanche are unaware of Stanley’s presence.</p> <p><b>Discourse:</b> Type of utterance e.g. a domestic interactional conversation as two sisters talk about desire and Stella’s husband; Blanche’s expressive and extended criticism of Stanley; conversation analysis e.g. Blanche’s extended turn; Stella and Blanche’s fraught and frank discussion of Stella’s marriage; Blanche’s face-threatening ‘I’ll laugh in your face’, ‘I <i>tremble</i> for you’; simulated naturalistic dialogue giving way to Blanche’s extended critique; other noticeable features of</p>

Question	Response	Marks	Guidance
9	<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 Blanche's opinions of Stanley in this extract.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts, for instance the way the scene might be staged or the use of theatrical conventions.</p>		<p>discourse e.g. Blanche's narrative as she describes Stanley 'bearing the raw meat' followed by the gathering of other 'apes'.</p> <p><b>Lexis:</b> Lexical groups e.g. primitive; sex/desire; Blanche's imploring emphasis on key words e.g. the adjectives '<i>common</i>' and '<i>bestial</i>'; significant verbs e.g. 'swilling and gnawing and hulking!'.</p> <p><b>Grammar and morphology:</b> Sentence types e.g. frequent minor exclamatives to suggest Blanche's surprise and horror at Stanley's brutality; imperative as Blanche implores her sister to leave Stanley '<i>don't hang back with the brutes!</i>'</p> <p><b>Figurative language and rhetorical features:</b> Imagery and symbolism e.g. the motif of the streetcar to suggest sexual desire; similes ('He acts like an animal') and Blanche's extended metaphor of Stanley as a primitive 'ape'; Blanche's view on the future of America suggested in the metaphor of the 'dark march', in contrast with the 'light' of art and poetry; hyperbole throughout Blanche's monologue; euphemisms to describe sex ('things that happen ... in the dark'); tripling as Blanche emotively underscores Stanley's shortcomings ('Eats like one, moves like one, talks like one!').</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. from Scene 4, following the violent poker night; Blanche is appalled that Stella returned to Stanley; the extract</p>

Question	Response	Marks	Guidance
			<p>is a key part of Blanche's attempts to persuade Stella to leave Stanley; immediately following the extract, Stella makes it clear she intends to stay with Stanley and Blanche's tragic decline is hastened; links to the play's themes of sex and desire and the apparent contrasts in attitudes between Stanley and Blanche.</p> <p>The context within the genre of drama, or sub-genres e.g. tragedy; naturalism.</p> <p>The context of performance and reception e.g. the decline of the genteel Old South in contrast with modern, urban America; attitudes towards class; different ways in which Blanche's attempts to separate Stella and Stanley have been critically received.</p>

Question	Response	Marks	Guidance
10	<p><b>Explore how Friel presents the relationship between Yolland and 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>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present the relationship between Yolland and Owen 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> Structure and development e.g. the developing friendship between Yolland and Owen, ending with a rather drunken celebration of the ‘naming’ of Yolland and its parallels with their task of translation; dramatic contrasts between the two characters; the significance of the power of naming at the end of the extract (‘We name a thing and – bang! it leaps into existence!’).</p> <p><b>Dramatic techniques:</b> Props e.g. the ‘Name-book’; other stage directions and stage business e.g. their drunkenness; dramatic pauses; Manus’ ‘elated’ entrance adding to the celebratory mood (he has been offered a job to start a hedge-school); Owen ‘<i>explodes</i>’ as he finally reveals Yolland’s error over his name; they both then ‘<i>explode with laughter</i>’; the dramatically comic overlapping of Owen and Yolland’s lines.</p> <p><b>Discourse:</b> Conversation analysis e.g. short turns in a co-operative exchange; question and answer adjacency pairs e.g. Owen seeking confirmation that Yolland is happy with the place name ‘Tobair Vree’; change in topic as Owen corrects Yolland’s ‘Roland’; interruptions (‘You mean to say - ?’) and overlapping; register and style of language e.g. less formal expressions (‘For God’s sake!’, ‘What the hell!’).</p>

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10	<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 the relationship between Yolland and Owen in this extract.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts.</p>		<p><b>Lexis:</b> Frequent use of proper nouns in an extract exploring the importance of names and naming; simple, often monosyllabic lexis contrasted with the Latinate ‘perfect equation’ and ‘perfect congruence’ at the end of the extract.</p> <p><b>Grammar and morphology:</b> Morphology e.g. the construction of new names (‘Oland!’); sentence types e.g. softly spoken declarative ‘My name is Owen.’; frequent minor sentences to help create naturalistic dialogue and to suggest characters’ taciturnity (‘Yes.’ ‘Owen.’); interrogatives; simple constructions.</p> <p><b>Figurative language and rhetorical features:</b> The symbolic significance of names and naming; metaphor of ‘baptism’ and ‘christening’ as Owen’s ‘new’ name and the translated place names are celebrated; metaphor of Eden to suggest the power of naming; the metaphor of ‘roots’; Owen agreeing with and developing Yolland’s metaphors.</p> <p><b>Pragmatics:</b> Owen’s implied reservations about using Tobair Vree as a place name.</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. Act 2 Scene 1, in which the English have already mapped most of the area and Yolland is completing his official task of translating the place names; conflict between the English and the Irish in contrast with the apparent friendliness in the extract.</p>

Question	Response	Marks	Guidance
			Other contexts include the Field Day Theatre Company; the explorations of language and colonialism through the relationship between Yolland and Owen; the Ordnance Survey.



Question	Response	Marks	Guidance
11	<p><b>Explore how Wertenbaker presents attitudes towards criminals in this extract from <i>Our Country's Good</i>.</b></p> <p><b>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present attitudes towards criminals.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant dramatic or other contexts to further the analysis and develop an interpretation.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p>	32	<p><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> From Act 1 Scene 6, in which a large number of 'authority' characters, all of whom have been drinking, discuss the merits of the theatre and the nature of criminality; range of views expressed; characterisation.</p> <p><b>Dramatic techniques:</b> Stage directions and stage business e.g. the significance of characters' various glances at one another; other noticeable features of dramatic techniques e.g. the staging and performance of ten characters on stage, each contributing to the debate.</p> <p><b>Discourse:</b> Types of utterance e.g. a discussion by figures of authority (a judge, a Reverend, the Governor and army officers of different ranks); conversation analysis e.g. topic changes and shifts and topic management; statement and response adjacency pairs to develop the discussion; register and style of language e.g. largely formal style appropriate for seriousness of topic, social class and eighteenth-century setting.</p> <p><b>Lexis:</b> Lexical groups e.g. religion; crime; theatre; other noticeable features of lexis e.g. abstract nouns; Campbell's vocalisations; key words 'reformed', 'punished', 'change [society]'.</p>

Question	Response	Marks	Guidance
11	<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 attitudes towards criminals.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts.</p>		<p><b>Grammar and morphology:</b> Syntax e.g. Campbell's elliptical fragments with potentially comic / satirical effects; fronted adverbials ('Surely', 'Actually'); sentence types e.g. minor sentences ('Constellations. '); complex sentences as abstract arguments are constructed; simple sentences ('They can't even build a proper canoe.').</p> <p><b>Figurative language and rhetorical features:</b> Imagery and symbolism e.g. the sky in the southern hemisphere being 'full of wonders'; literary and rhetorical features e.g. Tench's parallel phrasing ('A crime is a crime'); Ross's string of adjectives ('Filthy, thieving, lying whores'); reference to Rousseau and quotation from <i>The Social Contract</i>.</p> <p><b>Literary, dramatic or other relevant contexts (AO3)</b></p> <p>The dramatic context in which this extract occurs within the play e.g. Ralph's plans to put on <i>The Recruiting Officer</i>; wider and developing conflict between the authorities and the convicts.</p> <p>Other relevant contexts e.g. debates around the nature of crime and punishment; social hierarchy and the governance of eighteenth-century Australia; eighteenth-century public discourse; Rousseau; Keneally's novel <i>The Playmaker</i>.</p>

Question	Response	Marks	Guidance
12	<p><b>Explore how Butterworth presents Johnny in this extract from near the end of the play.</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 the ending of the play.</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> A short dialogue between Johnny and his son Marky, followed by a monologue in which Johnny advises his son and curses, in verse, the Kennet and Avon Council and calls on his ancestors and figures from English folk history for assistance; heightened, stylised drama in the play's denouement; the imminent final confrontation between Johnny and the Council and the opposing attitudes they each represent; elegiac tone.</p> <p><b>Dramatic techniques:</b> Stage directions and stage business e.g. Marky sitting on the drum; Johnny lighting a cigarette; the relationship between father and son suggested in the stage directions; the symbolism of the sound of a spitfire; the dramatic impact of the sound of the drumming as Johnny reawakens the slumbering giants of the past; props e.g. the ashes of the petition.</p> <p><b>Discourse:</b> Types of utterance e.g. interactional exchange between a father and son; conversation analysis e.g. Marky's taciturnity; adjacency pairs; asymmetrical exchange; register and style of language e.g. the elevated, archaic style of Johnny's final lines; other noticeable features of discourse e.g. Johnny's narrative of his experiences as a dare-devil jumper and his account of his 'rare blood'.</p>

Question	Response	Marks	Guidance
12	<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 the ending of the play.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts.</p>		<p><b>Lexis:</b> Proper nouns; significant lexical choices for the ending of the play e.g. ‘blood’, ‘curse’, ‘giants’.</p> <p><b>Grammar and morphology:</b> Syntax e.g. repeated structures in Johnny’s curse; sentence types e.g. frequent imperatives; minor and elliptical sentences to imitate spontaneous speech but also contribute to Johnny’s distinctive idiolect (‘Swallow your top teeth. Tongue.’); listing of life advice as series of simple declaratives (‘School is a lie. Prison’s a waste of time...’) and single word imperatives (‘Lie. Cheat. Steal.’); more complex and elevated constructions in Johnny’s curse; significant final imperatives (e.g. ‘Come, you battalions’, ‘Come, you giants!’)</p> <p><b>Figurative language and rhetorical features:</b> Imagery and symbolism e.g. blood as a symbol; ‘like a king’; ‘Like hot oil’; the final powerful image of the drunken spirits, the ‘fields of ghosts’, at Johnny’s back; other literary and rhetorical features e.g. repetition of ‘the blood’, ‘Rise up’, ‘Come’; anaphora in Johnny’s curse (‘Never sleep ... / Never drink’); listing of ancestors and the gods and giants of ancient folklore.</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 end of the play; the preceding departures and farewells.</p> <p>Other relevant contexts e.g. Englishness; Romany culture; myths, folklore, ancient history.</p>

<b>Question</b>	<b>Response</b>	<b>Marks</b>	<b>Guidance</b>
			Contexts of reception and performance e.g. critical debates regarding the play's presentation of England and Englishness.

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