



Rewarding Learning

General Certificate of Secondary Education

2017

English Literature

Unit 2: The Study of Drama and Poetry

Higher Tier

[GET25]

FRIDAY 26 MAY, MORNING

**MARK
SCHEME**

Introduction

A variety of responses is possible and expected in English Literature, but whatever the chosen question, assessment should be based on the candidates' responses to the following assessment objectives and their interpretation as set out below.

Assessment Objective 1:

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

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

- demonstrate knowledge and understanding of the text;
- understand and communicate explicit and implicit meanings;
- substantiate points of view by relevant reference, inference and deduction, using appropriate and effective quotation as required;
- express convincing and supported personal responses, opinions and preferences;
- provide insights into characters, relationships, attitudes and values.

Quality of written communication is also being assessed through AO1. This requires that candidates: ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear; select and use a form and style of writing appropriate to purpose; and organise information clearly and coherently, using appropriate vocabulary. All mark grids include a descriptor under AO1 assessing QWC through reference to the structure/organisation of responses and accuracy in expression.

Assessment Objective 2:

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

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

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

Assessment Objective 3:

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

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

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

Assessment Objective 4:

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

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

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

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

Arriving at a Final Mark

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

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

ASSESSMENT OF SPELLING, PUNCTUATION AND GRAMMAR

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

THRESHOLD PERFORMANCE [1]

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

INTERMEDIATE PERFORMANCE [2]

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

HIGH PERFORMANCE [3]

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

Section A – Drama

In this section we are assessing two assessment objectives:

AO1

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

AO2

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

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

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

Key terms in the question:

“With reference to the ways the named dramatist **presents** ...”

Use of Language and Stylistic Devices/Dramatic Techniques

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

- division into acts and scenes;
- stage directions;
- use of some technical terms (e.g. exposition, protagonist, hero, minor character, denouement);
- cohesive elements (e.g. repetition of words or ideas, climax, sequential ordering);
- disjunctive elements (e.g. use of curtain, flashback, or anticipation of events);
- asides, soliloquy, dramatic monologue, use of narrator or chorus;
- tonal features (e.g. emphasis, exclamation);
- interaction through dialogue and movement;
- use of punctuation to indicate delivery of lines (e.g. interruption, hesitation, turn-taking, listening);
- reportage;
- vocabulary choices;
- staging (set, lighting, use of properties, on-stage characters but unseen by others);
- costume and music effects.

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

Assessment Objective	Band 0 Mark [0]	Band 1 Very Little [1]–[10]	Band 2 Emerging [11]–[18]	Band 3 Competent [19]–[26]		Band 4 Good [27]–[34]	Band 5 Excellent [35]–[40]
AO1 Argument	Response not worthy of credit	Some writing about text or task	Attempts to focus on question Simple, straightforward or limited response Assertion, basic conclusion, narrative or description	Begins to focus on question Begins to develop a response	Some focus on question Fairly developed response	Sustained focus on question Reasoned response Developed argument	Persuasive, coherent answer to the question set Evaluative response Sustained argument
		Very basic level of accuracy in written expression and coherence of response	Fairly sound level of accuracy in written expression and coherence of response. Form mostly appropriate	Competent level of accuracy in written expression and coherence of response. Form mostly appropriate		An appropriate form of response which is clearly constructed and expressed with fluency and precision	
AO2 Form and Language	Response not worthy of credit	Simplistic remarks about content Little or no awareness of structure, form or dramatic techniques	Some awareness of content Some awareness of structure, form or dramatic techniques Occasional reference to dramatist's words	Comments on content Comments on structure, form or dramatic techniques Some understanding of the dramatist's use of language	Interpretation of content Some discussion on the effects of structure, form or dramatic techniques Meaningful comment on some stylistic devices, with the emergence of a critical vocabulary	Assured interpretation of content Developed discussion on the effects of structure, form or dramatic techniques Analysis of the dramatist's language and style, using appropriate critical terminology	

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Section A: Drama

1 Friel: *Dancing at Lughnasa*

- (a) With reference to the way Friel **presents** the Mundy sisters show how far you agree that there is **tension** among the Mundy sisters.

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

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–18
Band 3 Competent	19–26
Band 4 Good	27–34
Band 5 Excellent	35–40

The structure indicated in the material below is intended only as an example and a guide to the material.

**The following textual details may be used as supporting material.
The words in bold may form part of the argument.**

Tension among the Mundy sisters:

- Rose sometimes **irritates** some of the sisters, e.g. when she teases Kate about Austin Morgan;
- Kate puts a stop to any notion of going to the dance in a **condescending manner**, “Do you want the whole countryside to be laughing at us?”;
- some **underlying tensions** surface from time to time, e.g. Agnes forcefully reminds Kate that it is Agnes and Rose who make meals and wash clothes etc. to care for other sisters – “two unpaid servants”;
- Chris and Maggie try to **warn** Rose about Danny Bradley;
- Rose refuses to be criticised by Chris and is **hurtful** in her remarks, “And who are you to talk, Christina Mundy!”;
- Agnes acts to prevent Rose becoming upset by not confronting her and **preventing** others from doing so, e.g. intervenes between Rose and Kate when Rose is being questioned about Danny Bradley;
- Agnes **turns on** Kate for making derogatory remarks about Gerry;
- when Rose returns, Kate’s anxiety is evident but she subjects Rose to **aggressive** questioning;
- Chris is obviously **displeased and jealous** with Gerry’s intimacy with Agnes;
- Agnes **leaves** the home and takes Rose but is eventually **unable** to look after her.

Tension directly caused by Jack:

Tension among the sisters is caused by Jack’s behaviour in the following ways:

- he has brought **shame** to the family – they don’t mention this;
- he is **sick** with malaria and mentally confused – mixes up names;
- he has **trouble** remembering English words;
- he represents paganism;
- he frequently refers to local spiritual practices in Uganda;
- he is in **disgrace** having ‘gone native’;
- he causes Kate to lose her job by bringing **shame** on the family;
- Kate tries to **steer** him back to the Catholic religion;
- Maggie tries to **joke** with him.

- Kate is especially **dubious** of the singing of pagan songs, and the explanations of pagan rituals from Uganda, which Uncle Jack describes at length.

Reward candidates who provide a balanced argument that also features the love and cooperative nature of family life.

- Agnes is **patient** with Rose’s questioning;
- Maggie **humours** Rose by dancing with her;
- they all show **concern** about Danny Bradley and Agnes intervenes to protect Rose;
- Chris and Maggie **warn** Rose about Danny Bradley;
- the language used by Chris, “Bastard”, shows deep **worry** but is said *softly* not to upset Rose;
- the other sisters try to **shield** Rose from the knowledge that her knitting is no longer needed;
- the sisters show various levels of **agitation** when Rose disappears after picking berries with Agnes;
- the other sisters show **concern** by searching for Rose and Agnes after they left the family home.

Language and Dramatic Techniques:

The adult Michael provides long monologues that identify tension among the sisters including:

- Agnes and Rose left the family and **never** returned;
- Twenty-five years later, Michael discovered that Agnes and Rose had gone to London, where they became **destitute**, and eventually died.
- Chris is rude to Rose after the latter has put turf into the fire, “Get out of the road, will you!”;
- SD as Agnes reacts to Kate’s comments about Gerry, *now on the point of tears she runs off*;
- SD *Rose grimaces behind Kate’s back* showing animosity;
- SD *Kate dances alone* suggesting isolation from the other sisters;
- SD *She is on the point of tears* after Rose is confronted about Danny Bradley;
- SD *Maggie watches her then goes to her* showing Maggie’s support for Kate
- SD *Sharply* indicating Chris’s displeasure with Gerry’s intimacy with Agnes;
- Chris’s use of language to be rude to Gerry showing her anger, “Not now, I said. Are you thick?”

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term “**presents**”, see Guidelines at the start of Section A.

Use the Assessment Matrix.

- (b) Look again at the extract from Act 1 beginning at the top of page 28 with Maggie’s words, “He’s Michael’s father, Kate” and ending at the bottom of page 30 with Gerry’s words, “Look! A single magpie!”

With reference to the way Friel **presents** Gerry in the extract and elsewhere in the play, show that Gerry Evans is **unreliable**. What do you think of him? Give reasons for your opinions.

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

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–18
Band 3 Competent	19–26
Band 4 Good	27–34
Band 5 Excellent	35–40

The structure indicated in the material below is intended only as an example and a guide to the material.

**The following textual details may be used as supporting material.
The words in bold may form part of the argument.**

What Gerry, Chris and Kate say and do in the extract:

- Kate refers to Gerry’s **lack** of responsibility;
- Chris **doubts** Gerry but also flatters him, “sounds good Gerry.”;
- Gerry refers to his own **lack** of commitment, “for while it lasted.”;
- Gerry **exaggerates** and admits to **lying**, “thousands”, “millions”, “never been busier” and story about brochures, “off the bike; up the lane”;
- Gerry strives to **convince**, “one very big enterprise”;
- Gerry has to be told that Michael is at school now and needs brought up to date with information;
- Gerry **lacks** credibility in his story about not getting a blue bike for his son;
- Gerry congratulates Chris with sycophantic **flattery** “never anything like it”;
- Kate’s **derogatory** terms for Gerry, “loafer! Wastrel!”;
- Maggie reveals that Chris is **aware** of Gerry’s lack of responsibility;
- Gerry tells the **outrageous** story about the cow; “She knows all that, too”;
- Gerry **slips up** revealing his **lack** of prowess as a salesman, “maybe this week I’m going to sell a gramophone or two after all”;
- Gerry changes the subject quickly from his selling of gramophones indicating **awareness** of his own slip-up.

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

- staging allows the audience to hear two **different** conversations with Kate’s remarks on Gerry;
- Chris questioning Gerry in **short questions**, “Real lessons?”;
- SD *He does a quick step* as Gerry supports his **claims**;
- **comic exaggeration**, “thousands of pupils, millions!” but admitting to 53 then 51;
- Gerry’s use of **hyperbole**, “fabulous”, “unbelievable”, “wow-wow-wow-wow”;
- Gerry **changes the subject** quickly from the story of getting Michael a bike, “Are you busy yourself?”;
- SD *She laughs* indicates the **effect** of Gerry’s flattery as does her exclamation, “you never did!”;

- SD *Chris laughs* at Gerry's "Would I tell you a lie?" and repeats Gerry's own **hyperbole**, "thousands, millions";
- Gerry **interrupts** Chris' realisation of his selling achievements, "Look! A single magpie!".

Gerry's unreliability elsewhere in the play:

- Kate's comments on Gerry's arrival reveal his **disruptive** influence, "upsetting everybody";
- SD *throws the sisters into chaos and everybody dashes about in confusion, the times overlap*, further illustrates **disruption** caused by Gerry;
- Gerry **unsure** (or lies) about how long it has been since his last visit;
- Gerry makes Chris forget her worries by **distracting** her with his charm, Maggie says, "She laughs all the time with him";
- he is an **infrequent** visitor;
- Gerry continues with **false promises** – always on the brink of a new job, proposing to Chris, promising Michael a new bicycle;
- Michael refers to Gerry as a **vacillator**;
- Michael tells of Gerry's double life in Wales showing his total duplicity as a liar.

Candidates may argue that Gerry is truthful about joining the Spanish Civil War and he does continue his infrequent visits to Chris and Michael. Candidates may express their enjoyment of Gerry as a stage presence.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term "**presents**", see Guidelines at the start of Section A.

Use the Assessment Matrix.

2 Miller: *All My Sons*

- (a) With reference to the way Miller **presents** Chris show how far you agree that Chris is **truthful**.

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

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–18
Band 3 Competent	19–26
Band 4 Good	27–34
Band 5 Excellent	35–40

The structure indicated in the material below is intended only as an example and a guide to the material.

The following textual details may be used as supporting material.
The words in bold may form part of the argument.

For and against:

- he tries to **avoid** conflict, “every time I reach out for something I want, I have to pull back because other people will suffer”;
- he is truthful about his **intelligence**, “I like to keep abreast of my ignorance”;
- he has feelings of **shame** over the unclear circumstances of the shop incident but is reluctant to confront the possibility of the truth;
- he reacts with **discomfort** to Keller’s idea of changing the name of the plant to include him;
- his morality has been determined by his **horrific** experiences during the war;
- social responsibility is his **moral imperative** but he allows his faith in Keller to **overrule** any doubts;
- he believes that **respect** for one’s fellow man should be brought “on to the earth again”;
- he desires **change** but tries to **hide** his desires to escape and gain experiences of life;
- he **struggles to control** his violent behaviour even though he has a natural aversion to violence due to his time as a soldier;
- he has a **quick temper** and shows it when his integrity comes under pressure;
- he **suppresses** violence when arguing with George but **cannot** when his father’s lies about the shop incident are exposed;
- at the end he **regains** his belief in truth and the importance of social responsibility despite initially blaming himself for his father’s suicide;
- he **struggles to accept** the truth when the truth behind the shop incident comes to light;
- he is **dissatisfied** with his life with his parents but keeps this from them;
- he **misleads** Ann into thinking no one in the neighbourhood remembers the old crime;
- when Ann says yes to his proposal, Chris **exaggerates** in the same way as his father as he tells her he’ll make her a fortune;
- he’s afraid of his mother and **won’t be honest** about his intentions with Ann;
- Chris **can’t face up** to the truth and bring his father to justice, arguing with Ann, “I know what you’re thinking, Annie. It’s true. I’m yellow. I was made yellow in this house because I suspected my father and I did nothing about it”;
- others have high regard for Chris including Ann, “Whenever I need somebody to tell the truth, I’ve always thought of Chris”;
- she has mixed feelings about Chris, “he makes people want to be better than it’s possible to be”, but she also refers to his “phony idealism”.

Dramatic techniques:

- Chris tries to adopt the same easygoing demeanour as Keller but finds this more difficult to maintain with conversations between the two being often punctuated by **pauses and hesitations**;
- Chris shows anger towards his father's refusal to be honest, SD *an undercurrent of anger showing*.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term “presents”, see Guidelines at the start of Section A.

Use the Assessment Matrix.

- (b) Look again at the extract beginning at the bottom of page 35 with the stage direction, KELLER (*asking uncomfortably*), until the end of Act One.

With reference to the ways Miller **presents** past events show how far you agree that the Kellers **cannot escape** the consequences of past events.

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

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–18
Band 3 Competent	19–26
Band 4 Good	27–34
Band 5 Excellent	35–40

The structure indicated in the material below is intended only as an example and a guide to the material.

**The following textual details may be used as supporting material.
The words in bold may form part of the argument.**

In the extract:

- Keller is **concerned** that Ann will bring up past events;
- he is **evasive** answering Chris, "It's crazy";
- he tries to **extract information** about Ann from Chris, "She don't hold nothing against me, does she?";
- he becomes more **forceful** in his questioning of Chris;
- he tries to **pre-empt** the past being brought up as "nuisance value, to hurt us";
- he appeals to Chris's **loyalty** to the business by suggesting naming the plant after Chris;
- he **reinforces** this appeal to loyalty by gifting Chris a house and suggesting "joy" instead of "shame";
- he suggests Chris is being **disloyal**, "Because sometimes I think you're ... ashamed of the money";
- he **alternates** from challenging Chris to showing Chris affection to gain his loyalty when past events are brought up by Ann and George;
- he offers to support Chris with his proposed marriage and help in **persuading** Kate;
- he and Kate become **agitated** when he hears George is coming;
- he tries to calm Kate by being **dismissive** of what George might have discovered from Steve, "So what?", "Well? So?";
- he becomes increasingly **agitated** with the prospect of George coming after visiting his father, and with Kate's sense of panic, "Once and for all, did you hear what I said? I said I'm sure!".

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

- SD Keller *asking uncomfortably* showing Keller's worry that Ann will bring up the past;
- use of **ellipsis** to indicate Keller's concern not to say too much about his suspicions of Ann's motives, "Suddenly he goes and she comes here";
- SD *a little more combatively* demonstrates Keller trying to **force** the issue;
- SD *on phone offstage* allows audience to hear Ann's conversation with George and experience Keller's worry;
- SD *breaking in* and *with great force, moving about* showing Keller trying to **take control** of the situation;

- SD *with deep emotion* showing Keller **appealing** to Chris and trying to get Chris to commit to supporting him;
- use of ellipsis to indicate **dramatic pause**, “ Say it to me”;
- Keller tries to control Chris with a **variety** of emotions, *with laughter between his determined jaws*;
- use of short sentences and SD as Keller shows **feigned** light-heartedness towards Ann but shows his **worry** to Kate, “Take your time, *To Mother* What does George want?”;
- use of short sentences to indicate Keller’s **concern**, “So what?”, “Well? So?”;
- SD *frightened, but angry* indicating Keller’s inner **turmoil**;
- SDs *desperately* and *hopeless fury* indicate Keller’s **worry** that past events will re-emerge with George’s visit and his increasing agitation at this turn of events is indicated in SD *slamming screen doors*.

Kate’s concern about the past:

- Kate feels that the past is **returning to haunt** them, “everything decides to happen at the same time. This month is his birthday; his tree blows down, Ann comes. Everything that happened seems to be coming back”;
- Kate trips over Larry’s baseball glove in the cellar and **admits** she hasn’t “seen it in a century”;
- Kate has **dreamt** about Larry and sees him crashing in front of her the night his tree is blown down by the wind;
- Kate becomes **cross** with Joe for playing the “Jail bait” game with Bert, “I want you to stop that, Joe. That whole jail business!”;
- Kate becomes **disturbed** at the mention of jail and the past and shouts at Joe, “I didn’t say you had anything to hide, I’m just telling you to stop it! Now stop it!”;
- **suspicious** of the Deever’s motives to visit them, Kate tells Chris: “ You don’t realise how people can hate, they can hate so much they’ll tear the world to pieces”;
- Kate’s desire to **protect** her husband against any possible harm makes her seek Chris’s help: “Dad and I are stupid people. We don’t know anything. You’ve got to protect us”;
- Kate **insists** on her son’s being still alive, “If he’s dead, your father killed him”;
- Kate **suggests** to Keller to act on Chris’s compassion by confessing his guilt to Chris, “explain yourself ... you ought to make it clear that you know you did a terrible thing”;
- Kate pleads with Chris **not** to tell his father about the letter;
- Kate has a strong desire to **forget** all unpleasant events and firmly “live”.

Some candidates may argue that the Kellers all escape due to Joe’s suicide. With Keller dead, the family, including Keller, are spared the shame of a trial and Joe going to jail. With Joe’s death there is a natural end to the events surrounding the shop incident with relief of associated guilt.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term “**presents**”, see Guidelines at the start of Section A.

Use the Assessment Matrix.

3 O'Casey: *Juno and the Paycock*

- (a) With reference to the ways O'Casey **presents** religion in the play, show that religion is **more important** to some characters than others.

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

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–18
Band 3 Competent	19–26
Band 4 Good	27–34
Band 5 Excellent	35–40

The structure indicated below is intended only as an example and a guide to the material.

**The following textual details may be used as supporting material.
The words in bold may form part of the argument.**

Johnny:

- he has **faith in the protection** offered by the Virgin Mary;
- he thinks that the **trappings of religion** will protect him – a votive light; a picture; a few snatches of prayer; a Sacred Heart statue;
- he frequently **invokes God's name** when angry/agitated, "quit that readin' for God's sake" and "I wish to God a bullet or a bomb..";
- the **religious aspect of the shame** he feels attached to Mary's pregnancy, "burnin' to tell everyone of the shame you've brought upon us";
- he recites a "Hail Mary" as he is dragged off;

Johnny uses religion as a comfort blanket and it is of great importance to him, however he still uses religious profanity when the need arises.

Mrs Boyle:

- she initially **chastises** religions for not making the world a better place;
- she changes her mind, **blaming people** for not engaging with their religions;
- she **pokes fun** at Bentham's religion, "The Prawna!", declaring his religion to be **curious**;
- religion is a source of comfort: towards the end, she echoes Mrs Tancred's prayer in her anguish and turns to the Virgin Mary;
- she **laments** that their pleas to God have failed.

Mrs Boyle embraces religion earlier in the play blaming people rather than religion for the troubles in the world.

Captain Boyle:

- he **declares** about Bentham's theosophical creed "isn't all religions curious?";
- his views on the Church **change** with his wealth;
- his opinion that Jerry Devine is **unmanly** because he doesn't curse and is never drunk, "sure he's not like a Christian at all";
- he maintains the Catholic clergy have **too much power** over the people;
- he believes the Catholic clergy **betrayed** their leaders;
- later he doesn't like anyone talking "**disrespectful** of Father Farrell";
- he declares the priests have always been "**in the van** of the fight for Ireland's freedom";
- he **berates** Mary for despite being "a Child o' Mary" she still gets pregnant out of wedlock;
- he questions the validity of Juno, "prayin' to St Anthony an' The Little Flower" in light of Mary's pregnancy.

Captain Boyle wears his religion as he wears his clothes – changing to suit the direction of the wind!

In addition:

- Joxer **sneeringly** refers to Fr. Farrell as the Captain's ever-grinning "guardian angel";
- Mary says **there isn't a God**, "if there was He wouldn't let these things happen!";
- Bentham's belief in the Universal Life-Breath;
- Mrs Tancred's distress that her son died **without the final comfort** of a priest.

Candidates must engage with each element of the question and, whilst many will argue that Johnny is the one most influenced by religion, accept clearly argued alternative views.

Credit any other valid references.

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

Use the Assessment Matrix.

- (b) Look again at the extract in Act 3 beginning at the bottom of page 129 with **Mrs Madigan** (*appearing at the door*) and ending in the middle of page 131 with the stage direction, (*She goes off with the gramophone*).

With reference to the ways O’Casey **presents** Mrs Madigan in the extract and elsewhere in the play, show how far you agree that Mrs Madigan is **dislikeable**.

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

Band 0 None	0
Band 1 Very Little	1–10
Band 2 Emerging	11–18
Band 3 Competent	19–26
Band 4 Good	27–34
Band 5 Excellent	35–40

The structure indicated below is intended only as an example and a guide to the material.

**The following textual details may be used as supporting material.
The words in bold may form part of the argument.**

What Mrs Madigan says and does in the extract:

- Mrs Madigan’s **sneaky**, quiet and saccharine opening words to the Captain;
- she **will not sit** to deliver her message suggesting an ulterior motive;
- her **admission** about her own destination following death;
- her **blunt aggression**, “Come on, out with th’ money, an’ don’t be jack-actin’”;
- she **threatens** violence, “I’ll shake the worth of it out of you!”, having first directly insulted him, “y’oul’ reprobate”;
- her **determination** to get her money’s worth, (*She catches up the gramophone.*);
- her **sarcastic** response when Boyle says the gramophone isn’t his, “It’ll be an ayse to me conscience”;
- she **enjoys the discomfort** she is causing Boyle.

O’Casey’s use of language and dramatic techniques:

- O’Casey’s clever insertion of **doubt** about the legacy, “– if I may use the word –” in Mrs Madigan’s opening words;
- The tension is heightened by Captain Boyle’s **instant realisation** that she doesn’t mean well, (*uneasily*);
- the sense of **impending doom** is heightened, (*ominously*);
- Boyle’s **attempted bonhomie** to deflect her, adding the price of a pint to what he owes;
- the **humour** of extracting blood “from a turnip”;
- Mrs Madigan’s **aggression** in the stage direction (*rushing over and shaking him*).

Mrs Madigan in the party scene in Act 2:

- O’Casey immediately **encourages dislike** in the stage directions, *a widespread smile of complacency.....the bird instinct is by no means a melodious one.....She is ignorant, vulgar and forward.....*
- Mrs Madigan’s **obsequious** compliment to Mary, “I know some as are as sweet as the blossoms”;
- her falsely sincere, **effusive greeting** of Mr Bentham, complimenting Mary again and Bentham himself;
- the **sneaky** way she acquires Boyle’s whiskey;
- her **false flattery** of Juno;

- her **over-the-top description** of her own romancing;
- her **vain description** of her own singing, “I remember the time..”;
- her **encouragement** of the Captain and his singing/recitation, “Gwan, Captain, gwan.”;
- she **insults** Needle Nugent, questioning his loyalty to the “cause”;
- she **coldly** wants a better view of the funeral.

In addition:

- Mrs Madigan comforts Juno, **but only after** she has held her in suspense about Johnny;
- she **says nothing to Mary**, even though Mary is upset about Johnny;
- she is **angry** about how Mary can be expecting a baby without a father;
- she has pawned goods in **her uncle’s house** to lend money to Boyle in order to **benefit herself**.

On the other hand:

- she **enquires after Johnny** on first entering the play;
- she **goes and gets** Mrs Tancred a shawl, *Mrs Madigan returns and wraps a shawl around her*;
- she **comforts** Juno after Johnny is taken away;
- she **brings humour** to a tragic play;
- O’Casey indicates her rather unreliable goodness of heart.

Credit any other valid references.

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

Use the Assessment Matrix.

4 Priestley: *An Inspector Calls*

- (a) With reference to the ways that Priestley **presents** Mr Birling, show how far you agree that Mr Birling acts **inconsiderately** towards his children.

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

Band 0 None	[0]
Band 1 Very Little	[1]–[10]
Band 2 Emerging	[11]–[18]
Band 3 Competent	[19]–[26]
Band 4 Good	[27]–[34]
Band 5 Excellent	[35]–[40]

The structure indicated in the material below is intended only as an example and a guide to the material.

**The following textual details may be used as supporting material.
The words in bold may form part of the argument.**

How he behaves towards Eric:

- Mr Birling **dismisses** Eric's assertions about War, telling him: "You've a lot to learn yet";
- he joins in with Gerald, **teasing** Eric before **lecturing** him in a more serious tone about what "some of these boys...nowadays" get up to;
- he tries to **silence** Eric ("Just keep quiet"), in front of the Inspector as he begins his investigation;
- he speaks **angrily** to Eric when Eric questions his dismissal of Eva, **threatening** him: "Unless you brighten up your ideas";
- he reacts **bitterly** to his realisation of Eric's drinking and conduct, taking no parental responsibility for his son's actions;
- he appears **unapproachable** as a parent calling Eric a "**damned fool**" and **chastises** him for not going to him for help;
- he calls Eric "**spoilt**" – a product of the "public-school-Varsity life" he has paid for;
- he **blames** Eric for everything that has happened;
- he **threatens** to throw Eric out of the house: "And I say – either stop shouting or get out";
- his **dispassionate** response to Eric's predicament;
- Eric says, "you're not the kind of father a chap could go to when he's in trouble."

How he behaves towards Sheila:

- he **chastises** Sheila for not paying attention to his speech, in front of her fiancé ("Are you listening Sheila?");
- his speech on the engagement focuses more on "**business**" than on the couple themselves;
- his tone is **patronising**: "Nothing to do with you, Sheila. Run along" and asks his wife, "What's the matter with that child?";
- he **attempts to prevent** her hearing about Gerald's involvement, perhaps to prevent the breakdown of their engagement;
- he **tries to excuse** Gerald's affair with Eva: "you must understand that a lot of young men";
- he **commands** her to "**Be quiet**" when she tries to stop her mother condemning Eric;
- he **accuses her of being disloyal** to the family, despite her attempts to get them to admit their part in Eva Smith's death;
- he **dismisses** her when she tries to make sense of things when the Inspector has left, "Then don't begin. Nobody wants you to";

- he **threatens** to make her leave the room, when she reacts angrily to her parents' lack of contrition.

On the other hand:

- Mr Birling shows some **sense of pride** in his daughter's engagement, "I'm delighted about this engagement";
- he **offers** Eric more "port";
- he **gives Eric some advice** about women ("You've got to remember, my boy, that clothes mean something quite different to women");
- his desire to keep Sheila out of the room, could be seen as an attempt to **protect her** from the "unpleasant business";
- he shows some desire to **prevent** the Inspector interviewing either of his children, "Now, Inspector, perhaps you and I had better go and talk this over quietly in a corner";
- he shows some **concern** for Sheila becoming upset;
- he exchanges a "**frightened look**", with his wife when they realise what Eric has done;
- he tries to **pay the Inspector off**, after Eric's part in Eva's death is revealed.

Candidates may argue that Mr Birling's treatment of his children reflects the values and attitudes of the Edwardian era.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques elsewhere in the play, in response to the Key Term "**presents**": see Guidelines at the start of Section A.

Use the Assessment Matrix.

- (b) Look again at the extract in Act One, beginning at the top of page 3 with Birling’s words, “Oh – come, come – I’m treating Gerald like one of the family” and ending near the bottom of page 5 with Mrs Birling’s words, “Well, it came just at the right moment. That was clever of you, Gerald.”

With reference to the ways Priestley **presents** reactions to the engagement in the extract and relationships elsewhere in the play, show how far you agree that getting married is based on **social class**.

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

Band 0 None	[0]
Band 1 Very Little	[1]–[10]
Band 2 Emerging	[11]–[18]
Band 3 Competent	[19]–[26]
Band 4 Good	[27]–[34]
Band 5 Excellent	[35]–[40]

The structure indicated in the material below is intended only as an example and a guide to the material.

**The following textual details may be used as supporting material.
The words in bold may form part of the argument.**

In the extract:

Gerald

- he **lies** to Sheila about his whereabouts the previous summer, “I was awfully busy at the works all that time”;
- he **wants Sheila to believe** he has wanted to be a member of her family for a long time;
- he appears to regard her as a **well-won prize**;
- he is a mixture of **self-satisfied confidence**, “you can drink to me” and **humility**, “hope I can make you as happy as you deserve to be”;
- he turns the private moment of giving Sheila an engagement ring into a **public event** by doing it in front of her family;
- he shows **consideration** for Sheila in buying the ring she had admired;
- he **does not respond** to Sheila’s kiss of thanks and says nothing more to her before she exits.

Candidates may argue that Gerald behaves appropriately in order to please Sheila and Mr and Mrs Birling, whilst some candidates may argue that Gerald has manipulated the occasion to make himself look good as a class above the Birlings.

Sheila

- she appears to be **unhappy** with Gerald’s ‘disappearance’ the previous summer;
- she appears still to be **unsure** of his motives;
- she is genuinely **pleased** with her engagement ring and appears to be in love with Gerald.

Mr and Mrs Birling

- in his speech, Mr Birling seems **more concerned** about the Birling and Croft businesses working together **than** he does about whether Gerald loves his daughter;
- some candidates may argue that his interest in his daughter’s marriage is because he sees it as a way to **climb the social ladder**;
- Mrs Birling tells Sheila that she must get used to her husband being absent on business, indicating that marriage to her is a **business arrangement**;

- she acknowledges Gerald's adroitness, "That was clever of you, Gerald", indicating her awareness of Gerald's actions: that flattering Sheila and the **public engagement** are all part of a social ritual that must be followed.

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

- Priestley uses the **light-hearted conversation**, the **sense of occasion**, the self-congratulatory **giving** of the engagement ring and the **toasts** to suggest that this is a **happy scene**, in order that he can **undermine** this through the Inspector's visit and the **confessions and revelations** that follow;
- the use of pompous language and tone suggest that the characters appear to be the epitome of **good breeding** and **manners**;
- to preserve the appearance of social harmony unpleasant facts are finessed out of existence using **hesitation and ellipsis**;
- Priestley uses stage directions to indicate the perhaps uncertain nature of Sheila's love as she responds to Gerald '*with mock aggressiveness*' and in a '*half playful, half serious*' way;
- the language used by Mr Birling in his toast refers to the **business rivalry** and **competition** between his business and Croft Limited;
- Gerald's smile may indicate satisfaction in a **socially successful interaction**.

The relationship between Gerald and Sheila elsewhere in the play:

The following points highlight the argument that Sheila and Gerald did not know each other very well before their engagement and were getting married as part of a social convention rather than out of love:

- during her own confession Sheila **turns on** Gerald when she feels he is judging her, indicating a **lack of understanding** between them, which is not a barrier to marriage as marriage is based on social considerations;
- after her confession she calls Gerald a "**fool**" and warns him not to lie to the Inspector;
- Sheila is **determined** to stay and hear Gerald's confession; there is an area of her fiancé's life of which she knows nothing, and she is becoming aware of this;
- Gerald admits to **lying** to Sheila and is **honest** about seeing Eva, believing that she will ultimately forgive him and marry him anyway;
- Sheila realises that she and Gerald **do not know each other well enough** and gives him back the engagement ring;
- in the aftermath of the Inspector's visit Sheila **defers** any decision about marrying Gerald: she has become a more mature and **changed person**, aware of her responsibilities to others and to herself, whereas Gerald is still more concerned about re-establishing a **socially advantageous alliance** when he returns at the end with news that the inspector is fake;
- there are a number of attitudes to getting married. Gerald's attitude to Eva/Daisy: "not the kind of girl". However Eric feels a moral duty to someone he has compromised. Sheila's attitude to getting married changes from excitement to a more apprehensive doubt.

Eric's offer to marry Eva/Daisy may draw relevant comment, as may the social discrepancy between Mr and Mrs Birling.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques elsewhere in the play, in response to the Key Term "**presents**": see Guidelines at the start of Section A.

Use the Assessment Matrix.

5 Russell: *Blood Brothers*

- (a) With reference to the ways Russell **presents** Mrs Lyons, show that Mrs Lyons is **selfish**. What are her motives for doing the things she does?

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

Band 0 None	[0]
Band 1 Very Little	[1]–[10]
Band 2 Emerging	[11]–[18]
Band 3 Competent	[19]–[26]
Band 4 Good	[27]–[34]
Band 5 Excellent	[35]–[40]

The structure indicated in the material below is intended only as an example and a guide to the material.

**The following textual details may be used as supporting material.
The words in bold may form part of an argument.**

How Mrs Lyons behaves towards Mrs Johnstone:

- she **manipulates** Mrs Johnstone's kind nature, playing on her sympathy to get what she wants: "Please Mrs Johnstone. Please";
- she uses **threats** of social services and later the police to force Mrs Johnstone to agree: "Already you're being threatened by the welfare";
- she lists the **benefits** of living with her to persuade Mrs Johnstone: "all his own toys, a garden, silver trays";
- she **forces** Mrs Johnstone to swear on the Bible: "we have to have an agreement";
- she **doesn't consider** Mrs Johnstone's feelings: "I must have my baby";
- she **sacks** Mrs Johnstone despite promising that she could see the baby, **she lies** to her husband: "she ignores most of her work";
- she **frightens** Mrs Johnstone into staying silent: "you will kill them";
- she **attacks** Mrs Johnstone and **blames** her: "I curse the day I met you. You ruined me". Some candidates may argue that her desperation to have a child drives her actions. Some candidates may find her behaviour towards Mrs Johnstone is **abhorrent**.

Her relationship with Edward:

- she tries to **keep him away** from Mickey;
- she **argues** with Edward, claiming she is keeping him away from Mickey out of love: "It's only because I love you";
- she **slaps** Edward;
- she **demands** that they move house to keep Edward away from Mickey and Linda as "they're...drawing him away from me";
- she sends Edward **away** to boarding school.

Some candidates may argue that Mrs Lyons loves Edward. However this love becomes obsessive and overbearing.

Her behaviour towards Mickey:

- she **physically** removes Mickey from the house: *ushers Mickey out*;
- she **blames him** for Edward's behaviour: "like a horrible boy, like them";
- she selfishly tells Mickey about Edward and Linda **without any thought** for the consequences: *She turns Mickey round and points out Edward and Linda*.

Her motives:

Some candidates might argue that Mrs Lyons's overwhelming desire for a child deserves sympathy and her actions and consequent behaviour comes from this. Her motives could also be jealousy and fear. However, her motive throughout is based on possession. Reward candidates who express a personal response with reasons.

Language and Dramatic Techniques:

- use of **commands** when trying to persuade Mrs Johnstone: "Give one to me";
- **forceful tone**: "you didn't notify me";
- her use of **condescending language** to refer to Mickey: "that boy", "where boys like that live";
- use of **possessive language**: "Edward is my son. Mine", "You are my son, mine";
- use of **stage directions**: *willing her to agree, satisfied glance at herself, about to cry.*

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Literary Techniques, in response to the Key Term "**presentation**", see Guidelines at the start of the section.

Use the Assessment Matrix.

- (b) Look again at the extract from Act 1 beginning on page 18 with Mrs Lyons’s words: “Yes, well, we’ve thought of that.” and ending at the bottom of page 19 with the stage direction *During the song Mrs Johnstone has gone to her house and locked herself in.*

(For those using the “red-backed” edition, the extract begins in the middle of page 22 and ends on page 24.)

With reference to the ways Russell **presents** superstition, show how far you would agree that superstition **influences** the lives of the characters.

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

Band 0 None	[0]
Band 1 Very Little	[1]–[10]
Band 2 Emerging	[11]–[18]
Band 3 Competent	[19]–[26]
Band 4 Good	[27]–[34]
Band 5 Excellent	[35]–[40]

The structure indicated in the material below is intended only as an example and a guide to the material.

**The following textual details may be used as supporting material.
The words in bold may form part of an argument.**

What Mrs Lyons, Mrs Johnstone and the Narrator say and do in the extract:

Mrs Lyons:

- uses Mrs Johnstone’s superstitious nature to **manipulate** her into leaving without the baby: “You do know what they say about twins, secretly parted, don’t you?”;
- **frightens** Mrs Johnstone with the threat of being responsible for the twins’ deaths if she tells the truth: “You won’t tell anyone...if you do, you will kill them”.

Mrs Johnstone:

- is frightened by superstition and is **unable** to stand up for herself against Mrs Lyons: “I didn’t...You told me, you said”;
- reacts with **terror** to the made-up superstition: *terrified*;
- she doesn’t argue and **gives in** to Mrs Lyons’s threats;
- she **hides away**: *locked herself in.*

The Narrator:

- lists several well-known **superstitions** in his song, all of which have severe consequences: “shoes on the table an’ a spider’s been killed”;
- creates a **threatening** tone: “He’s starin’ through the windows, He’s creepin’ down the hall”;
- emphasises the **long-lasting impact** of what Mrs Johnstone has done.

Russell’s use of language and dramatic techniques:

- use of **stage direction** to show Mrs Johnstone’s confusion and fear: *trying to get it together, terrified*;
- use of **stage directions** to show Mrs Lyons’s threatening behaviour: *pushes the money, roughly drags her out of the way, thrusts*;
- use of **ellipsis** to show Mrs Johnstone’s fear: “I’ll tell someone...”;
- use of **short, emphatic sentences** to show Mrs Lyons’s control of the situation: “No. You’ll tell nobody”;
- use of **questions** to build tension: “You do know what they say...?”

- use of **music** to build tension;
- use of **repetition**: “What? What”;
- use of **Narrator’s song** to emphasise the impact of superstition, **listing** superstitions;
- use of **threatening language**: “devil’s got your number”.

Mrs Johnstone elsewhere in the play:

- she **overreacts** when Mrs Lyons puts shoes on the table: “Oh God, Mrs Lyons, never put new shoes on a table”;
- she unconvincingly denies being **superstitious**: “I’m not superstitious”;
- she is **reluctant** to swear on the Bible, believing Mrs Lyons when she calls it a “binding agreement”;
- she **falls for** the superstition and sings “What’s gone before will be concealed”;
- she is so convinced by superstition about separated twins, “You will kill them”.

Some candidates may argue that Mrs Johnstone is more influenced by the promise of a comfortable life for Edward when deciding to give Mrs Lyons a baby.

Mrs Lyons elsewhere in the play:

- she **mocks** Mrs Johnstone’s superstitious reaction to the shoes on the table: “*laughing* Oh...you mean you’re superstitious”;
- she **uses** Mrs Johnstone’s superstitious nature against her, making her swear on the Bible and frightening her into staying silent;
- her paranoia leads her to become **superstitious**: *She is stopped by the sight of the shoes on the table. She rushes at the table and sweeps the shoes off,*

Additional material may include the following:

- the Narrator is a constant reminder of **superstition**, reprising the ‘Shoes upon the table’ song;
- the death scene as a working out of the influence of **superstition**;
- the Narrator’s final speech, asking if **superstition** is to blame and suggesting that economic factors may be more important.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Literary Techniques, in response to the Key Term “**presentation**”, see Guidelines at the start of the section.

Use the Assessment Matrix.

6 Shakespeare: *Macbeth*

- (a) With reference to the ways Shakespeare **presents** Macbeth, show how far you agree that Macbeth is **pitiable**.

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

Band 0 None	[0]
Band 1 Very Little	[1]–[10]
Band 2 Emerging	[11]–[18]
Band 3 Competent	[19]–[26]
Band 4 Good	[27]–[34]
Band 5 Excellent	[35]–[40]

The structure indicated below is intended only as an example and a guide to the material.

**The following details may be used as supporting material.
The words in bold may form the basis of an argument.**

Reasons why Macbeth is pitiable:

- The Witches fill Macbeth's mind with the "horrid image" of what he must do to achieve great ambition;
- he is the **victim of his wife's deadly ambition** – she plots and schemes to manipulate her husband, invoking evil spirits to strengthen her resolve and overcome his main weakness: "th' milk of human kindness";
- his **manliness is questioned** by his wife ("When you durst do it, then you were a man") and she also questions his love for her, "From this time/Such I account thy love";
- he is **shocked** by the extent of his wife's resolve and scheming ("thy undaunted mettle should compose/Nothing but males") and feels **compelled to comply** with her "terrible feat";
- he feels **remorse** for the murder of Duncan ("This is a sorry sight") and **fears** the moral repercussions of his actions: "I had most need of blessing, and *Amen*/Stuck in my throat", but is encouraged not to feel a sense of shame by his wife ("but I shame/to wear a heart so white");
- he **lives in fear** of the dangers posed by Banquo, who also received a prophecy of future greatness from the Witches: "They hail'd him father to a line of kings";
- he **suffers** from "terrible dreams" which haunt him "nightly"– a consequence of Duncan's murder, his mind "full of scorpions";
- his **fears continue** after Banquo's death when he learns that Fleance has escaped ("Then comes my fit again");
- he is **deeply disturbed** at the sight of Banquo, who haunts him: "Avaunt! and quit my sight";
- he **remains fearful** of Macduff's threat to his kingship;
- Macbeth is **greatly disturbed** by the apparitions he is shown by the Witches in Act IV Scene i;
- he **loses control** of his rational mind;
- at the end of the day he is faced with the realisation of the futility of his life.

However:

- he is **seduced** by the Witches' prophecies and appears "rapt" by the greatness they convey as his destiny;
- he **allows** his wife, Lady Macbeth, to manipulate him into committing murder;

- he **commits treason** by murdering King Duncan, who had recently given him the title Thane of Cawdor;
- his actions also lead to the **death** of the guards;
- he **tries to assign the blame** to Duncan's sons, Malcolm and Donalbain ("not confessing their cruel parricide"), in an attempt to **conceal** his own guilt;
- he **orders the murder** of Banquo, in order to retain his control of the crown in the future;
- he seeks out the Witches ("the instruments of darkness") to learn more about his future, displaying a **desire to convene** with these symbols of evil;
- he **plots the killing** of Macduff, based on the Witches' apparitions and in doing so, leads to the murders of Lady Macduff and their children;
- he **fails to express** any sense of regret or grief following the news of his wife's death ("She should have died hereafter").

Reward candidates who provide a carefully constructed argument, which clearly engages with the key terms of the question.

Shakespeare's use of Language and Dramatic Techniques:

- use of **soliloquy** shows Macbeth's thoughts and feelings throughout the play;
- Lady Macbeth's use of **rhetorical questions** ("Was the hope drunk...?") highlight her manipulation of her husband;
- she also uses **graphic language** to compel her husband to carry out her malevolent plans: "And dashed the brains out, had I so sworn";
- the Witches flatter Macbeth as they expose his destiny with their language including short **imperative sentences**: "Demand";
- the loss of Macbeth's rational mind is shown through the increasingly disjointed nature of his **speech**, including his behaviour during the Banquet scene in Act 3 Scene IV: "Why, what care I?";
- Shakespeare uses **stage direction** to present the source of Macbeth's anxiety and fears: '*Exeunt show of kings and Banquo's ghost*';
- his confident **address** of the Witches ("How now, you secret, black, and midnight hags!") could be seen as evidence of his descent into evil, therefore showing he is not pitiable;
- his use of **imagery** relating to disease – he calls on the Doctor to, "Cleanse the stuffed bosom of that perilous stuff" – conveys his refusal to acknowledge that he is partly to blame for his wife's state of mind.

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at Act IV Scene i with the stage direction, ‘Enter Macbeth’ and ending on about line 133 with Macbeth’s words, “ Let this/pernicious hour...”

With reference to the ways that Shakespeare **presents** the Witches in the extract, and elsewhere in the play, show that they are **frightening** and **powerful**.

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

Band 0 None	[0]
Band 1 Very Little	[1]–[10]
Band 2 Emerging	[11]–[18]
Band 3 Competent	[19]–[26]
Band 4 Good	[27]–[34]
Band 5 Excellent	[35]–[40]

The structure indicated below is intended only as a example and a guide to the material.

The following textual details may be used as supporting material.

The words in bold may form the basis of an argument.

In the extract:

Evidence that they are frightening:

- Macbeth reacts **fearfully** to the apparitions shown to him by the Witches: “What is this,/ That rises like the issue of a king”;
- Macbeth is **perplexed and amazed** by the sinister feats the Witches can perform: “Why sinks that cauldron? And what noise is this”;
- the Witches are **aware of the fear** they evoke in Macbeth: “Show his eyes and grieve his heart”;
- the Witches **strike fear** in Macbeth, by showing him scenes including “*a show of eight kings...Banquo’s ghost following*”;
- Macbeth is particularly **unnerved** by the image of “the blood-boltered Banquo”, a reminder of this gruesome crime.

Evidence that they are powerful:

- Macbeth comes to the Witches aware of their **power in prophesying** the future: “Call ’em, let me see ’em”;
- Macbeth addresses the Witches’ first apparition as “**thou unknown power**”;
- he reacts to what the ‘*armed head*’ tells him by stating: “Thou hast harped my fear aright”, suggesting the scenes have **greatly affected** his sense of security;
- the apparitions conjured by the Witches “**will not be commanded**”, even by Macbeth, who is King at this point;
- Macbeth **responds** to the Witches’ order: “Listen, but speak not to’t”;
- he is desperate to know “one more thing” as a result of what the Witches have already shown him: “Tell me...shall Banquo’s issue ever/Reign in this kingdom?”;
- Macbeth’s sense of security is **greatly shaken** by the Witches’ work: “Let this pernicious hour,/Stand aye accurséd in the calendar”.

Shakespeare’s use of Language and Dramatic Techniques in the extract:

- Macbeth **tries** to **assert his authority** over the Witches;
- he **repeats** the word “Though” to convey the dangerous and powerful nature of their art (“Though you untie the winds and let them fight”), countering their abilities with his status: “answer me/To what I ask”;

- Macbeth’s use of **imperative phrases** (“Call ’em”) replicates the language of the Witches: “Speak”, “Demand”, “Show!”;
- the use of **stage directions** establishes the extent of their power: ‘[Enter] *FIRST APPARITION, an armed Head*’;
- Macbeth reacts to the cacophonous effect of the first apparition’s **warning**: “Macbeth, Macbeth, Macbeth: beware Macduff”, by saying: “Had I three ears, I’d hear thee”;
- the use of **regal imagery** in Macbeth’s speeches (“And wears upon his baby-brow the round/And top of sovereignty”), conveys the impact of the Witches’ warnings;
- Macbeth’s fear and confusion as a result of what they show him, is presented in his constant use of **questions**: “Why do you show me this? – A fourth?”;
- Witches’ enigmatic speech creates fear, “A deed without a name”.

Evidence that the Witches are frightening elsewhere in the play:

- Banquo **reacts fearfully** to the Witches in Act 1 Scene iii: “That look not like th’inhabitants o’th’earth,/And yet are on’t?”;
- Macbeth also **reacts fearfully** to what the Witches say (“Why do you start and seem to fear...?”), aware of the implications of what the Witches say;
- Banquo highlights their **frightening and unnatural qualities** by what he says: “The earth hath bubbles, as the water has,/And these are of them?”;
- Macbeth is clearly **afraid** of the “horrid image” the Witches’ words have placed in his head, which “doth unfix my hair/And make my seated heart knock against my ribs”;
- implications by Hecate that Macbeth is their prey;
- Macbeth’s **despair** at the end of the play when he realises that the Witches have been instrumental in his downfall: “that palter with us in a double sense”.

Evidence that the Witches are powerful elsewhere in the play:

- Macbeth **uses** the Witches’ prophecies to partly inform his decision to kill Duncan;
- Lady Macbeth **uses** what Macbeth tells her about the Witches to strengthen her resolve to realise what was said, by evoking evil spirits;
- Hecate **highlights** the powerful repercussions of the three Witches’ involvement with Macbeth: “all you have done/Hath been but for a wayward son...”

Credit any other valid suggestions.

Candidates must address both “frightening” and “powerful”.

Use of Language and Stylistic Devices/Dramatic Techniques in response to key term “presents”, see Guidelines at the start of Section A.

Use the Assessment Matrix.

7 Shakespeare: *Romeo and Juliet*

- (a) With reference to the ways Shakespeare **presents** Juliet, show how far you agree that she is **immature**.

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

Band 0 None	[0]
Band 1 Very Little	[1]–[10]
Band 2 Emerging	[11]–[18]
Band 3 Competent	[19]–[26]
Band 4 Good	[27]–[34]
Band 5 Excellent	[35]–[40]

The structure indicated in the material below is intended only as an example and a guide to the material.

**The following textual details may be used as supporting material.
The words in bold may form part of an argument.**

Her relationships with her parents and the Nurse:

- she is both **physically** and **emotionally** immature;
- as the Nurse points out to Lady Capulet, Juliet has not quite reached her fourteenth birthday;
- in the opening she is presented as an **obedient, naive** daughter, who barely speaks in her mother's company: "Madam, I am here, what is your will?";
- Juliet **dutifully** tells her mother that she will try to see if she can love Paris; however her refusal is evident through her **passive stance** towards Paris, i.e. she is not going to make any effort to fall in love with him;
- Juliet is **embarrassed** by the Nurse's sexual joke;
- she is desperate and **excited** to find out from the Nurse what news she has of Romeo;
- Lord Capulet views her as a **petulant child** in her refusal to marry Paris;
- she cleverly **deceives** them by asking pardon and promising to marry Paris;
- her mother is totally unsympathetic, "I have done with thee".

Her relationship with Romeo:

- her meeting with Romeo marks her **transition to maturity**;
- she is **naive** and **idealistic** as she falls in love with Romeo;
- she **recognises the magnitude** of her first meeting with Romeo: "My only love sprung from my only hate";
- she **checks** Romeo's rash behaviour as he makes his way into the Capulet gardens;
- she **allows** Romeo to kiss her;
- she **blushes** during the balcony scene, a sign of modesty;
- she **realises** that Romeo will tell her that he loves her;
- she realises that she is "too fond", **too doting**;
- she appears quite **unsophisticated**;
- She **naively believes** that Romeo may not be in exile for long: "For then I hope thou wilt not keep him long, /But send him back".

The decisions she makes:

- Juliet **refuses** to take part in an arranged marriage just because it is expected of her;
- her **denial** of her name may be viewed as a **rash decision**; however she **carefully ponders** on the significance of her name: "'Tis but thy name that is my enemy";

- some candidates may argue that she **foolishly and blindly** decides to marry Romeo: “But my true love is grown to such excess...”;
- she does not fully consider the **consequences** of her marriage to Romeo;
- Juliet does not make any **rash decisions** on hearing the news that Romeo has killed Tybalt;
- her **plea to her father** not to make her marry Paris shows maturity: “Hear me with patience but to speak a word”;
- before she makes a decision on her future, she does **seek counsel** from Friar Laurence;
- her belief that **Friar Laurence’s plan** will work may be viewed as immature;
- her decision to **take her own life** will be open to discussion: weakness? Or sign of the strength of her love for Romeo?

Credit any other valid suggestions.

Uses of language and Stylistic Devices/Dramatic Techniques, in response to the Key Term “**presents**”: see Guidelines at the start of Section A.

Use the Assessment Matrix.

- (b) Look again at the extract from Act III scene v, about line 160, beginning with Capulet’s words, “Hang thee, young baggage” and ending around line 212 with Juliet’s words, “Some comfort, Nurse.”

With reference to the ways Shakespeare **presents** love and marriage in the extract and elsewhere in the play, show that there are **differing attitudes** to love and marriage.

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

Band 0 None	[0]
Band 1 Very Little	[1]–[10]
Band 2 Emerging	[11]–[18]
Band 3 Competent	[19]–[26]
Band 4 Good	[27]–[34]
Band 5 Excellent	[35]–[40]

The structure indicated below is intended only as an example and a guide to the material.

**The following textual details may be used as supporting material.
The words in bold may form part of the argument.**

What the characters say and do in the extract:

- Capulet **berates** Juliet, insisting on filial obedience;
- Capulet **disowns** his daughter as a useless creature;
- Capulet **laments** the years and money raising a daughter for the right marriage, **only to have it taken away** by “a wretched puling fool, a whining mammet”;
- Capulet’s **refusal to contemplate** that love may have a part to play;
- Capulet’s **insistence** that Juliet’s marriage is in his gift alone;
- Capulet is angry because **his plans** for her happiness **are frustrated**;
- the **denial** of any connection between love and marriage;
- he is **backed up** by Lady Capulet;
- Juliet’s **romantic, idealised** view that her love is made in heaven and cannot be denied;
- the Nurse **berates** Capulet: “You are to blame my Lord to rate her so”.

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

- Capulet is **angry**, “hang thee, young baggage”;
- Capulet’s **annoyance** at the Nurse’s interjection, “O God-i-goden!”;
- Lady Capulet’s **rejection** of her daughter, “for I have done with thee”;
- Shakespeare’s use of **imperative/command**: “get thee to a church”; “Speak not, reply not, do not answer me!” (Capulet) “Peace, you mumbling fool!”; “Talk not to me, for I’ll not speak a word.” (Lady Capulet);
- Capulet’s **haranguing/questioning**, “And why, my Lady Wisdom?”;
- Juliet’s **despair**, “Is there no pity sitting in the clouds...?”;
- **disagreement** about attitudes to love and marriage **conveyed by noise, dissension, interruptions etc.**;
- Capulet’s **listing of commands** verging on physical violence, “hang, beg, starve, die in the streets”;
- both parents **storm out** of the room.

Romeo's relationship with Juliet:

- he is **stunned** by Juliet's beauty when his eyes first befall her, "For I ne'er saw true beauty till this night";
- he speaks to her at first in **tones of adoration** using **religious imagery**: "If I profane with my unworshiest hand This holy shrine...";
- later he uses **simple language** to express genuine feelings, "It is my lady, O it is my love: O that she knew she were!";
- their love is **mutual**;
- he is **impetuous** without regard to ways or means and is more inclined to express the **rapture** of his love than to **plan** what to do about it;
- his **insistence** to the Friar (Act 3 Sc iii) that banishment to Verona means separation from Juliet and **this is worse than death**;
- the **passion** of the consummation followed by the **hasty departure** into exile;
- he is **constant** to her until death.

Additional material may include:

- **Romeo's elaborate** language of love as he bemoans Rosaline's rejection;
- **Romeo's fickleness**;
- **Benvolio warns** Romeo that his infatuation with Rosaline is extravagant and unwarranted, "Compare her face with some that I shall show, And I will make thee think thy swan a crow";
- **Juliet** begins the play as an **obedient daughter** and then realises that **love is more than filial observance**;
- **Juliet fears** that their love is **too sudden to be sincere**, "It is too rash, too unadvis'd, too sudden";
- it is **Juliet** who **first mentions** marriage "Thy purpose marriage, send me word tomorrow";
- **Capulet believes** that by marrying Paris Juliet will **recover from her grief** at the loss of Tybalt;
- **the difference in age** between Capulet and Lady Capulet signals an **arranged marriage**;
- **The Nurse's lewd anticipation** of Juliet's wedding night, "But you shall bear the burden soon at night";
- **The Friar is suspicious** of great passion and counsels Romeo, "Wisely and slow. They stumble that run fast" and "love moderately".

Credit any other valid suggestions.

Uses of language and Stylistic Devices/Dramatic Techniques, in response to the Key Term "**presents**", see Guidelines at the start of Section A.

Use the Assessment Matrix.

8 Shakespeare: *The Merchant of Venice*

- (a) With reference to the ways Shakespeare **presents** Bassanio show how far you agree that Bassanio is **trustworthy**.

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

Band 0 None	[0]
Band 1 Very Little	[1]–[10]
Band 2 Emerging	[11]–[18]
Band 3 Competent	[19]–[26]
Band 4 Good	[27]–[34]
Band 5 Excellent	[35]–[40]

The structure indicated in the material below is intended only as an example and a guide to the material.

**The following details may be used as supporting material.
The words in bold may form part of the argument.**

His relationship with Antonio:

- he is a **great friend of Antonio** but **in debt** to him;
- he lets Antonio borrow money for him even though the loan carries a **risk** to Antonio;
- Bassanio is **suspicious** of the bond from the start, “I like not fair terms and a villain’s mind”;
- Solanio, describing Bassanio’s departure to Belmont, says of Antonio and Bassanio’s friendship, “I think he only loves the world for him”;
- he is **anxious** about the deal that Antonio makes with Shylock;
- during the trial, he tries to persuade the Duke to change the law in **favour** of Antonio;
- his **distress** when he gets the letter shows his trustworthiness and desire to help.

His attitude towards Portia:

- his return to Venice demonstrates trustworthiness;
- when he first talks of marrying Portia, we wonder about his **motives**;
- he seems **more interested** in her money than anything else when he describes her to Antonio: “In Belmont is a lady richly left,/And she is fair”;
- however, when he has to choose between the caskets, he says that he is **tortured** – “upon the rack” – not knowing whether he can marry her or not;
- when he sees her portrait inside the lead casket, he **praises** her highly and calls her a “demi-god”;
- he **leaves** Portia immediately to return to Venice to help Antonio in prison, but says he **won’t sleep** until he meets her again;
- he gives an **honest** account of why he gave the ring away;
- he swears heartfelt and lifelong **devotion** to Portia – “by my soul” – at the end of the play;
- he is very **reluctant** to give ‘Balthazar’ the ring that Portia gave him, yet **does so** when Antonio asks him to;
- during the trial he appears to **betray** Portia when he tells Antonio he would **sacrifice** “life itself, my wife and all the world to save him”;
- Portia **highlights** his apparent betrayal, “Your wife would give you little thanks for that”.

Additional material may include the following:

- he **helps** in the elopement of Jessica with Lorenzo by inviting Shylock to dinner on the night they escape;
- he has already **spent** his own fortune having a good time showing that perhaps he may not be trusted with money.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques in response to the Key Term “**presents**”, see Guidelines at the start of Section A.

Use the Assessment Matrix.

- (b) Look again at the extract from Act 4 Scene 1 about line 229 beginning with Portia’s words, “Why, this bond is forfeit,” and ending around line 315 with Shylock’s words, “Is that the law?”

With reference to the way Shakespeare **presents** the law in the extract and elsewhere in the play, show how far you agree that the **law** is upheld.

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

Band 0 None	[0]
Band 1 Very Little	[1]–[10]
Band 2 Emerging	[11]–[18]
Band 3 Competent	[19]–[26]
Band 4 Good	[27]–[34]
Band 5 Excellent	[35]–[40]

The structure indicated in the material below is intended only as an example and a guide to the material.

**The following details may be used as supporting material.
The words in bold may form part of the argument.**

What Portia and Shylock say and do in the extract:

- Portia/Balthasar agrees that Shylock’s position is **lawful** under the bond;
- Shylock **compliments** Portia as a “worthy judge” for her interpretation of the law;
- Portia indicates that the **terms** of the bond must be carried out as required by law, “you must prepare your bosom for his knife”;
- Portia gets Shylock to clearly indicate his **acceptance** of her interpretation of the law, “which here appeareth due upon the bond” and he replies, “those are the very words”;
- Portia **appeals** to Shylock’s better nature, “Twere good you do so much for charity”;
- Shylock **challenges** Portia’s instruction to “have by some surgeon” is not in the bond and she questions Antonio to distract from this particular item of law;
- Portia **upholds** the sentence, “The court awards it, and the law doth give it”;
- Portia uses **another law** to deny Shylock the terms of the bond;
- Shylock questions his apparent **loss**, “Is that the law?”;
- Portia insists in the **exact wording**, “The exact measure of one pound”.

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

- use of language in Shylock’s **ecstatic praise** of Portia/Balthasar, “O noble judge! O excellent young man”;
- **challenges** the recommendation that they should show charity;
- Portia **changes** the subject when Shylock challenges the wording of the bond, “You, merchant, have you any thing to say?”;
- Shylock’s **murderous** intentions are clear from his words about the surgeon;
- SD use of *aside* shows Shylock’s **determination** to proceed with the sentence;
- use of short sentences and exclamation marks to indicate Shylock’s increasing **excitement**, “A sentence! Come, prepare!”;
- use of dramatic irony when Portia springs a trap, “Tarry a little”;
- Gratiano uses **identical** language imitating Shylock’s previous ecstasy to drive home the advantage, “O upright judge!”;
- Shylock disbelieving shows **shock** with short question, “Is that the law?”.

The bond elsewhere in the play:

- Portia abides by inheritance law in relation to her father's will which she obeys even though it irks her;
- Shylock works under the law in **usury**;
- Shylock **pretends** friendship and offers a free loan with one condition as a joke knowingly using the law to his **advantage**;
- the bond is a **legal** document, signed fairly and notarized but there is a **deception** in the transaction as Shylock leaves the impression that he is not serious about exacting the penalty;
- Shylock, as a Jew, has previously been mocked by Antonio and his coterie **with no recourse to law**;
- Shylock seeks **vengeance** against society;
- Antonio is fully **aware** of the risk he takes by signing the bond. Some candidates may feel there is a sense of ridicule;
- Antonio expects Shylock to **forget** the bond so there will be no need for the law;
- the terms of the agreement are **unrealistic**;
- Shylock is stripped of his property and his life is placed in jeopardy in full accordance with Venetian law.

Some candidates may argue that Portia uses deception and actually breaks the law to defend Antonio. The Duke displays bias at the start of the trial. The law is prejudiced against the Jews.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term "**presents**", see Guidelines at the start of Section A.

Use the Assessment Matrix.

Section B: Poetry

In this section we are assessing four assessment objectives:

AO1

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

AO2

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

AO3

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

AO4

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

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

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

Key terms in the question (Higher Tier):

"With close reference to the ways each poet uses language ..."

Use of Language and Stylistic Devices/Poetic Techniques

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

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

Guidelines to Assessing AO3 in Candidates' Response to Poetry (Higher Tier)

Assessment Objective 3 requires candidates to "make comparisons and explain links between texts, evaluating writers' differing ways of expressing meaning."

Key Terms in the question (Higher Tier):

"Compare and contrast..."

"more moving"; "prefer", etc.

When assessing candidates' response to poetry, reward candidates who give a roughly equal representation to the two poems. Lack of balance in a response must be noted and reflected in the final mark. When the candidate is asked to select a second poem, it is important that the poem is relevant to the key terms of the question. If a candidate makes an inappropriate choice of poem, this also must be noted and reflected in the final mark.

Reward comparisons which are relevant to the key terms of the question and which are presented in an effectively pointed way.

Candidates who offer no comparison or contrast should not be awarded marks above Band 2.

Guidelines to assessing AO4 in Candidates' Response to Poetry (Higher Tier)

Assessment Objective 4 requires candidates "to relate texts to their social, cultural and historical contexts, and explain how texts have been influential and significant to self and other readers in different contexts and at different times".

Key Terms in the question (Higher Tier):

"... relevant contextual material..."

When assessing candidates' response to poetry, reward candidates who provide contextual material which is relevant to the key terms of the question.

Candidates who offer no contextual material should not be awarded marks above Band 4.

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

Assessment Objective	Band 0 Mark [0]	Band 1 Very Little [1]–[10]	Band 2 Emerging [11]–[18]	Band 3 Competent [19]–[26]	Band 4 Good [27]–[34]	Band 5 Excellent [35]–[40]								
AO1 Argument	Response not worthy of credit	Some writing about text or task Very basic level of accuracy in written expression and coherence of response	Attempts to focus on question Simple, straightforward or limited response Assertion, basic conclusion, narrative or description, quotation and/or paraphrase Fairly sound level of accuracy in written expression and coherence of response. Form mostly appropriate	<table border="1"> <tr> <td>Begins to focus on question</td> <td>Some focus on question</td> </tr> <tr> <td>Begins to develop a response</td> <td>Fairly developed response</td> </tr> <tr> <td colspan="2">Some argument</td> </tr> <tr> <td colspan="2">Competent level of accuracy in written expression and coherence of response. Form mostly appropriate</td> </tr> </table>	Begins to focus on question	Some focus on question	Begins to develop a response	Fairly developed response	Some argument		Competent level of accuracy in written expression and coherence of response. Form mostly appropriate		Sustained focus on question Reasoned response Developed argument	Persuasive, coherent answer to the question set Evaluative response Sustained argument
Begins to focus on question	Some focus on question													
Begins to develop a response	Fairly developed response													
Some argument														
Competent level of accuracy in written expression and coherence of response. Form mostly appropriate														
AO2 Form and Language	Response not worthy of credit	Simplistic remarks about content Little or no awareness of structure, form or poetic techniques	Some awareness of content Some awareness of structure, form or poetic techniques Occasional reference to poet's words	Comments on content Comments on structure, form or poetic techniques Some understanding of the poet's use of language with the emergence of a critical vocabulary.	Interpretation of content Some discussion on the effects of structure, form or poetic techniques Meaningful comment on some stylistic devices, with the deployment of a critical vocabulary	Assured interpretation of content Developed discussion on the effects of structure, form or poetic techniques Analysis of the poet's language and style, using appropriate critical terminology								
AO3 Comparison and Contrast	Response not worthy of credit	Poems considered in isolation	Simplistic connections made between poems	Makes some relevant comparisons and contrasts between poems	Meaningful and effectively pointed comparisons and contrasts between poems	A synthesised approach to detailed comparison and contrast								
AO4 Awareness of Context	Response not worthy of credit	No contextual material	Contextual material is present though not incorporated in argument	Some attempt to incorporate contextual material in argument	Selective use of contextual material to enhance argument	Response is enriched by use of contextual material								

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9 Anthology One: Themes – Love and Death

- (a) Look again at *A Poison Tree* by William Blake (List A) and at *Night of the Scorpion* by Nissim Ezekiel (List B), which both deal with the theme of strong feelings.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about **strong feelings**. You should include relevant contextual material.

Which poem do you prefer? Give reasons for your opinions.

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

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

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

The following textual details may be used as supporting material.

What each poem is about:

A Poison Tree:

The poet believes that if a feeling is not expressed, it becomes morbid and considers the nature and the consequences of concealed anger as it develops and festers. The speaker describes how he has tended and cultivated his 'wrath' with a hint of subtle pleasure, speaking of it as if it were a plant rather than an intense emotion. At the climax of the poem the speaker reveals his own excitement at luring his foe into blameworthiness, but it is really a telling indictment of himself.

Night of the Scorpion:

A scorpion stings the speaker's mother in a village house; the speaker describes the reactions and prayers of neighbours for the mother's recovery. The speaker describes the mother's pain and the father's resort to superstitious remedies, finally describing the mother's recovery and expression of thanks to God.

Candidates' response to use of language:

A Poison Tree:

- sixteen-line poem with a very simple structure: four quatrains of **rhyming couplets**;
- use of **and** to link each stanza which hurries the pace;
- language of **nurture** shows the speaker's apparent pleasure in hiding his anger and letting it grow: "I water'd it in fears...I sunned it with smiles";
- use of **symbolism** – the apple could refer to the Garden of Eden, temptation and punishment;
- unusual **punctuation** demonstrating eccentricity on the part of the poet;
- **metaphor** of the tree;
- the final stanza demonstrates how unhealthy it is to bottle up emotions, allowing them to fester, leading to severe consequences.

Night of the Scorpion:

- a memory poem, first person account;
- **circumstantial detail** establishes setting – "a sack of rice"; "sun-baked walls";

- suggestion of **exotic setting** through the slightly alien diction and locutions of the neighbours, and by their (to us) rather unusual religious beliefs: “May your suffering decrease/the misfortunes of your next birth”;
- **repetition** of “they said” may prompt conclusions about the usefulness and genuineness of the neighbours’ concern;
- **contrast** between the complacent neighbours and the agonized mother;
- **use of listing** (of prayers, of remedies, of details of setting) suggests protraction of the pain, and of the “night of the scorpion”;
- **use of contrast** between description of father as “sceptic, rationalist” and what he is driven to do;
- **imagery**: the “diabolic” scorpion; simile of “swarms of flies” for neighbours;
- speaker (a child) vanishes in the hub-bub, only re-emerging at end of poem;
- mother’s no-nonsense remark denotes **anti-climactic ending**.

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

- Both poems reflect on unexpressed emotions: *A Poison Tree* describes the effects of letting anger fester rather than letting it out, while *Night of the Scorpion* focuses on the speaker’s realisation of the love his mother had for her family.
- The speaker in *Night of the Scorpion* expresses the love and concern of all in the community while Blake in *A Poison Tree* warns against the dangerous effects of his suppressed anger.

Candidates’ awareness of context:

A Poison Tree

Blake believed in expressing emotions rather than allowing them to fester and develop into unhealthy hatred. His advice appears to be to ‘let it out.’ His approach to repression anticipates popular twentieth century views.

Night of the Scorpion

- religious background of poem;
- co-existence of modern and traditional beliefs in developing countries.

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

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Poetic Techniques: see Guidelines at the start of this section.

Use the Assessment Matrix.

- (b) Look again at *Bredon Hill* by A.E. Housman (List A) which deals with the theme of death, and at one poem **from List B** which also deals with the theme of death.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about **death**. You should include relevant contextual material.

Which poem do you find more engaging? Give reasons for your opinions.

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

Band 0 None	[0]
Band 1 Very Little	[1]–[10]
Band 2 Emerging	[11]–[18]
Band 3 Competent	[19]–[26]
Band 4 Good	[27]–[34]
Band 5 Excellent	[35]–[40]

Selection of a second poem:

This question is about what each speaker tells us about death, how the poets convey this and the candidate's personal response. Ensure that the self-selected poem is appropriate for discussion with the named poem.

What the named poem is about:

Bredon Hill:

The poem is a ballad, spoken by a young man to church bells, which are personified and speak as summons to worship, a prelude to the joy of marriage, and, sadly, the end of life and love. The opening of the poem suggests a love affair but the bell continues to ring, and the girl eventually goes to the church in a coffin. In the last two lines of the poem the speaker addresses the bells directly, acknowledging that their call to pray, and eventually to the grave applied not just to his lover, but also to himself.

Candidates' response to use of language:

- **regular rhythm** and **rhyme** with the final line of each stanza creating a short echo effect;
- **suggestion** of seasonal transitions: the 'larks' change to 'snows', demonstrating the passing of life;
- **personification** of the bells: they speak a message to the people, the young couple ignore the bells as they spend time together, hinting at the possibility of punishment for turning away from religious life;
- variation of the bells, what they **symbolise**, and how the speaker reacts to them;
- use of **dialogue**;
- **command** and **answer** structure;
- **ambiguous** nature of the ending: does the speaker regret turning away from the Church or is he overcome with grief?

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

Reward clear connections made between the attitudes to death described by Housman and attitudes to death shown in the self-chosen poem. Reward also comparisons and contrasts made between the poem as regards poetic technique and relevant contextual material. Reward a clearly argued preference.

Candidates' awareness of contexts:

Candidates may show awareness of some of the following:

- The poem comes from the collection 'The Shropshire Lad' which became very popular with soldiers in the First World War as they faced leaving loved ones behind and death in battle. The poems in the collection were noted for their pessimism and preoccupation with death.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

10 Anthology Two: Themes – Nature and War

- (a) Look again at *The Badger* by John Clare (List C) and at *A Narrow Fellow in the Grass* by Emily Dickinson (List D), which both deal with reactions to nature.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about reactions to **nature**. You should include relevant contextual material.

Which poem do you prefer? Give reasons for your opinions.

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

Band 0 None	[0]
Band 1 Very Little	[1]–[10]
Band 2 Emerging	[11]–[18]
Band 3 Competent	[19]–[26]
Band 4 Good	[27]–[34]
Band 5 Excellent	[35]–[40]

The following textual details may be used as supporting material.

What each poem is about:

The Badger:

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

A Narrow Fellow in the Grass:

The speaker describes an encounter with a snake while out for a walk, expressing admiration and sudden fear.

Candidates' response to use of language:

The Badger:

- language is simple and the poem is written in Clare's own **dialect**;
- paints a **realistic picture** of the cruelty of badger-baiting: "Till kicked and torn and beaten out he lies";
- the poet encourages a **sympathy** with the victim – the badger against the crowd of villagers and their dogs;
- the badger is **personified**, creating sympathy: "The badger grins";
- words used to describe the badger create **sympathy**: "vulnerable", "old grunting";
- the badger is depicted as **heroic**, fighting back against the crowd, though at a disadvantage: "Though scarcely half as big, demure and small";
- the poem is written in the **present tense**, creating immediate impact;
- verbs in **groups of three** highlight the cruelty of the villagers: "and laugh and shout and fright";
- **repetition** of 'And' at the start of sentences to emphasise the continuing cruelty until the badger is dead;
- **repetition** of verbs for urgency – "bites", "drives";
- **onomatopoeia** to create sounds of the chase: "grunting", "buzzes";
- use of **monosyllabic** words to speed the pace.

A Narrow Fellow in the Grass:

- the speaker describes a snake without using the word “snake” – the impression of the snake is created by the **use of imagery**, “a spotted shaft”, “a Whiplash/Unbraiding in the Sun”;
- describes the “sudden” and unexpected appearance of the snake;
- **use of dashes** to create a sense of urgency and excitement;
- the speaker in the poem is male, perhaps to make the experience more universal; “When a Boy and Barefoot . . .”;
- **use of simile** to describe the snake’s movement, “The Grass divides as with a Comb”;
- **tone** of admiration turning to anxiety in the final stanza, reflecting the speaker’s natural reaction to the snake;
- direct appeal to reader, “You may have met him, did you not?”.

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

- *The Badger* shows the cruelty of man towards nature for sport, while *A Narrow Fellow in the Grass* shows man’s admiration and anxiety of things in nature;
- the tone in *A Narrow Fellow in the Grass* is of admiration and anxiety while the tone in *The Badger* is of savagery;
- both poets use striking imagery to describe nature.

Candidates’ awareness of contexts:

- Emily Dickinson lived a reclusive life and found joy in nature;
- the poem records the intensity of the experience of encountering a snake while out walking;
- Clare describes a scene which would have been familiar in the Northamptonshire countryside where he grew up.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

- (b) Look again at *The Battle* by Louis Simpson (List D) which deals with the theme of war, and at one poem from **List C** which also deals with the theme of war.

With close reference to the way each poet uses language, compare and contrast what the speakers in the poems say about **war**. You should include relevant contextual material.

Which poem do you find more engaging? Give reasons for your opinions.

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

Band 0 None	[0]
Band 1 Very Little	[1]–[10]
Band 2 Emerging	[11]–[18]
Band 3 Competent	[19]–[26]
Band 4 Good	[27]–[34]
Band 5 Excellent	[35]–[40]

Selection of a second poem:

This question is about what each speaker tells us about war, how the poets convey this and the candidate's personal response. Ensure that the self-selected poem is appropriate for discussion with the named poem.

What the named poem is about::

The Battle

The speaker describes soldiers marching forward and digging in, then setting up camp and the battle which ensues, detailing the soldiers' exhaustion and discomfort.

Candidates' response to use of language:

- **use of synecdoche** to dehumanise the soldiers: "Helmet and rifle, pack and overcoat/ Marched";
- **use of simile** to describe the night as something sinister: "Like the circle of a throat/The night on every side was turning red";
- **anti-heroic** description of the soldiers, de-glamourisation of war;
- **straightforward description** of battle conditions makes the message clear to the reader;
- **sentence structure** – flat, simple statements reflect the soldiers' exhaustion;
- **use of onomatopoeia** to bring alive the sounds of battle;
- **image of the cigarette** in the final stanza sums up the speaker's experience – showing how precarious life is;
- **change of tone** from impersonal description to a personal reaction to events.

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

Reward clear connections made between the treatment of war in *The Battle* and that in the self-chosen poem. Reward also comparisons and contrasts made between the poems as regards poetic technique and relevant contextual material. Reward a clearly argued preference.

Candidates' awareness of contexts:

The Battle

Louis Simpson served as a paratrooper in the U.S. Army in Europe during the Second World War. Many of his early poems reflect his wartime experiences.

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

Credit any other valid suggestions.

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

Use the Assessment Matrix.

11 Anthology Three: *Heaney and Hardy*

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

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about **country life**. You should include relevant contextual material.

Which poem do you prefer? Give your reasons.

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

Band 0 None	[0]
Band 1 Very Little	[1]–[10]
Band 2 Emerging	[11]–[18]
Band 3 Competent	[19]–[26]
Band 4 Good	[27]–[34]
Band 5 Excellent	[35]–[40]

The following textual details may be used as supporting material.

What each poem is about:

At a Potato Digging:

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

A Sheep Fair:

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

Candidates’ response to use of language:

At a Potato Digging:

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

A Sheep Fair:

- carefully **rhymed** stanzas;
- all three stanzas have the same **structure**;
- **repetition** of phrases for emphasis, e.g. “torrents fall”;
- evocation of “wetness” using **similes**, “like a sponge”, “hat brims fill like pails” suggesting misery;
- the “wetness” pervades everything and is **unrelenting**;
- **alliteration** to suggest misery and unpleasantness rather than idyllic rustic setting – “reek against the rails”, “tucked in tails”, “to doom each meek, mewed band”;

- use of the **device** of “Postscript”;
- **bleak** language in postscript;
- **dark tone** as all are dead – “every flock long since has bled”;
- **reflection** – change in tense – retrospective;
- **tense** changes, again – “has bled” to “is dead”.

Similarities and differences in the poet’s attitudes and the candidates’ personal response:

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

Candidates’ awareness of contexts:

Candidates may show awareness of some of the following:

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

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

Credit any other valid references.

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

Use the Assessment Matrix.

- (b) Look again at *Blackberry-Picking* by Seamus Heaney (List E) which deals with the theme of disappointment and at one poem **from List F** which also deals with the theme of disappointment.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about **disappointment**. You should include relevant contextual material.

Which poem do you find more engaging? Give reasons for your opinions.

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

Band 0 None	[0]
Band 1 Very Little	[1]–[10]
Band 2 Emerging	[11]–[18]
Band 3 Competent	[19]–[26]
Band 4 Good	[27]–[34]
Band 5 Excellent	[35]–[40]

Selection of a second poem:

This question is about what each speaker tells us about disappointment, how the poets convey this and the candidate's personal response. Ensure that the self-selected poem is appropriate for discussion with the named poem.

What the named poem is about:

Blackberry-Picking

- the speaker provides a vivid description of picking blackberries as a child;
- in the first half of the poem the speaker describes in detail the process of picking blackberries;
- in the second half of the poem the speaker discusses the failed attempts made to preserve the blackberries;
- blackberry picking is used as a metaphor to explore hope and disappointment and how things never live up to expectations.

Candidates' response to use of language:

Blackberry-Picking

- the **title** itself suggests the summer ritual of fruit picking and the pleasure involved in this;
- in the first part of the poem the speaker presents the tasting of the blackberries as a **sensuous** pleasure e.g. "flesh was sweet", "summer's blood" and "lust";
- this is enhanced through an evocative use of **colour adjectives**, e.g. "glossy purple clot" and helps to generate the speaker's sense of excitement;
- the speaker makes the experience more intimate and personal by changing the **pronoun** from "you" to "us";
- the speaker's enthusiasm is expressed through the **naming** of the various receptacles used to collect the blackberries and the **detailing** of the journey undertaken;
- the speaker suggests that this picking has become **savage or violent** as the children's palms are described as "sticky as Bluebeard's", the infamous nobleman known for killing his wives;
- there is a **tonal shift** in the second part of the poem as the euphoria of the first part gives way to disappointment;
- the **sensuous** language changes to **darker, more foreboding** language "A rat-grey fungus, glutting on our cache";

- the speaker presents the frustrated view of the child “I always felt like crying. It wasn’t fair” **together** with the more detached adult view in the last line, “each year I hoped they’d keep, knew they would not”;
- Heaney uses **half-rhyming iambic pentameter couplets** throughout, apart from two occasions when **full rhymes** are used to define and connect the initial experience of the ripened blackberries with the spoiling of the berries in the cans.

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

Reward clear connections made between the attitudes to disappointment described by Heaney and those shown in the self-selected poem. Reward also comparisons and contrasts made between the poems as regards poetic technique and relevant contextual material.

Reward a clearly argued preference.

Candidates’ awareness of contexts:

Heaney is drawing on childhood experiences from growing up in **rural Ireland**; Typical childhood activities follow seasonal patterns.

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

Credit any other valid references.

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

Use the Assessment Matrix.

Section C: Unseen Poem

In this section we are assessing two assessment objectives:

AO1

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

AO2

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

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

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

Key term in the question (Higher Tier):

"how the poet uses language . . ."

Uses of Language and Stylistic Devices/Poetic Techniques

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

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

Assessment Matrix – Higher Tier Unit 2, Section C: Unseen Poetry

Assessment Objective	Band 0 Mark [0]	Band 1 Very Little [1]–[5]	Band 2 Emerging [6]–[9]	Band 3 Competent [10]–[13]	Band 4 Good [14]–[17]	Band 5 Excellent [18]–[20]
AO1 Argument	Response not worthy of credit	Some writing about text or task	Attempts to focus on question Simple, straightforward or limited response Assertion, basic conclusion, narrative or description, quotation and/or paraphrase Fairly sound level of accuracy in written expression and coherence of response.	Begins to focus on relevant content Begins to develop a response Some argument Competent level of accuracy in written expression and coherence of response. Form mostly appropriate	Sustained focus on content Reasoned response Developed argument An appropriate form of response which is clearly constructed and accurately expressed	Persuasive, coherent response Evaluative response Sustained argument Response is clearly constructed and expressed with fluency and precision
	AO2 Form and Language	Response not worthy of credit	Simplistic comments about content Little or no awareness of structure, form or poetic techniques	Some awareness of content Some awareness of structure, form and poetic techniques Occasional reference to poet's words	Comments on content Comments on structure, form and poetic techniques Some understanding of the poet's use of language with the emergence of a critical vocabulary	Interpretation of content Some discussion on the effects of structure, form and poetic techniques Comments on language and style, with the deployment of a critical vocabulary

12 Section C: *Unseen Poetry*

Write about the poem *Born Yesterday*.

You should describe what the poet writes about **and** how he uses language to convey the speaker's thoughts and feelings.

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

What the poet writes about:

The speaker offers the child a welcome into the world and outlines what he hopes will become her attributes. The poem briefly presents traditional good wishes and hopes offered on such occasions but follows with the suggestion of a less conventional type in relation to her future happiness. The speaker encourages the newborn child to embrace the ordinary life that so many people experience.

The language and imagery of the poem:

- the title is a **pun**: the poem was written shortly after the birth of Sally Amis but the phrase is used, also, to describe someone who is **naive** about the world;
- **metaphor** of 'tightly-folded bud' to describe both the baby's curled posture as well as a flower ready to open;
- use of **negative** words, 'None' and 'Not' to undermine and shift the emphasis away from the **traditional** good wishes of others;
- the speaker **distances** himself from the 'others' in a **dismissive** manner, 'They will all wish you that';
- the **tone** at the end of the first stanza seems negative and expresses the speaker's cynicism, 'Well, you're a lucky girl';
- the speaker emphasises the **ordinary** nature of life through language used, 'ordinary', 'average', 'nothing uncustomary', 'balance' and 'dull' and are presented as desirable qualities or conditions;
- use of **pronouns** such as 'I' and the **repetition** of 'You' create an **informal** tone and add to the **conversational** style of the poem suggesting a closeness between the speaker and the subject;
- the **contrasting** energetic and optimistic language of the poem's closing lines in relation to the negative language prior to this to suggest the speaker is presenting an honest and realistic way for the baby to be happy in the future.

The structure of the poem:

- **two sections**: a ten-line stanza followed by a 14-line stanza;
- the lines are **short** and **direct**;
- the first stanza focuses on the **traditional wishes** for a newborn child and their eventual deflation;
- the second stanza focuses on the speaker's **unconventional hopes** for the newborn child;
- use of **enjambment** to add emphasis to the speaker's thoughts and feelings;
- use of **punctuation** to add emphasis to the speaker's thoughts and feelings.

Be receptive to other suggestions which are text-based.

Credit any other valid suggestions.

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

Use the Assessment Matrix.