

**GCE**

**English Language and Literature**

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

A Level

**Mark Scheme for June 2022**

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

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

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

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## MARKING INSTRUCTIONS

### PREPARATION FOR MARKING

#### SCORIS

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

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

#### MARKING

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

#### **Rubric Error Responses – Optional Questions**

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

**Longer Answer Questions** (requiring a developed response)













Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

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

11. For answers marked by levels of response:
- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - b. **To determine the mark within the level**, consider the following:

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

## 12. Annotations

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

**Subject-specific marking instructions**

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

**INTRODUCTION**

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

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

You should ensure that you have copies of these materials.

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

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

**Awarding Marks**

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

Mark positively. Use the lowest mark in the level only if the answer is borderline / doubtful.

Use the full range of marks, particularly at the top and bottom ends of the mark range.

(iii) When the complete script has been marked:

- if necessary, follow the instructions concerning rubric infringements
- add together the marks for the two answers, to arrive at the total mark for the script.

### Rubric Infringement

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

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

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

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

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



**WEIGHTING OF ASSESSMENT OBJECTIVES**

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

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

## USING THE MARK SCHEME

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

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

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme. Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected. In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of Bands for the paper which you are marking. Please mark these answers according to the marking criteria.

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

### Guidance

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

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

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

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

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

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

The weightings for the assessment objectives are:

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

Total 16%

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

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

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

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

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

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

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

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

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

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

**Section B – Plays: dramatic and stylistic analysis**

The weightings for the assessment objectives are:

AO2 6.0%

AO1 5.0%

AO3 5.0%

Total 16%

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

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

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

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

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

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

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



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

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

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

## Section A

Question	Response	Marks	Guidance
1	<p>Explore how William Blake presents ideas and attitudes towards the poverty and suffering [ of children in 'Holy Thursday' (E) and make connections with one or two other poems from your collection.</p> <p>You should consider Blake's use of poetic and stylistic techniques and significant literary or other relevant contexts.</p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of literary and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p><b>AO4</b> Make interesting and illuminating use of points of connection between the poems discussed, selecting significant stylistic and poetic features as part of a coherent analysis.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</p> <p><b>Poetic and stylistic techniques (AO2 and AO1)</b></p> <p><b>Voice:</b> 3<sup>rd</sup> person, stanzas 1-3 continuous present tense, shifting to conditional future in stanza 4. The voice is censorious, using rhetorical questions and statements to highlight the extent of the suffering.</p> <p><b>Form, structure:</b> 4 quatrains, with lines varying between 7 and 8 syllables as follows: Stanza 1: Line 1 and 4 = 8; lines 2 and 3 = 7. In stanzas 2-4: lines 1-3= 7 syllables; line 4 is 8 syllables. Only line 3 in stanza 3 has enjambment, all other lines are punctuated.</p> <p><b>Imagery and symbolism:</b> The imagery uses contrasts to highlight the suffering of the children in an apparently rich land, with Blake implicitly speaking out against the institutions caring for children (arguably the Church; charities, City of London) 'Cold and usurous hand' contrasts sharply with rich and fruitful land and calls into question how this state of affairs can exist. The 'trembling song' suggests that the babes are literally 'reduced'; healthy, uncowed children should make more noise! The 'eternal winter' in stanza 3 describes the world the children experience. The 'bleak and bare' fields makes a mockery of a 'rich and fruitful land', suggesting that neglect and the lack of sun and rain make it impossible for any life to thrive. Stanza 4 offers some hope, with the return of sun and rain but there is arguably no resolution to the issue of the destitute children and improving their care: Basic needs are met and the degree of</p>

	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about freedom and control.</p>	<p>poverty is no longer ‘appalling’, but there is no sense that they are well cared for or cherished.</p> <p><b>Rhyme and rhythm:</b> Varying rhythm and rhyme through the quatrains, with stresses falling on significant words within the line and at the end of each line throughout the poem. Lines 1-2 in in the first two stanzas is iambic, switching to trochees in lines 3-4, stanza 3, lines 1-3 is trochaic, switching to iambic for line 4. stanza 4 uses a mix of spondees (emphasising ‘where-e’er’) and iambs in lines 1 and 2; trochees in line 3 and iambs in the last line. The combination of a fairly regular stress pattern and the rhetoric creates insistent rhythm which highlights the plight of the children.</p>
<p>1</p>	<p><b>AO2</b> Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the presentation of city life.</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some relevant but limited use of literary or other contexts to support the response.</p> <p><b>AO4</b> Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>	<p>Rhyme: Stanza 1 uses slant rhyme in lines 1 and 3 and full rhyme in lines 2 and 4. The rhyme scheme breaks down in stanza 2, with only a suggestion of slant rhyme in lines 1 and 3. The rhyme strengthens for the last two stanzas, with stanzas 3 and 4 use full rhyme for lines 2 and 4; repeated use of ‘there in line 3 of stanza 4 also matches the full rhyme of stanza 3.</p> <p><b>Lexis:</b> Words associated with wealth, fruition, children, religion, poverty, misery, usury, fear and trembling, joy, song, music, sun, weather sunshine, rain, fields, thorns, neglect, hunger, shock, outrage.</p> <p><b>Grammar and morphology</b> Stanzas 1-3 are in the continuous present tense. Extensive use of rhetorical questions in stanzas 1 and 2. Stanza 1 is an extended sentence, with each clause shown by commas. Each line = a clause. Stanza 2: 3 rhetorical questions and a final emphatic, exclamatory statement for line 4. ‘Song’ is repeated in lines 1 and 2. Use of the modal verb ‘can’ at the start of line 2 suggests the impossibility that the ‘trembling song’ of line 1 is a ‘song of joy.</p> <p>Lines 1 and 2 of stanza 3 are single sentences, with the single enjambment in line 3 leading directly the final implied statement of ‘eternal winter’. Anaphora is used at the start of lines 1-3,</p>

creating a polysyndetic list of the conditions suffered by the children. The children are referred to using the plural possessive pronoun. Use of an ampersand rather than a second 'and' in line 2. (Probably to shorten the line layout slightly to fit in with the Blake's illustration.) Stanza 4 shifts to the conditional future tense. One extended sentence, punctuated at the end of each line. A colon separates the 'alternative' situation suggested by the first two lines from the projected outcome. 'Where-e'er' is contracted, creating a spondee for greater emphasis on this conjunction; it is repeated on lines 1 and 2. The modal verb 'can' is repeated in line 3 and 'poverty' in the final line of the poem. The verbs 'fall' and 'appall' are delayed to the end of lines 2 and 4, creating the full rhyme.

**Cultural, literary or other relevant contexts (AO3)**

**For example**

**Of the poems:** One of the 'Songs of Experience,' this poem foregrounds the bleak world the children experience and implicitly criticises the institutions who should be caring more generously for them on every level.

**Of the wider literary/cultural:** This offers social commentary on the plight of the poorest in society, drawing attention to the corrupt institutions who exploited those who needed their help.

**Connections (AO4)**

**For example**

Connections are possible with a number of the poems in the collection. 'Holy Thursday (I)', London and Chimney Sweeper (E) may offer particular similarities and contrasts about how ideas about creative processes are presented.

Question	Response	Marks	Guidance
2	<p>Explore how Emily Dickinson presents ideas and attitudes towards rituals of death in ‘I heard a Fly buzz’ (465) and make connections with one or two other poems from your collection.</p> <p>You should consider Dickinson’s use of poetic and stylistic techniques and significant literary or other relevant contexts.</p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of literary and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p><b>AO4</b> Make interesting and illuminating use of points of connection between the poems discussed, selecting significant stylistic and poetic features as part of a coherent analysis.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</p> <p><b>Poetic and Stylistic Techniques (AO2 and AO1)</b></p> <p><b>Voice and Tone:</b> 1<sup>st</sup> person, near past tense reflection on the experience death, grief and the uncertainty of an afterlife, possibly from the perspective on one who is the process or dying or very recently dead. Use of the first person personal pronoun throughout. The tone is matter of fact through the first two stanzas, becoming more uncertain as the stumbling fly itself between the speaker and the window. A certain bathetic, dark humour is evident in the fly’s ‘uncertain, stumbling buzz’.</p> <p><b>Form, Structure:</b> 4 quatrains, with Dickinson’s characteristic use of hyphens to denote clauses. The poem comprises 1 open ended sentence, which utilises her normal use of 8/6 hymn metre. Enjambment is used on line 2 in stanzas 1, lines 2 and 3 in stanza 3 and lines 1-3 in stanza 3.</p> <p><b>Imagery and Symbolism:</b> The implied external weather (the storm) is used to suggest the ‘heav[ing] grief experience by the mourners; (stanza 1) and the ‘gathering firm’ breaths (stanza 2) suggests regained composure whilst still suggesting gathering cloudy skies. The mourners themselves are reduced to ‘Eyes’ (both observers and observed); ‘wrung dry’ suggests both excessive weeping and the cathartic exhaustion which follows – the eye of the storm, perhaps. As mentioned above, bathetic humour is evident through the intervention of the fly. The single reference to God, ‘the King’ is placed centrally within the poem, but the fly is evident at both the start and the end, emphasising the</p>

		<p>earthly, mundane nature of death and dying. A legal note is introduced with reference to the Will and ‘Sign[ing] away’ The window and ‘light’ suggest passage to the afterlife, but the transition and destination s uncertain; the fly’s disruption leaves the speaker unable to ‘see’ into the world beyond.</p> <p><b>Rhyme and Rhythm:</b> No rhyme pattern; only lines 2 and 4 in stanza 4 have a full rhyme, deliberately linking ‘me’ and ‘see’. The rhythm is mostly iambic, but the short lines and clause disrupt the rhythm, underscoring the ambiguities of the speakers passage, suggesting a stuttering, stumbling transition. Deliberate use of a spondee in the first line of stanza 3 to emphasise ‘signed’.</p> <p><b>Lexis:</b> Words associated with death and dying; storms and stormy weather, grief and mourning, flies and insects, buzzing, God and faith, legal processes, property and ownership, light and dark, windows, apertures, egress.</p>
	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the presentation of nature.</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some relevant but limited use of literary or other contexts to support the response.</p> <p><b>AO4</b> Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>	<p><b>Grammar and Morphology:</b></p> <p>1 open ended sentence, with frequent short, hyphenated clauses and short, often single syllable words. In stanza 1, the first person pronoun is used twice and the use of hemistich emphasises the key event ‘when I died’. ‘Stillness’ is repeated on lines 2 and 3. In stanza 2, ‘Eyes’ are personified and the fragmented lines and grammar reflects the ‘heav[ing] storm’ of grief. In line 1 of the second stanza, the adverb ‘around’ suggests the dropped verb, similarly, the dropped noun in the second hemistich is suggested by the action of ‘wrung them dry’. ‘Them’ is ambiguous and could refer to the gathered mourners or the actual weeping eyes. Line 4 of stanza 2 ends with a prepositional clause, making the location and purpose of the room ambiguous as stanza 3 shifts to the consideration legal property. ‘Willed’ is ambiguous suggesting both strength of will/character and the legal document; the long central clause running from line 1-3, with the dropped pronoun at the start suggests the physical body which is left behind. 2 word clause</p>

		<p>at the start of stanza 4 introduces the only colour as a standalone abstract noun, referring back to the end of the previous stanza. The short clause 'And me' is separated at the end of line two and balances the start of line 1. Use of anaphora in line 3 to build to the final moment. Final line repeats 'see', using it as a verb and a noun.</p> <p><b>Context (AO3)</b></p> <p><b>For example</b></p> <p><b>Of the poems:</b> One of several poems which explores the fears and preoccupations in her life, with a particular focus on death and dying and the accompanying rituals</p> <p><b>Of the wider literary/cultural:</b> Part of a body of literature which explores death and its rituals, particularly within the Christian tradition.</p> <p><b>Connections (AO4)</b></p> <p><b>For example</b></p> <p>Connections are possible with a number of poems in the collection. Candidates may see particular similarities and contrasts in how fears are presented with 'It was not Death for I Stood up' (510) and 'I felt a Funeral, in my Brain. (280)'</p>
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Question	Response	Marks	Guidance
3	<p>Explore how Seamus Heaney presents thoughts and feelings about a way of life under threat in ‘The Toome Road’ and make connections with one or two other poems in your collection.</p> <p>You should consider Heaney’s use of poetic and stylistic techniques and significant literary or other relevant contexts.</p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of literary and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p><b>AO4</b> Make interesting and illuminating use of points of connection between the poems discussed, selecting significant stylistic and poetic features as part of a coherent analysis.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</p> <p><b>Poetic and Stylistic Techniques (AO2 and AO1)</b></p> <p><b>Voice and Tone:</b> 1<sup>st</sup> person near past ‘eye witness’ account of watching ‘armoured cars’ pass by. Use of the first person personal pronoun ‘I’ in lines 1,7 and 10. First sentence is a descriptive sentence followed by an outraged or bewildered rhetorical question and a short statement describing the state of the countryside. The fourth sentence (lines 6-10) asserts ownership of the farmland. The fifth sentence (second hemistich of line 10) shifts from ownership to the perspective or a worried, even panicked messenger, rhetorically questioning who best to run to with the bad news. The final four lines shift to a historical commentator, who links the soldiers in the tanks with ancient charioteers.</p> <p><b>Form:</b> A single 17 line stanza, possibly regarded as an extended sonnet, with lines 1-10 forming the first section; the first volta occurs half way through line 10 (lines 10-13) with a final shift in lines 14-17. Line lengths vary between 10 and 12 syllables. Lines 8-10 (describing the farmland) and the final four lines (historical perspective) maintain the 10 syllable line, suggesting unity of concept. Enjambment is evident on lines 1,5,9-12.</p> <p><b>Imagery and Symbolism:</b></p> <p>The convoy of tanks and armoured cars contrasts sharply with the rural Irish farmland they pass through. They ‘warble’ along the road, a sound associated with bird song, especially in the early morning. ‘Warbling’ might also refer to the parasitic ‘warble fly’ which lays its eggs on cattle. The question of ‘ownership’ is foregrounded by the contrast between the troops on the roads and the ‘rights-of-way’ and intimate environmental</p>



			<p>knowledge which belongs to the locals. The sense of threat is evident throughout: the 'broken... branches' camouflage (line 3) and the 'dormant guns' (line 15) adds to the sense of threat and invasion and suggests further violence. The historical commentary at the end reduces the community to two functions, (line 14), stark reminders of the cycle of life/fertility and death. The direct address to the 'charioteers' with the final reference to the 'omphalos' (the classical Greek centre of the world) can be seen as a quiet assertion that the spirit of the land (and its people) will overcome this latest threat to its peace and ways of life. An alternative interpretation might assert that the land belongs to those who have deep –rooted connections with it.</p>
	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about the presentation of disappeared practices and country ritual.</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some relevant but limited use of literary or other contexts to support the response</p> <p><b>AO4</b> Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p><b>Rhyme and Rhythm:</b> Full rhyme used deliberately with regular iambic rhythm to reinforce the coherence of a particular concepts e.g. lines 1-2, (the armoured cars) lines 7/8, 9/10 (the farms). Half rhymes used lines 14/15 and 16/17. Internal rhyme in line 9 ('chill gates, wet slates').</p> <p>Rhythm shifts between iambic and trochaic with disruption of the regular stress pattern through lines 10-13, suggesting panic; the final 4 lines settle into iambs, reflecting the relative calm voice of history.</p> <p><b>Lexis</b> Words associated with the Irish landscape, nature, farming, agricultural buildings and equipment; conflict, soldiers, military vehicles, camouflage, bad or unwanted news, fear and panic, messenger, chariots, history, classical landscapes.</p>

		<p><b>Grammar and Morphology:</b>                  The poem comprises 6 extended, sentences, 2 of which are rhetorical questions. Use of the past progressive tense suggestion action and movement used in the first 3 sentences. Use of the personal pronoun 'I' in line 1, with a delayed time reference. The second question (rhetorical question) begins on line 5, with the third person plural noun 'they' indicating the soldiers and the contrasting first person possessive pronoun 'my'. The short statement at the end of line 7 contrasts with the extended asyndeton list of farmland features used to assert the speaker's relationship with the landscape. Use of the dative case 'whom' at the start of the fifth sentence along with the conditional verb 'should' contributing to the growing sense of panic. Lines 10-12 feature a single extended clause, with alliteration (e.g. 'bringer', 'bad') in lines 11-12. Delayed conditional verb clause at the end of the sentence concludes the rhetorical question. Direct address to the invaders in lines 14-17, with ellipsis at the end of the second clause (line 15) to reinforce the time shift.</p> <p><b>Context (AO3)</b>  <b>For example</b></p> <p><b>Of the poems:</b> one of several poems which explore the ways in which lifestyles and old certainties might be threatened by a variety of factors, such as war, the natural world and childbirth.</p> <p><b>Of the wider literary/cultural:</b> Irish poetry dwelling on the relationships of people with the landscape, their place within and their vulnerability to outside forces. The ominous presence of the soldiers adds a historical/political element hinting at 'the Troubles' and other conflicts in Irish history.</p>
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			<p><b>Connections (AO4)</b> <b>For example</b> Connections are possible with a number of poems in the collection, but candidates may see particular similarities and contrasts with how particular ways of life might be threatened in 'Death of a Naturalist', 'Act of Union' and 'Mycaenae Lookout'.</p>
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Question	Response	Marks	Guidance
4	<p>Explore how Boland presents ideas and feelings about capturing a moment in time in <i>'From the Painting Back from Market by Chardin'</i> and make connections with one or two other poems in your collection.</p> <p>You should consider Boland's use of poetic and stylistic techniques and significant literary or other relevant contexts.</p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of literary and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p><b>AO4</b> Make interesting and illuminating use of points of connection between the poems discussed, selecting significant stylistic and poetic features as part of a coherent analysis.</p>	32	<p><b>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</b></p> <p><b>Poetic and Stylistic Techniques (AO2 and AO1)</b></p> <p><b>Voice:</b> Third person past tense narrative description of the painting through stanzas 1 and 2, with a direct reference to the artist, using the masculine pronoun 'he; and his role in 'fixing' the moment in Stanza 1, lines 7-8. Stanza 2 line 6 sees a shift to a 1<sup>st</sup> person reflection on the artist's choices and the details of the peasant woman's life which have been omitted from the painting.</p> <p><b>Form:</b> The poem takes the form of a 3 stanza 'lento', comprising 2 quatrains/8 lines varying in length between 5-12 syllables, with lines 3 and 5 as the shortest lines. The short lines may reflect what has been 'lost'. Frequent enjambment and use of hemistich reinforces the narrative aspect of the poem.</p> <p><b>Imagery and Symbolism:</b>  Images focus on everyday life and colours, becoming more black and white in the final simile in stanza 3, lines 7-8. This links to the opening seagull colours in stanza 1. Use of paired imagery in stanza 1, line 2 and stanza 2 lines 7 and 8. Heavy use of alliteration. Implied absences on the truncated lives again the question of what has been omitted or removed.  Symbolism: tension between the tangible details which are depicted and the imagined details (e.g. love). Power of the artist to edit and select what is important to the artwork.  'Linked' in stanza 3 line 5 suggests a chain of survival from the peasants to the viewer with a recognition of 'distinct' lives which nevertheless are subject to the obliterating effects of the</p>

		<p>'accumulating snow'- which may be seen as the artist's paint or the passage of time.</p> <p><b>Rhyme and Rhythm:</b> No fixed rhythm; iambs, trochees and dactyls throughout. Pace is governed by the use of lists and extended clauses. Rhyme reflects the lento form, with full rhymes on lines 1 and 4 and lines 6 and 8.</p> <p><b>Lexis:</b> Words connected with painting, art, peasant life, market, shopping, household goods, food, drink and the kitchen, domestic spaces and concerns, light and daylight, stasis, links survival, uniqueness, distinction..</p>
	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about childhood.</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some relevant but limited use of literary or other contexts to support the response.</p> <p><b>AO4</b> Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>	<p><b>Grammar and Morphology</b></p> <p>Stanza 1 comprises 2 past tense sentences, the first of which is extended, with hyphens at the end of lines 1 and 2 to denote subordinate lists of details. Chiasmus on line 2. Extended clause lines 3-5 prior to the asyndetic shopping list in lines 6-7. Male personal pronoun used at the start of the second sentence in line with the female personal pronoun used in each hemistich in line 8. Stanza 2 is similar to stanza 1, but only the first sentence uses the past tense in an extended list of details, using commas and semi-colons. Main clause is delayed to lines 4-6. The second sentence shifts to a present tense first person reflection, using the personal pronoun 'I'. The use of a colon at the end of line 6 signals another list of paired ideas. The sentence breaks off with a hyphen, which signals the shift to the reimagined life described in the 3<sup>rd</sup> stanza. Stanza 3 is 1 extended sentence using the progressive past tense in lines 1 and 4 to denote action and life rather than the 'fixed' image. The sentence lists details and reflections. The use of 'linked' suggests a 'chain' which connects the peasant woman to the present day viewer, but the position at the end of the truncated line also implies a break in that chain. The conjunction</p>

		<p>'although' on line 6 signals a volta into a final present tense statement.</p> <p><b>Context (AO3)</b></p> <p><b>For example</b></p> <p><b>Of the poems:</b> One of several poems in the collection which explores the lives and roles of women, particularly in the context of household duties and art.</p> <p><b>Of the wider literary/cultural:</b> This fits into a wider tradition of poems which explore the ideas about women, domesticity and their place in the world of art.</p> <p><b>Connections (AO4)</b></p> <p><b>For example</b></p> <p>Connections are possible with a number of poems in the collection but candidates may see particular similarities and contrasts about how ideas and feelings about capturing a moment in time in are presented in 'Degas's Laundresses' 'Woman in Kitchen' and 'Object Lessons'.</p>
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Question	Response	Marks	Guidance
5	<p>Explore how Carol Ann Duffy presents ideas and feelings about the intensity and desperation of love in 'Answer' and make connections with one or two other poems from your collection.</p> <p>You should consider Duffy's use of poetic and stylistic techniques and significant literary or other relevant contexts.</p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of literary and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p><b>AO4</b> Make interesting and illuminating use of points of connection between the poems discussed, selecting significant stylistic and poetic features as part of a coherent analysis.</p>	32	<p><b>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</b></p> <p><b>Poetic and Stylistic Techniques (AO2 and AO1)</b></p> <p><b>Voice:</b> 1<sup>st</sup> person rhetorical declaration using the future conditional tense throughout which emphatically states the conditions which the speaker would agree to for the sake of love and her loved one. Repeated use of the second person pronoun your and you throughout the poem.</p> <p><b>Form:</b> 5 stanzas comprising 6 lines, with each stanza acting as an extended, multiple clausal sentence. There is no enjambment. The first 4 stanzas have a shortened first line (6-7 syllables) with the remaining lines mostly, 10-12 syllables, extending to 14 syllables in stanza 3. The first and last lines start with 'if' with 'your' beginning lines 2-5. This varies in the final stanza: the first five lines are divided into hemistiches with each half line as an 'if' statement; the final line of the poem is shortened, reinforcing the answer.</p> <p><b>Imagery and Symbolism:</b> The loved one (or his/her body parts) are described as manifestations of the elements, with dark references to their potentially destructive natures: e.g. 'dark lake nursing the drowned.' Use of a simile in stanza 1 line 5; alliteration is evident throughout. The use of 'if' and the extreme depictions of the elements can be seen to symbolise the intense nature of love, with the repeated affirmation of 'yes, yes' signalling the need to accept the loved one under any circumstances.</p>

		<p><b>Rhyme, Rhythm:</b> The lines begin with spondees (created by 'if' and 'your' and mostly followed by iambs. This varies in stanza 3 where 2 spondees linked by an unstressed syllable in lines 3 and stanza 3 line 4 which has 3 stressed syllables. Together with the listing of ideas, this creates an insistent rhythm which leads to the conclusion of the poem. Half rhyme is evident in stanza 2 lines 4 and 5 and a full rhyme in stanza 3 lines 3 and 4.</p> <p><b>Lexis:</b> Words associated with: the body, anatomy; the elements: stone, fire, burning, heat, red; water, bodies of water (lake/ocean); air, sky, wind, breeze, gusts; clothing, contact: touch, nursing, branding; affirmation.</p>
	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about pain and loss.</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some relevant but limited use of literary or other contexts to support the response.</p> <p><b>AO4</b> Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>	<p><b>Grammar and Morphology:</b> Each stanza = 1 extended stanza in the future conditional tense which lists images. Stanzas 1-4 open and close with the conditional signifier 'if' followed by the second pronoun 'you'. Lines 2-5 comprise subordinate clauses with separated by a comma at the end of each line, which list the details of the relevant element. Repeated use of the second person possessive pronoun 'your' at the start of these lines. 'Yes' is repeated twice at the end of each stanza. Line 6 of stanzas 1-4 presents a variation on the first line of each stanza, where the original future conditional statement ('if you were made of...') is preceded by a future conditional statement which positions the loved one 'as' the element, by dropping the constructive verb 'made'. This combination is reversed and repeated in the first 4 lines before the alternative conjunction 'or' precedes the last 'if' (line 5) to introduce the new concept of death before ending on the final affirmation on line 6.</p> <p><b>Context (AO3)</b></p>



			<p><b>For example</b></p> <p><b>Of the poems:</b> One poem in a collection tracing the development and ending of a love affair.</p> <p><b>Of the wider literary/cultural</b> This fits in with a wider tradition and literary heritage of writing poems about the experience being in love and the intensity of feelings and desperation it can provoke.</p> <p><b>Connections (AO4)</b></p> <p><b>For example</b></p> <p>Comparisons are possible with a number of poems in the collection. For example, candidates may see particular similarities and contrasts in the presentation of the intensity and desperation of love in 'You', 'Write' and 'Betrothal'.</p>
<b>Question</b>	<b>Response</b>	<b>Marks</b>	<b>Guidance</b>

<p><b>6</b></p> <p><b>Explore how Jacob Sam La-Rose presents ideas and feelings about cultural identity in ‘Turning Darker Still’ and make connections with one or two other poems from your collection.</b></p> <p><b>You should consider Sam-La Rose’s use of poetic and stylistic techniques and significant literary or other relevant contexts.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of literary and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p><b>AO4</b> Make interesting and illuminating use of points of connection between the poems discussed, selecting significant stylistic and poetic features as part of a coherent analysis</p>	<p><b>32</b></p> <p><b>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</b></p> <p><b>Poetic and Stylistic Techniques (AO2 and AO1)</b></p> <p><b>Voice:</b> 3<sup>rd</sup> person continuous present tense allegorical narrative describing the unnamed ‘rider’ and his tormented journey through the desert. Use of the masculine personal pronoun ‘he’ and the possessive form ‘his’. Direct address indicated in italics; the speaker is unidentified, but could be linked to the sky or the sun which scrutinise him.</p> <p><b>Form:</b> Use of an epigram from a novel, prior to the actual poem. 5 quatrains with line lengths varying between 8 and 14 syllables. Some enjambment: stanza 1 line 3; and stanza 3, line 3. Use of italics indicate direct address from an unidentified speaker.</p> <p><b>Imagery and Symbolism:</b> The epigram suggests a confusing, chaotic, possibly hallucinatory journey and the novel it’s derived from (‘The Invisible Man’) hints at concerns about perceptions of race and cultural identities.</p> <p>Images of mental and physical suffering are evident throughout the poem: the journey through the desert is punishing and the quest for water is emphasised through the contrast and tension between growing thirst and the unrelenting brightness, heat and aridity of the desert. Links with slavery can be explored through the significance of the epigram, the need to keep moving in stanza 3 and the ‘air which rises in welts’ in stanza 4, followed by the insistent desire for water. Physical pain is further evident in the ‘burning’ sand (which gets ‘everywhere’) and his ‘parched throat’. The ‘laughing horizon’ also seems to mock him. The first half of the poem explores ideas of interrogation and scrutiny and the pressure to conform. The</p>
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<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about relationships with parents and the need to discover identity.</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some relevant but limited use of literary or other contexts to support the response.</p> <p><b>AO4</b> Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>	<p>sun is personified as a ‘spotlight’ but has the effect of ‘darkening’ him further, possibly reducing him to a ‘shadow’; it is an intrusive overbearing presence.</p> <p><b>Rhyme and Rhythm:</b> No rhyme scheme, but the use of short clauses and frequent hemistiches create an insistent, relentless rhythm which supports the unending journey through the desert. The metre is flexible, but use of trochees throughout help sustain the rhythm. .</p> <p><b>Lexis:</b> Words associated with travel, journeying, walking, the desert, sand, heat, burning; the sky, sun; scrutiny, spot light; smiling, grinning, teeth, white and dark/darkness; water, dryness, thirst, aridity.</p> <p><b>Grammar and Morphology.</b> Continuous present tense sentences emphasise the ongoing journey which is being experienced. Occasional dropped article and pronoun and the final sentence which lacks a verb suggests an incompleteness; perhaps a growing invisibility and lack of agency or control as hinted at by the epigram.</p> <p>Dropped article in the first sentence (line 1 stanza 1). Use of active verbs in line 3 and 4. The sky is personified in the first line of the second stanza. The second sentence in stanza 2 (line 2) lacks a pronoun. Direct address from an unnamed speaker is italicised. The questions are treated as rhetorical and the second question is followed by a peremptory imperative. Omitted verb (‘is’) in line 4 contracts the sentence, heightening the implied glare of the ‘spotlight’ sun. Omitted pronoun, stanza 3, line 1, followed by further italicised commands from the unnamed speaker, the first of which repeats the imperative in stanza 2. Omitted pronouns on lines 3 and 4 of stanza 3. Similarly, dropped pronoun on line 2 of stanza 4 and a dropped verb on the first line of stanza 5.</p>
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		<p>Single word (verb) sentence in line 2: ‘cracked’. The final 3 sentences of the poem lack subject and verbs, although the subject (‘sand’) is implied from the previous sentence.</p> <p><b>Context: (AO3)</b></p> <p><b>For example:</b></p> <p><b>Of the poems:</b> a poem from a collection called ‘Breaking Silence’ in which several poems which explore ideas about cultural identity both in terms of the poet’s Guyanese heritage and growing up in London.</p> <p><b>Of the wider literary/cultural:</b> the poem fits into a literary tradition which explores cultural identities and acknowledges relevant historical influences and heritages as well as more modern or recent experiences.</p> <p><b>Connections (AO4)</b></p> <p><b>For example</b></p> <p>Connections are possible across many of the poems from the selection, but candidates may see particular similarities and contrasts in the presentation of ideas about cultural identity in the Speechless poems, particularly Speechless II and III and Magnitude.</p>
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## Section B

Question	Response	Marks	Guidance
7	<p><b>Explore how Shakespeare presents Cassio's drunkenness in this extract from <i>Othello</i>.</b></p> <p><b>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present Cassio's drunkenness in this extract.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant dramatic or other contexts, to further the analysis and develop an interpretation, for instance commenting on the influence of tragic conventions.</p>	32	<p><b>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</b></p> <p><b>Dramatic and Stylistic techniques (AO2 and AO1)</b></p> <p><b>For example</b></p> <p><b>Form and structure:</b> The development of the passage e.g. Iago's soliloquy followed by drunkenness, songs and Cassio's exit; switch from blank verse to prose; the form of the songs (rhyme, rhythm).</p> <p><b>Dramatic techniques:</b> Dramatic irony e.g. the audience's awareness of Iago's intentions; other aspects of performance e.g. the staging of the drinking songs; Cassio's entrance and exit; the performance of Cassio's drunkenness.</p> <p><b>Discourse:</b> Types of utterance e.g. Iago's private soliloquy; a conversation between 'friends'; naming and terms of address e.g. the significance of Cassio's rank ('lieutenant', 'Gentlemen'); Iago's commands 'Some wine, ho!'; Iago yielding the floor to Cassio to reveal his drunken state; other noticeable features of discourse e.g. Iago's development of the topic of drinking.</p> <p><b>Lexis:</b> Lexical groups e.g. nationalities; drink and drunkenness; religion; other significant words e.g. 'offend', 'honour', 'unworthy'; low register lexis e.g. 'potting', 'swag-bellied', 'vomit'.</p> <p><b>Grammar and morphology:</b> Sentence types e.g. repeated minor exclamations ('Some wine, boys!'); imperatives ('Do not think...'); length of sentences; the significant declarative 'You must not think then</p>

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7	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of dramatic and stylistic techniques e.g. turn-taking, imagery, with some awareness of how they are used to present Cassio's drunkenness in this extract.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts, for instance the way the scene might be staged or the use of theatrical conventions.</p>		<p>that am drunk'; parallel phrasing e.g. 'this is my right hand, and this is my left hand'; structural repetition in the first song.</p> <p><b>Figurative language and rhetorical features:</b> Imagery and symbolism e.g. 'as my young mistress' dog', 'flock of drunkards, 'my boat sails freely...'; symbolic significance of the 'King Stephen' song ('Tis pride that pulls the country down'); other rhetorical features e.g. patterning and listing ('Your Dane ... your German...'; 'I can stand well enough, and I speak well enough'); play on words ('This is my right hand, and this is my left hand').</p> <p><b>Literary, dramatic or other relevant contexts (AO3)</b></p> <p>The dramatic context in which this extract occurs within the play e.g. Iago's plan to 'abuse' Cassio to Othello; Cassio's subsequent loss of 'reputation' and his attempts to persuade Desdemona to plea to Othello on his behalf.</p> <p>Literary and other relevant contexts e.g. Iago as a villain; Renaissance attitudes towards public reputation and drink; songs in Shakespeare's plays; the significance of social hierarchy.</p>

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8	<p><b>8. Explore how Wilde presents the relationships between men and women in this extract from <i>The Importance of Being Earnest</i>.</b></p> <p><b>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present the relationships between men and women in this extract.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant dramatic or other contexts to further the analysis and develop an interpretation.</p> <p><b>8</b></p> <p><b>A lower level response (levels 1 to 3) will:</b></p>	32	<p><b>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</b></p> <p><b>Dramatic and Stylistic techniques (AO2 and AO1)</b></p> <p><b>For example</b></p> <p><b>Form and structure:</b> Genre e.g. social comedy, satire, farce; structure and development e.g. the speed at which Cecily and Gwendolen forgive and the problems developed at the end of Act 2 are here quickly resolved.</p> <p><b>Dramatic techniques:</b> Stage directions and stage business e.g. the setting (a morning room); the Gwendolen '<i>moving to Cecily</i>' to form an alliance; beating time with '<i>uplifted finger</i>'; characters speaking together; Jack '<i>clasps</i>' Algernon's hand; the significance as the characters '<i>into each other's arms</i>'; non-naturalistic performance and staging.</p> <p><b>Discourse:</b> Type of utterance e.g. a private exchange between upper-class women and men as the men explain their behaviour; conversation analysis e.g. question and answer adjacency pairs; register and style of language e.g. characteristically formal register, with polite, mannered forms; non-naturalistic fluency and artifice; naming and terms of address e.g. 'Mr Moncrieff', 'Darling!'</p> <p><b>Lexis:</b> Significant words e.g. 'truth', 'credulity'; formal, low-frequency lexis e.g. 'insuperable'.</p> <p><b>Grammar and morphology:</b> Sentence type e.g. complex sentences as part of the extract's formal register; repeated structures (e.g. 'I am .... We are').</p>

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	<p><b>AO2</b> Identify some examples of dramatic and stylistic techniques with some awareness of how they are used to present the relationships between men and women in this extract.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts.</p>		<p><b>Figurative language and rhetorical features:</b> Irony e.g. ‘We will not be the first to speak’; ‘That certainly seems a satisfactory explanation’ and, significantly, men ‘have moments of physical courage of which we women know absolutely nothing’; the exploration of truth and lies e.g. ‘In matters of grave importance, style, not sincerity, is the vital thing’; metaphor ‘the stamp of truth’; hyperbole to describe and mock the christening ceremony (‘this fearful ordeal’); epigrammatic style.</p> <p><b>Pragmatics:</b> Implied meanings, politeness.</p> <p><b>Literary, dramatic or other relevant contexts (AO3)</b></p> <p>The context in which this extract occurs within the play e.g. the exposure of Jack and Algernon’s deceptions; Lady Bracknell’s subsequent refusal to consent to the marriage of Jack and Gwendolen.</p> <p>Literary and other relevant contexts e.g. deception as a convention of comedy of manners; satire of aristocracy; Aestheticism’s preference for ‘style’ over truth; the critique of authenticity in the culture of the fin de siècle.</p>



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9	<p>Explore how Williams presents the relationship between Mitch and Blanche in this extract from <i>A Streetcar Named Desire</i>.</p> <p>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present the relationship between Mitch and Blanche in this extract.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant dramatic or other contexts, to further the analysis and develop an interpretation.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of dramatic and stylistic techniques e.g. turn-taking, imagery,</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p><b>Dramatic and Stylistic techniques (AO2 and AO1)</b></p> <p><b>For example</b></p> <p><b>Form and structure:</b> Genre e.g. melodrama; structure and development e.g. the build up to Blanche's admission of her intimacies with strangers; Mitch's confrontation; key moment in the development of the relationship between Mitch and Blanche.</p> <p><b>Dramatic techniques:</b> Stage directions e.g. Mitch tearing off the paper lantern and switching the light on; Blanche crying out and covering her face; other performance indications '[<i>fearfully</i>]', '[<i>stupidly</i>]'; both Mitch and Blanche have been drinking.</p> <p><b>Discourse:</b> Type of utterance e.g. a private conversation of heightened emotion; conversation analysis e.g. simulated naturalistic dialogue; adjacency pairs; blend of short and long turns.</p> <p><b>Lexis:</b> Lexical contrasts e.g. light and dark, magic and realism; Mitch's insistence on facts reflected in proper nouns contrasting with Blanche's more abstract vocabulary; modal auxiliary '<i>ought</i>'.</p> <p><b>Grammar and morphology:</b> Sentence types e.g. Blanche's minor interrogatives 'Which light? What for?' suggesting her fear; significant emphasised imperative '<i>Don't turn the light on!</i>' and minor sentence 'Magic!'; short simple sentences as the confrontation develops.</p>

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9	<p>with some awareness of how they are used to present Blanche and Mitch's relationship in this extract.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts, for instance the way the scene might be staged or the use of theatrical conventions.</p>		<p><b>Figurative language and rhetorical features:</b> Imagery and symbolism e.g. the symbolic significance of the lantern; metaphor of the spider; reference to the nursery rhyme 'Rub—a-dub-dub, three men in a tub!'; Mitch's informal idiom 'all the malarkey that you've dished out all summer'; other rhetorical features e.g. irony 'My loving brother-in-law'; euphemism 'intimacies with strangers'.</p> <p><b>Literary, dramatic or other relevant contexts (AO3)</b></p> <p>The dramatic context in which this extract occurs within the play e.g. from Scene 9, following Stanley's revelation in Scene 8 that he has told Mitch of Blanche's past; the tentative hope in Blanche and Mitch's relationship at the end of Scene 6; Mitch's later attempt to get what he had 'been missing all summer'; Blanche's climactic confrontation with Stanley.</p> <p>The context of performance and reception e.g. attitudes towards class; attitudes towards women and sexuality.</p>

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10	<p>Explore how Friel presents the hedge-school in this extract from <i>Translations</i>.</p> <p>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present the hedge-school in this extract.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant dramatic or other contexts to further the analysis and develop an interpretation.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of dramatic and stylistic techniques with some awareness of how they are used to present the hedge-school in this extract.</p>	32	<p><b>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</b></p> <p><b>Dramatic and Stylistic techniques (AO2 and AO1)</b></p> <p><b>For example</b></p> <p><b>Form and structure:</b> Structure and development e.g. Hugh using the baptism of Nellie Ruadh's baby to teach classical Latin and Greek vocabulary; humour; the significance of Bridget paying for her lessons at the end of the extract; the significance of education and language developed in the extract; development of character e.g. Doalty; Hugh's authority and education.</p> <p><b>Dramatic techniques:</b> The hedge-school setting and the possibilities of staging; other stage directions and stage business e.g. the comic build-up to Hugh's entrance; Hugh has had a 'large quantity of drink' but is not drunk; Hugh handing his hat, coat and stick to Manus; the significance of the '<i>brief pause</i>' towards the end of the extract; Friel's handling of the formal education alongside the rich tapestry of the community of Baile Beag.</p> <p><b>Discourse:</b> Types of utterance e.g. an asymmetrical transactional exchange in an educational setting; abrupt changes in register; conversation analysis e.g. question and answer adjacency pairs expected in a classroom exchange; control of topic; interruptions; Hugh's status and dominance throughout the extract; naming and terms of address e.g. 'Master', 'James'; use of names to nominate speaker; phatic exchanges.</p> <p><b>Lexis:</b> Lexical groups e.g. proper nouns of people in Baile Beag; contrast in levels of formality (e.g. 'bugger' / 'derivation'); the significance of the students being taught Latin vocabulary.</p>

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	<p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts.</p>		<p><b>Grammar and morphology:</b> Sentence types e.g. simple and minor sentences; sentence fragments as Doalty struggles to answer a question; compound sentence at the end of the extract.</p> <p><b>Figurative language and rhetorical features:</b> The symbolic significance of ‘the ritual of naming’ linking to the wider concerns of the play; idioms e.g. ‘the tip of my tongue’; humour; reference to Sophocles.</p> <p><b>Literary, dramatic or other relevant contexts (AO3)</b></p> <p>The dramatic context in which this extract occurs within the play e.g. the fate of the hedge-school; the relative harmony prior to the arrival of the English; the reference to the Donnelly twins; the play’s exploration of language, identity and education.</p> <p>Other contexts include the Field Day Theatre Company; hedge-schools; the rural poor in Ireland.</p>

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11	<p>Explore how Wertebaker presents the audition in this extract from <i>Our Country's Good</i>.</p> <p>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present the audition.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant dramatic or other contexts to further the analysis and develop an interpretation.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of dramatic and stylistic techniques e.g. imagery, with some</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p><b>Dramatic and Stylistic techniques (AO2 and AO1)</b></p> <p><b>For example</b></p> <p><b>Form and structure:</b> From Act 1 Scene 5, as Ralph auditions parts for <i>The Recruiting Officer</i>; Mary auditions but Dabby speaks largely on her behalf; both Mary and Dabby's characters developed; Dabby's frequently humorous commentary on the play / reading; parallels and contrasts between <i>The Recruiting Officer</i> and the difficult lives of Mary and Dabby.</p> <p><b>Dramatic techniques:</b> Stage directions and stage business e.g. Mary's misunderstanding as she silently reads the book; laughter; Mary's silence.</p> <p><b>Discourse:</b> Types of utterance e.g. an audition, with Ralph in a position of authority; conversation analysis e.g. question and answer adjacency pairs initiated by Ralph; Dabby's questions about the play; Dabby's interruptions; register and formality e.g. contrast in register between <i>The Recruiting Officer</i> and the more naturalistic dialogue of the characters; modes of address e.g. 'Brenham', 'Bryant'.</p> <p><b>Lexis:</b> Lexical groups e.g. romance, drama and performance.</p> <p><b>Grammar and morphology:</b> Syntax e.g. Ralph's elliptical fragments at the end of the extract with potentially comic effects; sentence types</p>

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11	<p>awareness of how they are used to present the audition.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts.</p>		<p>e.g. Ralph's simple sentences; Dabby's interrogatives (e.g. 'It doesn't? Nothing?'); contrastingly complex sentences in the readings from <i>The Recruiting Officer</i>.</p> <p><b>Figurative language and rhetorical features:</b> Humour e.g. 'Twelve hundred pounds! It must be a comedy'; Dabby speaking on Mary's behalf; misunderstandings regarding the audition process; other features e.g. the blurring of the distinctions between <i>The Recruiting Officer</i> and the lives of Mary and Dabby; Farquhar's play used as a parallel and contrast.</p> <p><b>Literary, dramatic or other relevant contexts (AO3)</b></p> <p>The dramatic context in which this extract occurs within the play e.g. Ralph's plans to put on <i>The Recruiting Officer</i>; subsequent rehearsals; the play's wider exploration of the importance of theatre and performance.</p> <p>Other relevant contexts e.g. Wertebaker's theatre work with prisoners and workshop methods with the Royal Court Theatre; Keneally's novel <i>The Playmaker</i>; <i>The Recruiting Officer</i> and Restoration comedy.</p>

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12	<p>Explore how Butterworth presents conflicts over parenting in this extract from <i>Jerusalem</i>.</p> <p>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present conflicts over parenting.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant dramatic or other contexts to further the analysis and develop an interpretation.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of dramatic and stylistic techniques with some awareness of</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p><b>Dramatic and Stylistic techniques (AO2 and AO1)</b></p> <p><b>For example</b></p> <p><b>Form and structure:</b> An argument between Johnny and Dawn over their son Marky; Johnny has broken his promise to look after Marky for the day; Dawn is concerned about Marky being bullied at school and the possibility of his father going to prison; the extract ends with Dawn's criticism of Johnny for failing to 'move on'.</p> <p><b>Dramatic techniques:</b> Stage directions and stage business e.g. Marky's exit; props e.g. Dawn's watch; developing dramatic conflict.</p> <p><b>Discourse:</b> Types of utterance e.g. argument between a separated couple; conversation analysis e.g. frequent interruptions ('Dawn – '); Dawn's direct questioning, extended turns and control of topic as she seeks confirmation about the presence of drugs in the mobile home; Johnny's attempts to placate; instructions to Marky at the beginning of the extract.</p> <p><b>Lexis:</b> Lexical groups; Dawn's colloquial vocabulary ('hell', 'fucking').</p> <p><b>Grammar and morphology:</b> Syntax e.g. minor and elliptical sentences to imitate spontaneous speech but also to suggest Dawn's anger and frustration ('Because when it gets to there – look at it.');</p> <p>sentence types e.g. Johnny's sequence of imperatives at the beginning of the extract.</p> <p><b>Figurative language and rhetorical features:</b> Imagery and symbolism e.g. the watch; simile ('Marky needs that like a bag on his</p>

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	<p>how they are used to present conflicts over parenting.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts.</p>		<p>head’); idioms (‘a storm in a teacup’); the significant image at the end of the extract of the world turning; other literary and rhetorical features e.g. Dawn’s irony throughout; Dawn’s anecdotes; Johnny’s stature is significantly reduced in this extract.</p> <p><b>Pragmatics:</b> Implied meanings e.g. ‘Oh, that.’</p> <p><b>Literary, dramatic or other relevant contexts (AO3)</b></p> <p>The context in which the extract occurs in the play e.g. dramatic tension regarding the police’s impending arrival; Dawn and Johnny’s subsequent kiss and Dawn looking into Johnny’s eyes and seeing ‘something’; the significance of Marky; Dawn provides an alternative perspective on Johnny in this extract and points to the consequences of his behaviour.</p> <p>Other relevant contexts e.g. naturalistic drama; Romany culture; drugs, criminality and youth culture.</p>



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