



Oxford Cambridge and RSA

# A Level English Language and Literature (EMC)

## H474/02 The language of poetry and plays Sample Question Paper

### Date – Morning/Afternoon

Time allowed: 2 hours



**You must have:**

- The OCR 12-page Answer Booklet



#### INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Answer **two** questions. **One** from Section A and **one** from Section B.
- Write your answer to each question on the Answer Booklet.
- Do **not** write in the bar codes.

#### INFORMATION

- The total mark for this paper is **64**.
- The marks for each question are shown in brackets [ ].
- This document consists of **20** pages.

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

William Blake  
Emily Dickinson  
Seamus Heaney  
Eavan Boland  
Carol Ann Duffy  
Jacob Sam-La Rose

Answer **one** question from this section. You should spend about one hour on this section.

**1 William Blake**

Explore how William Blake presents freedom and control in 'The Garden of Love' and make connections with one or two other poems from your collection.

You should consider Blake's use of poetic and stylistic techniques and significant literary or other relevant contexts.

**[32]**

'The Garden of Love'

I went to the Garden of Love,  
And saw what I never had seen:  
A Chapel was built in the midst,  
Where I used to play on the green.

And the gates of this Chapel were shut,  
And 'Thou shalt not' writ over the door;  
So I turn'd to the Garden of Love  
That so many sweet flowers bore,

And I saw it was filled with graves,  
And tomb-stones where flowers should be;  
And Priests in black gowns were walking their rounds,  
And binding with briars my joys & desires.

## 2 Emily Dickinson

Explore how Emily Dickinson presents ideas and feelings about despair in 'It was not Death, for I stood up' and make connections with one or two other poems from your collection.

You should consider Dickinson's use of poetic and stylistic techniques and significant literary or other relevant contexts.

[32]

'It was not Death, for I stood up'

It was not Death, for I stood up,  
And all the Dead, lie down –  
It was not Night, for all the Bells  
Put out their Tongues, for Noon.

It was not Frost, for on my Flesh  
I felt Siroccos – crawl –  
Nor Fire – for just my Marble feet  
Could keep a Chancel, cool –

And yet, it tasted, like them all,  
The Figures I have seen  
Set orderly, for Burial,  
Reminded me, of mine –

As if my life were shaven,  
And fitted to a frame,  
And could not breathe without a key,  
And 'twas like Midnight, some –

When everything that ticked – has stopped –  
And Space stares all around –  
Or Grisly frosts – first Autumn morns,  
Repeal the Beating Ground –

But, most, like Chaos – Stopless – cool –  
Without a Chance, or Spar –  
Or even a Report of Land –  
To justify – Despair.

### 3 Seamus Heaney

Explore how Seamus Heaney presents thoughts and feelings about place in 'Anahorish' and make connections with one or two other poems from your collection.

You should consider Heaney's use of poetic and stylistic techniques and significant literary or other relevant contexts.

[32]

'Anahorish'

My 'place of clear water',  
the first hill in the world  
where springs washed into  
the shiny grass

and darkened cobbles  
in the bed of the lane.  
*Anahorish*, soft gradient  
of consonant, vowel-meadow,

after-image of lamps  
swung through the yards  
on winter evenings.  
With pails and barrows

those mound-dwellers  
go waist-deep in mist  
to break the light ice  
at wells and dunghills.

#### 4 Eavan Boland

Explore how Eavan Boland presents ideas about change in 'Object Lessons' and make connections with one or two other poems from your collection.

You should consider Boland's use of poetic and stylistic techniques and significant literary or other relevant contexts.

[32]

'Object Lessons'

It was yours.  
Your coffee mug. Black,  
with a hunting scene on the side  
(cruel theatre as the kettle poured).  
Together, we unpacked it  
in the new house.

A hunting scene:  
Dogs. Hawking. Silk.  
Linen spread out in a meadow.  
Pitchers of wine clouding in the shadow  
of beech trees. Buttermilk.  
A huntsman.

A wild rabbit.  
A thrush ready to sing.  
A lady smiling as the huntsman kissed her:  
the way land looks before disaster  
strikes of suffering  
becomes a habit

was not a feature  
of the history we knew. Now  
it opened out before us, bright  
as our curtainless October nights  
whose street-lit glow  
was second nature. Or

those mornings  
we drank coffee  
and shared cake in a kitchen full of  
chaos, before we knew the details of  
this pastoral were merely  
veiled warnings

of the shiver  
of presentiment with which  
we found the broken pieces of  
the sparrow hawk and the kisses of  
the huntsman, the pitcher  
and the thrush's never

to-be-finished  
aria, an untouched meal,  
and the lady and the hunting horn  
on the floorboards you and I had sworn  
to sand down and seal  
with varnish.

## 5 Carol Ann Duffy

Explore how Carol Ann Duffy presents the experience of falling in love in 'You' and make connections with one or two other poems from your collection.

You should consider Duffy's use of poetic and stylistic techniques and significant literary or other relevant contexts.

**[32]**

'You'

Uninvited, the thought of you stayed too late in my head,  
so I went to bed, dreaming you hard, hard, woke with your name,  
like tears, soft, salt, on my lips, the sound of its bright syllables  
like a charm, like a spell.

Falling in love  
is glamorous hell; the crouched, parched heart  
like a tiger ready to kill; a flame's fierce licks under the skin.  
Into my life, larger than life, beautiful, you strolled in.

I hid in my ordinary days, in the long grass of routine,  
in my camouflage rooms. You sprawled in my gaze,  
staring back from anyone's face, from the shape of a cloud,  
from the pining, earth-struck moon which gapes at me

as I open the bedroom door. The curtains stir. There you are  
on the bed, like a gift, like a touchable dream.



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

William Shakespeare: *Othello*  
 Oscar Wilde: *The Importance of Being Earnest*  
 Tennessee Williams: *A Streetcar Named Desire*  
 Brian Friel: *Translations*  
 Timberlake Wertenbaker: *Our Country's Good*  
 Jez Butterworth: *Jerusalem*

Answer **one** question from this section. You should spend about one hour on this section.

**7 William Shakespeare: *Othello***

Explore how Shakespeare presents power and status in this extract from *Othello*.

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.

[32]

<b>Othello:</b>	If thou dost slander her and torture me, Never pray more; abandon all remorse; On horror's head horrors accumulate; Do deeds to make heaven weep, all earth amaz'd; For nothing canst thou to damnation add Greater than that.	370
<b>Iago:</b>	O Grace! O heaven forgive me! Are you a man? have you a soul, or sense? God buy you; take mine office. O wretched fool, That liv'st to make thine honesty a vice! O monstrous world! Take note, take note, O world, To be direct and honest is not safe.	380
<b>Othello:</b>	Nay, stay. Thou shouldst be honest.	
<b>Iago:</b>	I should be wise; for honesty's a fool, And loses that it works for.	
<b>Othello:</b>	By the world, I think my wife be honest, and think she is not; I think that thou art just, and think thou art not: I'll have some proof. Her name, that was as fresh As Dian's visage, is now begrim'd and black As mine own face. If there be cords, or knives, Poison, or fire, or suffocating streams, I'll not endure it. Would I were satisfied!	390
<b>Iago:</b>	I see sire, you are eaten up with passion; I do repent me that I put it to you. You would be satisfied?	
<b>Othello:</b>	Would! Nay, and I will.	
<b>Iago:</b>	And may; but how - how satisfied, my lord? Would you, the supervisor, grossly gape on – Behold her topp'd?	
<b>Othello:</b>	Death and damnation! O!	
<b>Iago:</b>	It were a tedious difficulty, I think, To bring them to that prospect. Damn them then, If ever mortal eyes do seem them bolster	400

More than their own! What then? How then?  
 What shall I say? Where's satisfaction?  
 It is impossible you should see this,  
 Were they as prime as goats, as hot as monkeys,  
 As salt as wolves in pride, and fools as gross  
 As ignorance made drunk. But yet, I say,  
 If imputation and strong circumstances,  
 Which lead directly to the door of truth,  
 Will give you satisfaction, you might have't. 410

**Othello:**  
**Iago:**

Give me a living reason she's disloyal.  
 I do not like the office;  
 But sith I am enter'd in this cause so far,  
 Prick'd to't by foolish honesty and love,  
 I will go on. I lay with Cassio lately,  
 And, being troubled with a raging tooth,  
 I could not sleep.

There are a kind of men so loose of soul  
 That in their sleeps will mutter their affairs:  
 One of this kind is Cassio. 420

In sleep I heard him say 'Sweet Desdemona,  
 Let us be wary, let us hide our loves';  
 And then, sir, would he gripe and wring my hand,  
 Cry 'O sweet creature!' then kiss me hard,  
 As if he pluck'd up kisses by the roots,  
 That grew upon my lips - then laid his leg  
 Over my thigh - and sighed, and kiss'd, and then  
 Cried 'Curséd fate that gave thee to the Moor!'

**Othello:**

**Iago:**

**Othello:**

O monstrous! monstrous!  
 Nay, this was but his dream. 430  
 But this denoted a foregone conclusion.  
 'Tis a shrewd doubt, though it be but a dream.

**Iago:**

**Othello:**

And this may help to thicken other proofs  
 That do demonstrate thinly.  
 I'll tear her all to pieces.

## 8 Oscar Wilde: *The Importance of Being Earnest*

Explore how Wilde presents social conventions in this extract from *The Importance of Being Earnest*.

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.

[32]

**Lady Bracknell:** *(sitting down)* You can take a seat, Mr Worthing.

*(Looks in her pocket for notebook and pencil)*

**Jack:** Thank you, Lady Bracknell, I prefer standing.

**Lady Bracknell:** *(pencil and notebook in hand)*. I feel bound to tell you that you are not down on my list of eligible young men, although I have the same list as the dear Duchess of Bolton has. We work together, in fact. However, I am quite ready to enter your name, should your answers be what a really affectionate mother requires. Do you smoke?

**Jack:** Well, yes, I must admit I smoke.

**Lady Bracknell:** I am glad to hear it. A man should always have an occupation of some kind. There are far too many idle men in London as it is. How old are you?

**Jack:** Twenty-nine.

**Lady Bracknell:** A very good age to be married at. I have always been of opinion that a man who desires to get married should know either everything or nothing. Which do you know?

**Jack:** *(after some hesitation)* I know nothing, Lady Bracknell.

**Lady Bracknell:** I am pleased to hear it. I do not approve of anything that tampers with natural ignorance. Ignorance is like a delicate exotic fruit; touch it and the bloom is gone. The whole theory of modern education is radically unsound. Fortunately in England, at any rate, education produces no effect whatsoever. If it did, it would prove a serious danger to the upper classes, and probably lead to acts of violence in Grosvenor Square. What is your income?

**Jack:** Between seven and eight thousand a year.

**Lady Bracknell:** *(makes a note in her book)* In land, or in investments?

**Jack:** In investments, chiefly.

**Lady Bracknell:** That is satisfactory. What between the duties expected of one during one's lifetime, and the duties exacted from one after one's death, land has ceased to be either a profit or a pleasure. It gives one position, and prevents one from keeping it up. That's all that can be said about land.

**Jack:** I have a country house with some land, of course, attached to it, about fifteen hundred acres, I believe; but I don't depend on that for my real income. In fact, as far as I can make out, the poachers are the only people who make anything out of it.

- Lady Bracknell:** A country house! How many bedrooms? Well, that point can be cleared up afterwards. You have a town house, I hope? A girl with a simple, unspoiled nature, like Gwendolen, could hardly be expected to reside in the country.
- Jack:** Well, I own a house in Belgrave Square but it is let by the year to Lady Bloxham. Of course, I can get it back whenever I like, at six months' notice.
- Lady Bracknell:** Lady Bloxham? I don't know her.
- Jack:** Oh, she goes about very little. She is a lady considerably advanced in years.
- Lady Bracknell:** Ah, nowadays that is no guarantee of respectability of character. What number in Belgrave Square?
- Jack:** 149.
- Lady Bracknell:** *(shaking her head)* The unfashionable side. I thought there was something. However, that could easily be altered.
- Jack:** Do you mean the fashion, or the side?
- Lady Bracknell:** *(sternly)* Both, if necessary, I presume.

## 9 Tennessee Williams: *A Streetcar Named Desire*

Explore how Williams presents Blanche and Stella in this extract from *A Streetcar Named Desire*.

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.

[32]

*(During the pause, Blanche stares at her. She smiles at Blanche.)*

- Blanche:** *(looking down at her glass, which shakes in her hand):* You're all I've got in the world, and you're not glad to see me!
- Stella:** *(sincerely):* Why, Blanche, you know that's not true.
- Blanche:** No? – I'd forgotten how quiet you were.
- Stella:** You never did give me a chance to say much, Blanche. So I just got in the habit of being quiet around you.
- Blanche:** *(vaguely):* A good habit to get into... *(then abruptly)* You haven't asked me how I happened to get away from the school before the spring term ended.
- Stella:** Well, I thought you'd volunteer that information – if you wanted to tell me.
- Blanche:** You thought I'd been fired?
- Stella:** No, I – thought you might have – resigned...
- Blanche:** I was so exhausted by all I'd been through my – nerves broke. *(Nervously tapping a cigarette)* I was on the verge of – lunacy, almost! So Mr Graves – Mr Graves is the high school superintendent – he suggested I take a leave of absence. I couldn't put all of those details into the wire... *(She drinks quickly.)* Oh, this buzzes right through me and feels so good!
- Stella:** Won't you have another?
- Blanche:** No, one's my limit.
- Stella:** Sure?
- Blanche:** You haven't said a word about my appearance.
- Stella:** You look just fine.
- Blanche:** God love you for a liar! Daylight never exposed so total a ruin! But you – you've put on some weight, yes, you're just a plump as a little partridge! And it's so becoming to you!
- Stella:** Now, Blanche –
- Blanche:** You hear me? I said stand up! *(Stella complies reluctantly)* You messy child, you, you've spilt something on that pretty white lace collar! About your hair – you ought to have it cut in a feather bob with your dainty features. Stella, you have a maid, don't you?
- Stella:** No. With only two rooms it's –

- Blanche:** What? *Two* rooms, did you say?
- Stella:** This one and – (*She is embarrassed.*)
- Blanche:** The other one? (*She laughs sharply. There is an embarrassed silence*) How quiet you are, you're so peaceful. Look how you sit there with your little hands folded like a cherub in a choir!
- Stella:** (*uncomfortably*): I never had anything like your energy, Blanche.
- Blanche:** Well, I never had your beautiful self-control. I am going to take just one little tiny nip more, sort of to put the stopper on, so to speak... Then put the bottle away so I won't be tempted. (*She rises.*) I want you to look at *my* figure! (*She turns around.*) You know I haven't put on one ounce in ten years, Stella? I weigh what I weighed the summer you left Belle Rêve. The summer Dad died and you left us...
- Stella:** (*a little wearily*): It's just incredible, Blanche, how well you're looking.
- Blanche:** You see I still have that awful vanity about my looks even now that my looks are slipping! (*She laughs nervously and glances at Stella for reassurance.*)
- Stella:** (*dutifully*): They haven't slipped one particle.
- Blanche:** After all I've been through? You think I believe that story? Blessed child! (*She touches her forehead shakily.*) Stella, there's – only two rooms?
- Stella:** And a bathroom.
- Blanche:** Oh, you do have a bathroom! First door to the right at the top of the stairs? (*They both laugh uncomfortably*) But, Stella, I don't see where you're going to put me!

**10 Brian Friel: *Translations***

Explore how Friel presents the conversation with the two British soldiers in this extract from *Translations*.

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.

[32]

**Lancey:** A map is a representation on paper – a picture – you understand picture? – a paper picture – showing, representing this country – yes? – showing your country in miniature – a scaled drawing on paper of – of – of

*Suddenly Doalty sniggers. Then Bridget. Then Sarah. Owen leaps in quickly.*

**Owen:** It might be better if you *assume* they understand you –

**Lancey:** Yes?

**Owen:** And I'll translate as you go along.

**Lancey:** I see. Yes. Very well. Perhaps you're right. Well. What we are doing is this.

*He looks at Owen. Owen nods reassuringly.*

His Majesty's government has ordered the first ever comprehensive survey of this entire country – a general triangulation which will embrace detailed hydrographic and topographic information and which will be executed to a scale of six inches to the English mile.

**Hugh:** *(pouring a drink)* Excellent – excellent.

*Lancey looks at Owen.*

**Owen:** A new map is being made of the whole country.

*Lancey looks to Owen: Is that all? Owen smiles reassuringly and indicates to proceed.*

**Lancey:** This enormous task has been embarked on so that the military authorities will be equipped with up-to-date and accurate information on every corner of this part of the Empire.

**Owen:** The job is being done by soldiers because they are skilled in this work.

**Lancey:** And also so that the entire basis of land valuation can be reassessed for purposes of more equitable taxation.

**Owen:** This new map will take the place of the estate-agent's map so that from now on you will know exactly what is yours in law.

**Lancey:** In conclusion I wish to quote two brief extracts from the white paper which is our governing charter (*Reads.*) 'All former surveys of Ireland originated in forfeiture and

violent transfer of property; the present survey has for its object the relief which can be afforded to the proprietors and occupiers of land from unequal taxation.'

- Owen:** The captain hopes that the public will cooperate with the sappers and that the new map will mean that taxes are reduced.
- Hugh:** A worthy enterprise – *opus honestum!* And Extract B?
- Lancey:** 'Ireland is privileged. No such survey is being undertaken in England. So this survey cannot but be received as proof of the disposition of this government to advance the interests of Ireland.' My sentiments too.
- Owen:** This survey demonstrates the government's interest in Ireland and the Captain thanks you for listening so attentively to him.
- Hugh:** Our pleasure, Captain.
- Lancey:** Lieutenant Yolland?
- Yolland:** I – I – I've nothing to say – really –
- Owen:** The captain is the man who actually makes the new map. George's task is to see that the place-names on this map are...correct. *(to Yolland)* Just a few words – they'd like to hear you. *(to class)* Don't you want to hear George, too?
- Maire:** Has he anything to say?
- Yolland:** *(to Maire)* Sorry – sorry?
- Owen:** She says she's dying to hear you.
- Yolland:** *(to Maire)* Very kind of you – thank you... *(to class)* I can only say that I feel – I feel very foolish to – to – to be working here and not to speak your language. But I intend to rectify that – with Roland's help – indeed I do.
- Owen:** He wants to teach him Irish!
- Hugh:** You are doubly welcome, sir.
- Yolland:** I think your countryside is – is – is very beautiful. I've fallen in love with it already. I hope we're not too – too crude an intrusion on your lives. And I know that I'm going to be happy, very happy, here.

## 11 Timberlake Wertenbaker: *Our Country's Good*

Explore how Wertenbaker presents ideas about language in this extract from *Our Country's Good*.

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.

[32]

*John Wisehammer and Mary Brenham exchange words*

*Mary is copying The Recruiting Officer in the afternoon light.*

*John Wisehammer is carrying bricks and piling them to one side. He begins to hover over her.*

**Mary:** 'I would rather counsel than command; I don't propose this with the authority of a parent, but as the advice of your friend' –

**Wisehammer:** Friend. That's a good word. Short, but full of promise.

**Mary:** 'That you would take the coach this moment and go into the country.'

**Wisehammer:** Country can mean opposite things. It renews you with trees and grass, you go rest in the country, or it crushes you with power: you die for your country, your country doesn't want you, you're thrown out of your country.

*Pause.*

I like words.

*Pause.*

My father cleared the houses of the dead to sell the old clothes to the poor houses by the Thames. He found a dictionary – Johnson's dictionary – it was as big as a Bible. It went from A to L. I started with the As. Abecedarian: someone who teaches the alphabet or rudiments of literature. Abject: a man without hope.

**Mary:** What does indulgent mean?

**Wisehammer:** How is it used?

**Mary:** (*reads*) 'You have been so careful, so indulgent to me' –

**Wisehammer:** It means ready to overlook faults.

*Pause.*

You have to be careful with words that begin with 'in'. It can turn everything upside down. Injustice. Most of that word is taken up with justice, but the 'in' twists it inside out and makes it the ugliest word in the English language.

**Mary:** Guilty is an uglier word.

**Wisehammer:** Innocent ought to be a beautiful word, but it isn't, it's full of sorrow. Anguish.

*Mary goes back to her copying.*

**Mary:** I don't have much time. We start this in a few days.

*Wisehammer looks over her shoulder.*

**Wisehammer:** I have the biggest part.

You have a beautiful hand.

**Mary:** There is so much to copy. So many words.

**Wisehammer:** I can write.

**Mary:** Why don't you tell Lieutenant Clark? He's doing it.

**Wisehammer:** No...No...I'm –

**Mary:** Afraid?

**Wisehammer:** Diffident.

**Mary:** I'll tell him. Well, I won't. My friend Dabby will. She's –

**Wisehammer:** Bold.

*Pause.*

Shy is not a bad word, it's soft.

**Mary:** But shame is a hard one.

**Wisehammer:** Words with two Ls are the worst. Lonely, loveless.

**Mary:** Love is a good word.

**Wisehammer:** That's because it only has one L. I like words with one L. Luck. Latitudinarian.

*Mary laughs.*

**Mary:** Laughter.

## 12 Jez Butterworth: *Jerusalem*

Explore how Butterworth presents Phaedra and Johnny in this extract from *Jerusalem*.

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.

[32]

*Exit the Professor. Johnny watches him leave.  
Phaedra comes out of the trailer.*

**Phaedra:** Have they gone? Who are they, Johnny? What do they want?  
**Johnny:** They're from the Palace. They've given me a knighthood, for my services to the community.

*She shivers. Looks at the goldfish.*

**Phaedra:** What's that?  
**Johnny:** It just showed up.  
**Phaedra:** When? How?  
**Johnny:** Search me. I turned round and there it was.  
**Phaedra:** What, like a gift?  
**Johnny:** Something like that.  
**Phaedra:** Who gave it to you?  
**Johnny:** A boy passed by on this way to Chippenham. Left that there.  
**Phaedra:** So it's yours.  
**Johnny:** I suppose it is.  
**Phaedra:** Do you know what to do? How to look after it?  
**Johnny:** I ain't got a clue.  
**Phaedra:** Well, you better learn, hadn't you? If it's a gift, you gotta look after it. It's yours now. What do you suppose they eat?  
**Johnny:** Search me.  
**Phaedra:** Well, you've got to find out. You got to feed it. Name it and everything. Look at it. Just swimming around there. In a bag. Just swimming back and forth. What you gonna call it? What's its name?  
**Johnny:** I don't know its name  
**Phaedra:** Think of one. Come on.  
**Johnny:** It shall remain nameless in honour of the boy who left it.  
**Phaedra:** Everything needs a name.

*She takes a pin from her costume and pricks the bag. The water starts to fountain out in a fine spray.*

What's its name. If you can't think of a name before this runs out, that fish is a goner. Come on... What's its name?

*She holds the bag so that the water falls upon his face. He closes his eyes.*

Hurry up. Time's running out.

*He takes her wrist, gently takes the goldfish from her.*

You better look after that. It's yours now.

*Johnny goes inside. Runs the tap.*

That window in the back room's stuck. It's stuffy. There's mildew all over it. Looks like it's been there for years. Not exactly a palace, is it.

*He comes back out. The fish is in a bowl. He puts it on the table. She watches it swim about.*

What you stick here for, anyway? I thought gyppos went all over. It don't make sense. Why, if you could be anywhere, why you anchor up in a shithole like Flintock?

**Johnny:**

Flintock's no worse than anywhere else.

**Phaedra:**

Don't say that. That's well depressing.

**Johnny:**

It went like this. I travelled the four corners of the globe, from Clacton-on-Sea to Shanghai and back up to Timbuktu, then I was passing by here on a day, and I thought, 'I know this place. Feels like I've been here before.' And I parked up in this wood for the night, but getting it down that slope from the road, I hit a tree, and when I tried to leave in the morning, my axle was broke, I thought, 'I'll fix that. I'll fix that tomorrow morning and be on my way.'

**Phaedra:**

You expect me to believe that?

**Johnny:**

I don't expect nothing from you, fairy.

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Heaney, S. (2002). '*Anahorish*' in S. Heaney, *Opened Ground: Poems 1966-1996*. London: Faber and Faber

Boland, E. (2005). '*Object Lessons*' in E. Boland, *New Collected Poems*. Manchester: Carcanet Press.

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Williams, T. (2009). *A Streetcar Named Desire*. London: Penguin Classics. 8-10. Reproduced with permission of Sheil Land Associates Ltd.

Friel, B. (1981). *Translations*. London: Faber and Faber.

Wertenbaker, T. (1995). *Our Country's Good*. London: Methuen Drama Limited.

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**...day June 20XX – Morning/Afternoon**

**A Level English Language and Literature (EMC)**

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

**SAMPLE MARK SCHEME**

**Duration: 2 hours**

**MAXIMUM MARK 64**

**This document consists of 44 pages**

**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 [insert number] practice responses ('scripts') and the [insert number] 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 (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, by email or via the scoris messaging system.
5. Work crossed out:
  - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
  - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.

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. There is a NR (No Response) option.
8. Award NR (No Response)
- if there is nothing written at all in the answer space
  - OR if there is a comment which does not in any way relate to the question (e.g. 'can't do', 'don't know')
  - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question
- Note: Award 0 marks - for an attempt that earns no credit (including copying out the question)
9. 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.
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

**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 two from Section B
- answering more than two questions.

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

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

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

### WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the components 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 (01)	4%	3%	4%	5%	0%	16%
The language of poetry and plays (02)	9%	12%	8.5%	2.5%	0%	32%
Reading as a writer, writing as a reader (03)	9%	11%	5%	0%	7%	32%
Independent study: analysing and producing texts (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 four 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 associated terminology relevant to the task and texts.
<b>AO3</b>	Clear and relevant understanding of the significance and influence of the contexts in which texts are produced and received.
<b>AO4</b>	Clearly developed exploration of connections across texts informed by linguistic and literary concepts and methods.

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

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

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

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

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

Question	Response	Marks	Guidance
1	<p>Explore how William Blake presents freedom and control in 'The Garden of Love' 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> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about freedom and control.</p>	32	<p>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> First person, seemingly recounting personal narrative. Powerful use of direct speech, in deviation in stanza 2 'Thou shalt not'.</p> <p><b>Form:</b> Disjunction between form and message in use of hymn-like structure.</p> <p><b>Imagery and symbolism:</b> Symbolic, non-literal landscape and narrative; unconventional use of conventional images, e.g. garden.</p> <p><b>Rhyme and rhythm:</b> Familiar rhythm becoming awkward in the final, dark stanza; internal vs. end rhyme in last two lines.</p> <p><b>Lexis:</b> Fields of religion, nature; contrasts e.g. freedom vs. control, childlike vs. adult diction, such as in 'desires' at end; repetition of words, for emphasis and effect; mainly monosyllabic but polysyllabic words e.g. 'garden', 'chapel' stand out.</p> <p><b>Grammar and morphology:</b> Childlike syntax, such as 'And' followed by a developing range of sentence structures; past tense verbs contrasted with more distant past e.g. 'never had seen'; parallelism in action verbs, 'I went', etc.</p> <p><b>Phonology:</b> Repetition of plosive b, b, b to convey anger/despair.</p>

1	<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>Cultural, literary or other relevant contexts (AO3)</b></p> <p><b>For example</b></p> <p><b>Of the poems:</b> One of the ‘Experience’ poems; a darker view and use of imagery than in some of the ‘Innocence’ poems; illumination foregrounds religious element and signals symbolic nature of narrative.</p> <p><b>Of the wider literary/cultural:</b> Isaac Watts’ hymn forms distorted to criticise religion. Wider climate of repression – industrial, political, religious.</p> <p><b>Connections (AO4)</b></p> <p><b>For example</b></p> <p>Are possible with any/all of the poems in the collection. ‘London’, ‘The Nurse’s Song’ and ‘The Ecchoing Green’ may offer particularly pertinent points of comparison/contrast.</p>
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Question	Response	Marks	Guidance
2	<p>Explore how Emily Dickinson presents ideas and feelings about despair in 'It was not Death, for I stood up' and make connections with one or two other poems from your collection.</p> <p>You should consider Dickinson's use of poetic and stylistic techniques and significant literary or other relevant contexts.</p> <p>A higher level response (levels 4 to 6) will:</p> <p><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> first person, in which reflective, musing tone becomes increasingly intense, before final emphatic 'Despair'. Contrasts with flashes of irreverent humour. Loss of personal pronouns from stanza 4 – rest of the poem refers back to 'my' in l.9.</p> <p><b>Form, Structure and Graphology:</b> Disjunction between use of regular form (4/3/4/3 hymn meter) and subject – struggle with Despair and Chaos. Form at odds with unconventional use of capitalisation and punctuation. Clear development through poem with stanza 4 structural turning point.</p> <p><b>Imagery and Symbolism:</b> Whole text as extended metaphor of a struggle to understand 'It' ('Despair') through comparison with what it is not/what it is like. Contrasts and links between the two halves of the poem around stanza 4.</p> <p><b>Rhyme and Rhythm:</b> Characteristic use of slant rhyme (2<sup>nd</sup>/4<sup>th</sup> line) to create connections across poem but with repeated discordant note; emphatic tone in final almost full rhyme; effects of the regular hymn meter (as above).</p> <p><b>Lexis:</b> Lexis associated with heat, cold, death, night, religion – nouns used to pin down something intangible. Use of 'not' conjuring up the very thing being rejected. Concrete nouns emphasise restriction and claustrophobia: 'a frame' 'a key'. Repetition of closed class words (and, or, not) foreground attempt to pin down 'It'.</p>

Question	Response	Marks	Guidance
2	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identity some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about despair.</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> two sentences – stanzas 2 to 6 a single sentence, characteristically punctuated with hyphens – force reader to construct and re-evaluate meaning. Final emphatic use of full stop foregrounded as conclusive. Parallel negative grammatical structures ('It was not') underline difficulty of understanding 'It'; 'And yet' in stanza 4 and 'But' in stanza 7 are foregrounded as turning points, in poem dominated by 'And'. Deviant use of verbs 'tasted of death' to convey intangible experience. Contrast of 'put out their tongues' – irreverent and playful in a poem evoking despair.</p> <p><b>Context (AO3)</b></p> <p><b>For example</b></p> <p><b>Of the poems:</b> Another view of spiritual despair/confusion.</p> <p><b>Of the wider literary/cultural:</b> Use of hymn meter to explore nature of Despair; contrast with conventional religious teaching of 19<sup>th</sup> century, especially in context of religious revivalism in Dickinson's home town.</p> <p><b>Connections (AO4)</b></p> <p><b>For example</b></p> <p>Candidates may see particular similarities and contrasts with 'The Soul has Bandaged moments' and 'After great pain a formal feeling comes'.</p>

Question	Response	Marks	Guidance
3	<p>Explore how Seamus Heaney presents thoughts and feelings about place in 'Anahorish' and make connections with one or two other poems from your collection.</p> <p>You should consider Heaney's use of poetic and stylistic techniques and significant literary or other relevant contexts.</p> <p>A higher level response (levels 4 to 6) will:</p> <p><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> first person with single use of 'my' in line 1. Reflective, thoughtful tone, evoking a place and (imagined) past, with academic overtones in the quoted translation of the place name.</p> <p><b>Form:</b> Poem structured as 3 sentences across 4 stanzas moving from personal connection with place to imagined/remembered occupants. 'Wells' in stanza 4 implicitly recalls 'springs' of stanza 1, linking present to (imagined) past.</p> <p><b>Imagery and Symbolism:</b> Of the place as a whole; connection between place and the poet's recreation of it through the imagery of language ('soft gradient of consonant, vowel meadow'). The Kenning - 'mound dwellers' connects to Irish folk-lore.</p> <p><b>Rhyme and Rhythm:</b> Not an obvious rhyme scheme (no end rhymes) but internal rhyme creates sense of connectedness throughout the poem.</p> <p><b>Lexis:</b> Words associated with winter, water, language, tools. The latter, creating a sense of the physical landscape, place and people, a contrast to the imagery of language. Further contrasts in dark/light, the place and its recreation ('after-image') in poetry. Compound words coined 'vowel -meadow' and use of Irish place name (foregrounded through italics) to create particular sense of place. Use of 'my' as the only pronoun establishes the poet/persona's connections to the place and to his imagined recreation of its past in language.</p>

Question	Response	Marks	Guidance
3	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identity some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about the presentation of place.</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> Unusual syntax, with verb delayed, repeated in each sentence. Spare use of finite verbs (3) and lack of subject in second sentence, foreground importance of place as recreated in the mind's eye.</p> <p><b>Phonology:</b> Repetition of 's' and 'w' sounds and open vowels recreating in the poem the consonants and vowels of <i>Anahorish</i>.</p> <p><b>Context (AO3)</b></p> <p><b>For example</b></p> <p><b>Of the poems:</b> one of many explorations of place and language</p> <p><b>Of the wider literary/cultural:</b> Anglo-Saxon/Irish poetry – kennings and compound words – places this poem (and poet) in a long literary tradition.</p> <p><b>Connections (AO4)</b></p> <p><b>For example</b></p> <p>Candidates may see particular similarities and contrasts with 'Punishment' and 'Strange Fruit'.</p>

Question	Response	Marks	Guidance
4	<p>Explore how Eavan Boland presents ideas about change in 'Object Lessons' and make connections with one or two other poems from your collection.</p> <p><b>You should consider Boland's use of poetic and stylistic techniques and significant literary or other relevant contexts</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of literary and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p><b>AO4</b> Make interesting and illuminating use of points of connection between the poems discussed, selecting significant stylistic and poetic features as part of a coherent analysis.</p>	32	<p><b>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</b></p> <p><b>Poetic and Stylistic Techniques (AO2 and AO1)</b></p> <p><b>Voice:</b> Domestic, conversational, reflective tone, bracketed aside in stanza 1; shifts from 1<sup>st</sup> person plural ('we', 'us', 'our') to 2<sup>nd</sup> person ('yours', 'you'). Stanzas 2 and 3, description of pastoral scene, marked by absence of pronouns.</p> <p><b>Form:</b> Disjunction between conventional use of sestet (2<sup>nd</sup> part of a love sonnet) and use here foregrounds themes of literal and symbolic fracturing. Embedding of pastoral scene in domestic narrative highlights contrast between idealised and real. Change (in relationship, passage of time) marked in structural development of poem.</p> <p><b>Imagery and Symbolism:</b> Juxtaposition of nature/pastoral imagery with domestic; symbolic significance of breaking the mug. Hunting scene with contradictory meanings – idealised version of history becoming presentiment of future trouble.</p> <p><b>Rhyme and Rhythm:</b> Mirrored rhyme scheme in each sestet, foregrounds theme of reflection, as does deviant centred layout. Enjambment across stanzas a counterpoint to the enclosed rhyme scheme.</p> <p><b>Lexis:</b> Emphasis on concrete nouns; lack of adjectives even in description of hunting/pastoral scene; single adverb 'merely' at key structural point. Repeated nouns (lady, kisses, huntsman) draw attention to what has changed.</p>

Question	Response	Marks	Guidance
4	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identity some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about change.</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> Use of minor sentences and lack of verbs suggest pastoral scene is outside time. Parallel grammatical structures in 1<sup>st</sup>/2<sup>nd</sup> half of the poem foreground shift from indefinite to definite article. Past tense in domestic narrative to relate specific events contrasted with sense of continuity and passage of time ('those mornings'). Single deviation into present tense highlights continuity between past and present, art and life.</p> <p><b>Context (AO3)</b></p> <p><b>For example</b></p> <p><b>Of the poems:</b> One of a series of poems called 'Object Lessons', using objects to reflect on personal relationships e.g. 'The Black Lace Fan my Mother Gave me.'</p> <p><b>Of the wider literary/cultural:</b> Literary tradition of poems using timelessness of art to reflect on uncertainty of life (e.g. Keats' 'Ode On A Grecian Urn').</p> <p><b>Connections (AO4)</b></p> <p><b>For example</b></p> <p>Candidates may see particular similarities and contrasts with 'Woman in Kitchen' and 'The New Pastoral'.</p>

Question	Response	Marks	Guidance
5	<p>Explore how Carol Ann Duffy presents the experience of falling in love in 'You' and make connections with one or two other poems from your collection.</p> <p>You should consider Duffy's use of poetic and stylistic techniques and significant literary or other relevant contexts.</p> <p>A higher level response (levels 4 to 6) will:</p> <p><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> First person addresses the loved one 'you': an intense and intimate tone which places the particular story of falling in love into a literary tradition of love poetry.</p> <p><b>Form:</b> An individual take on the love sonnet form; clear structural development with final 2 lines fulfilling function of couplet in a sonnet, with conclusive shift from imagination to reality.</p> <p><b>Imagery and Symbolism:</b> Emphatic use of simile and conceit to capture the experience of falling in love, the power of the beloved in contrast with the persona.</p> <p><b>Rhyme, Rhythm, Phonology:</b> Sounds echo throughout the poem in rhymes (end, internal, full, half), assonance and repeated 's' sounds emphasising enclosed, obsessive, unreal quality. Sounds used to create contrasting tone and mood of stanzas.</p> <p><b>Lexis:</b> Words associated with magic, dreams, seeing, fire, the tiger etc. creating love as obsessive, physical, intense. Contrasts between ordinary reality and dreaming, magic, wild/exotic nature and oxymoron 'glamorous hell' conveys extraordinary nature of love. Lexis of stanza 2 foregrounded as violent/threatening.</p>

Question	Response	Marks	Guidance
5	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about falling in love.</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> Long sentences in stanzas 1-3 foreground short simple 'The curtains stir' in final stanza. Final 'you are' foregrounded through contrast with repeated pattern of 'like a'. Parallelism in actions of lover and beloved ('you strolled', 'I hid', 'you sprawled') highlight perceived dominance of beloved. Tense switches from past to present in description of falling in love and in final stanza as the 'dream' becomes 'touchable'.</p> <p><b>Context (AO3)</b></p> <p><b>For example</b></p> <p><b>Of the poems:</b> First poem in a collection tracing the development and ending of a love affair.</p> <p><b>Of the wider literary/cultural</b> adapted use of a traditional form and theme in a highly personalised context; echoes of literary lovers – obsession, imagined love.</p> <p><b>Connections (AO4)</b></p> <p><b>For example</b></p> <p>Candidates may see particular similarities and contrasts in the presentation of love with 'Hour' 'Elegy' 'Over' and 'Wintering'.</p>

Question	Response	Marks	Guidance
6	<p>Explore how Jacob Sam-La Rose presents ideas and feelings about language in 'Talk This Way' and make connections with one or two other poems from your collection.</p> <p>You should consider Sam-La Rose's use of poetic and stylistic techniques and significant literary or other relevant contexts.</p> <p><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> 1st person, with direct address to imagined audience (range of linguistic influences), recalling form of a letter, or thank you speech. Mixed tone/register moving from formal letter, to colloquial and non-standard spoken forms to poetic language – eclectic range of voices reflecting poem's central concern. Also playfulness with listing of eclectic things from different spheres.</p> <p><b>Form:</b> A take on the thank you letter or speech in free verse. Contrast of the final couplet with the previous long stanza. Lineation, e.g. dropped lines, exploited for effect. Use of title, standing in opposition to the final line highlights the key message of the poem.</p> <p><b>Imagery and Symbolism:</b> Concrete images ('cauldron') as metaphors to evoke abstract ideas about language.</p> <p><b>Rhyme and Rhythm:</b> The momentum of a list, with broken rhythm of dashes and dropped lines. Pattern broken to foreground the final lines.</p> <p><b>Lexis:</b> Words drawn from Caribbean language/culture and music; street slang contrasting with prestige language ('unfettered'). Contrasts between concrete nouns associated with particular places and the more abstract 'spaces', 'silence' at the end.</p>

Question	Response	Marks	Guidance
6	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identity some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about language.</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> Notable emphasis on repetition and parallel structures ('Dear boys on bus' 'dear girls on road') and repeated pattern of verbs of action. Lack of finite verbs in first stanza, holding off the 'thank you' to the very end. Contrasting of non-standard grammar of black British speech mixed with standard written. Long first sentence (whole of first stanza and first line of couplet) contrasted with last line: a minor sentence, foregrounding it as a statement of intent.</p> <p><b>Phonology:</b> Use of repetition and contrasting sounds: alliteration of 'c' and 'b' sounds creating cacophony contrasted sibilants and move to quieter more reflective tone.</p> <p><b>Context (AO3)</b></p> <p><b>For example</b></p> <p><b>Of the wider literary/cultural:</b> Concerned with cultural identity and language; influences of other 'Dear...' poems about cultural identity and migration (e.g. Linton Kwesi Johnson and James Berry); context of performance/reception compared with reading.</p> <p><b>Connections (AO4)</b></p> <p><b>For example</b></p> <p>Candidates may see particular similarities and contrasts with poems foregrounding colloquial performance style ('After Lazerdrome, McDonalds, Peckham Rye') and those in more literary standard English ('A Spell for Forgetting a Father.')</p>

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

The weightings for the assessment objectives are:

AO2 6.0%

AO1 5.0%

AO3 5.0%

Total 16%

In Section B the dominant assessment objective is AO2 Analyse ways in which meanings are shaped in texts.

Answers will also be assessed for AO1 and AO3.

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

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

<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 associated 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 associated 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 terminology relevant to the task and texts.
<b>AO3</b>	Very little awareness of the significance and influence of the contexts in which texts are produced and received.

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

Question	Response	Marks	Guidance
7	<p>Explore how Shakespeare presents power and status in this extract from <i>Othello</i>.</p> <p>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present ideas about power and status.</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 shift in power in the central act of a five act tragedy.</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. central scene in tragedy – turning point within the play; structure and development e.g. shifting power relationships.</p> <p><b>Dramatic techniques:</b> Dramatic irony e.g. audience awareness of Iago's manipulation.</p> <p><b>Discourse:</b> Types of utterance e.g. Iago consciously manipulating the direction of the conversation; conversation analysis e.g. shifting power relations seen in length as well as content of utterances; register and style of language e.g. Othello's short hyperbolic exclamations, terse questions and demands contrasting with Iago's careful shifts between hyperbolic outrage and simple calm concern; naming and terms of address e.g. Othello never refers to Desdemona by name; Iago's use of names is loaded throughout: a man, my noble Lord, Cassio etc.; other noticeable features of discourse e.g. Iago's reluctant telling of the story of Cassio and Desdemona.</p> <p><b>Lexis:</b> Lexical groups e.g. animals, heaven/hell, damnation/repentance, honesty, repentance/remorse, love, fool/foolish, sight. Repetition of words e.g. Iago and Othello repeating each other's words, repetitions of 'love', 'honest', 'damn', 'horrors' etc.</p>

Question	Response	Marks	Guidance
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 (turn taking, imagery), with some awareness of how they are used to present ideas about power and status.</p> <p><b>AO1</b> Use some appropriate terminology (dialogue, exclamation). Expression is generally clear but little sense of a 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 a convention such as hyperbole.</p>		<p><b>Grammar and morphology:</b> Syntax e.g. repeated single exclamations, questions increasing pace contrasted with complex sentences building argument; parallelism e.g. foregrounding Othello's dilemma. Sentence types e.g. Iago's questioning and exclamations to manipulate; Othello's exclamations showing lack of control and deviation from statesman-like character; imperatives demanding information and declarative 'I'll tear her all to pieces'.</p> <p><b>Figurative language and rhetorical techniques:</b> Imagery and symbolism e.g. Iago's animalistic imagery; rhetorical questions e.g. effects of Iago's many questions in first half contrasted with complete absence in second; hyperbole/understatement e.g. Othello's hyperbolic language contrasted with Iago's manipulation of tone.</p> <p><b>Literary, dramatic or other relevant contexts (AO3)</b></p> <p>The dramatic context in which this extract occurs within the play and relationship to the rest of the play e.g. moment of crisis where power shifts, comparison with Othello's language and behaviour earlier.</p> <p>The literary context of tragedy. The moment of crisis in Act III of V, where power of tragic hero is threatened.</p>

Question	Response	Marks	Guidance
8	<p>Explore how Wilde presents social conventions in this extract from <i>The Importance of Being Earnest</i>.</p> <p>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present ideas about social conventions.</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 significance of social conventions in the play.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p><b>Dramatic and Stylistic techniques (AO2 and AO1)</b></p> <p><b>For example</b></p> <p><b>Form and structure:</b> Genre e.g. social comedy Structure and development e.g. developing absurdity in both questioning and in Lady Bracknell's commentary on the answers.</p> <p><b>Dramatic techniques:</b> Dramatic irony e.g. audience's knowledge of Gwendolen's nature: stage directions and stage business e.g. Jack showing deference through remaining standing highlights complex social rules.</p> <p><b>Discourse:</b> Types of utterance e.g. dialogue structured as an interview; conversation analysis e.g. turn-taking in question and answer adjacency pairs, fulfilling expected social conventions; register and style of language e.g. disjunction between mannered formality and content; other noticeable features of discourse e.g. social conventions mocked; humour created by serious way in which the conversation is conducted.</p> <p><b>Lexis:</b> Lexical groups e.g. land, houses, financial status, standing in society.</p>

Question	Response	Marks	Guidance
8	<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 ideas about social conventions.</p> <p><b>AO1</b> Use some appropriate terminology e.g. dialogue, exclamation. Expression is generally clear but little sense of a 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>Grammar and morphology:</b> Syntax e.g. non-sequiturs Sentence type e.g. Lady Bracknell in interrogative mode balanced by declaratives.</p> <p><b>Figurative language and rhetorical techniques:</b> Imagery and symbolism e.g. metaphor for ignorance ruined by education Hyperbole/understatement e.g. sweeping statements and hyperbole to assert values.</p> <p><b>Pragmatics:</b> Implied meanings, deixis, politeness, ambiguity e.g. Jack's second guessing the correct answers to Lady Bracknell's questions.</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. following a scene in which Jack proposes to Gwendolen. Marriage shown to be a social and economic arrangement. The context within the genre of drama, or sub-genres e.g. drawing room comedy.</p> <p>The context of performance and reception e.g. humour of scene depends in part on audience recognition of social conventions and values which are being mocked.</p>

Question	Response	Marks	Guidance
9	<p>Explore how Williams presents Blanche and Stella 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 Blanche and Stella 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 subtleties of character development throughout the play.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p><b>Dramatic and Stylistic techniques (AO2 and AO1)</b></p> <p><b>For example</b></p> <p><b>Form and structure:</b> Genre e.g. setting up tragic potential for Blanche at early point in play; structure and development e.g. the emergence of character contrasts; other noticeable features of form and structure e.g. conversation circling back on itself, revealing Blanche's anxieties and obsessions.</p> <p><b>Dramatic and literary techniques:</b> Dramatic irony e.g. the audience's awareness of Blanche's drinking; stage directions, Paralinguistic features signaling of Blanche's smoking and drinking.</p> <p><b>Discourse:</b> Types of utterance e.g. dialogue between two sisters is intimate and full of questions; conversation analysis e.g. simulated naturalistic dialogue, contrasts in turn-taking, face-saving/face threatening, Blanche more assertive, interrupting, using imperatives; naming and terms of address e.g. Blanche uses diminutives such as messy child, little child, cherub, partridge. Other noticeable features of discourse e.g. Blanche's speech conveying a sense of rehearsal of a story.</p> <p><b>Lexis:</b> Lexical groups e.g. appearance, smallness, femininity, house and surroundings, drink repeated throughout.</p>

Question	Response	Marks	Guidance
9	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of dramatic and stylistic techniques e.g. turn-taking, imagery, with some awareness of how they are used to present Blanche and Stella in this extract.</p> <p><b>AO1</b> Use some appropriate terminology e.g. dialogue, exclamation. Expression is generally clear but little sense of a 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>Grammar and morphology:</b> Syntax e.g. Stella's use of single words, simple structures; Blanche's use of interrupted constructions, suggesting lack of control; sentence type e.g. use of imperatives and exclamations by Blanche and questions by Stella.</p> <p><b>Figurative language and rhetorical techniques:</b> imagery and symbolism e.g. light; Blanche's patronising similes to describe Stella – creatures, babies, children.</p> <p><b>Pragmatics:</b> implied meanings, deixis, politeness, ambiguity: e.g. emotional charge behind words, such as 'You're not glad to see me!'</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. character exposition early in the play; indication of the future dynamics, setting up key motifs, such as light as exposing Blanche, Blanche's sense of superiority.</p> <p>The context within the genre of drama, or sub-genres e.g. tragedy; expressionism in such light/dark motifs.</p>

Question	Response	Marks	Guidance
10	<p>Explore how Friel presents the conversation with the two British soldiers 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 conversation 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 interactions in the play and the significance of language.</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> Division into acts and scenes e.g. Act 1, British soldiers introduced, bringing the key areas of conflict and romantic interest in the play; structure and development e.g. the comical translation by Owen of Lancey's speech.</p> <p><b>Dramatic techniques:</b> Dramatic irony e.g. in the English soldiers' inability to understand Owen's translations, while the audience does; other noticeable features of dramatic and literary techniques e.g. the key device of the play being in English while the audience understands that the Irish characters are supposed to be speaking Gaelic.</p> <p><b>Discourse:</b> Conversation analysis e.g. power relationships between the English and the Irish; register and style of language e.g. Lancey's patronising register followed by formal geographical, technical register – the language of power; Owen's every day, informal translation distorts what's been said and how it has been expressed; Yollan's repetitions/lack of fluency in attempt at conversation with Yolland; naming and terms of address: contrasts between Lancey/Owen/ Yolland in whether name or title is used.</p> <p><b>Lexis:</b> Lexical groups e.g. maps, land and property; government and law; language, translation; kinds of lexis e.g. Owen's euphemisms.</p> <p><b>Grammar and morphology:</b> Syntax e.g. gap between Lancey's complex utterances and Owen's simple sentence translations.</p>

Question	Response	Marks	Guidance
10	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of dramatic and stylistic techniques e.g. turntaking, imagery, with some awareness of how they are used to present the conversation in this extract.</p> <p><b>AO1</b> Use some appropriate terminology e.g. dialogue, exclamation. Expression is generally clear but little sense of a 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 techniques:</b> Imagery and symbolism e.g. figurative and literal significance of names and maps; translation as a motif, idea and the literal act of translation occurring in this scene.</p> <p><b>Pragmatics:</b> Implied meanings, deixis, politeness, ambiguity. E.g. Owen's manipulation of the situation through his translation.</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. a moment when translation occurs literally – part of the multi-layered exploration of the link between language, values and beliefs, central to the play.</p> <p>The context within the genre of drama, or sub-genres e.g. influences from tradition of Irish theatre, like O'Casey, Synge; choice of historical setting in 1830s to explore current ideas through the colonial past.</p> <p>The context of performance and reception e.g. Field Day theatre company, first performance in Derry in 1980, power of the play in the context of the troubles and strong reception at the time.</p>

Question	Response	Marks	Guidance
11	<p>Explore how Wertebaker presents ideas about language 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 ideas about language 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 way in which naming and identity are presented across the play.</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> Division into acts and scenes e.g. reflective scene towards the end of the 1<sup>st</sup> act, coming after the heated discussion of the merits of theatre; structure and development e.g. ends with laughter; other noticeable features of form and structure e.g. quotations from the play within the play used to reflect on the action of the plot.</p> <p><b>Dramatic techniques:</b> Stage directions and stage business; play-within-plays/meta-theatrical references e.g. explicit focus on the language of the play within a play; paralinguistic features; other noticeable features of dramatic and literary techniques e.g. the use of titles for scenes significant on the page; ambiguity in 'Exchange Words'.</p> <p><b>Discourse:</b> Types of utterance: e.g. a private conversation; conversation analysis e.g. move to shared lines by the end of the scene; register and style of language e.g. contrast between quoted lines and conversation; other noticeable features of discourse e.g. Wisehammer's childhood story.</p> <p><b>Lexis:</b> Kinds of lexis e.g. words describing states of being (innocent, guilty, loveless, shy, bold) and abstract nouns (love, luck); contrasts in lexis e.g. explicit focus on opposites (innocence/guilt), words with contradictory or ambiguous meanings.</p>

Question	Response	Marks	Guidance
11	<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 (turn-taking, imagery), with some awareness of how they are used to present ideas about language.</p> <p><b>AO1</b> Use some appropriate terminology (dialogue, exclamation). Expression is generally clear but little sense of a 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>Grammar and morphology:</b> Syntax e.g. contrast between syntax of the quoted play and the conversation; sentence type e.g. declaratives, questioning building intimacy; single word &amp; minor sentences foreground key words (and themes).</p> <p><b>Figurative language and rhetorical techniques:</b> Imagery and symbolism e.g. the act of copying out the play; the symbolic role of language, literature, theatre in the play as a whole.</p> <p><b>Pragmatics:</b> Implied meanings, deixis, politeness, ambiguity e.g. what is left unsaid – implied meanings in Wisehammer’s reflection on the words ‘shy’, ‘love’ etc.</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. power of language to create as well as reflect reality – act of interpreting language common to a trial and a theatre.</p> <p>The literary context of the ‘play within a play’ as a device.</p>

Question	Response	Marks	Guidance
12	<p>Explore how Butterworth presents Phaedra and Johnny in this extract from <i>Jerusalem</i>.</p> <p>You should consider Butterworth's use of dramatic and stylistic techniques and the relationship of the extract to the rest of the play.</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 Phaedra and Johnny 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 way in which this play presents the preservation and creation of myths and traditions.</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> Structure and development e.g. first appearance of Phaedra definitely in the real world; shift from the realistic to the mythic as the episode develops.</p> <p><b>Dramatic techniques:</b> Stage directions and stage business; exits and entrances; paralinguistic features e.g. Johnny 'gently' taking her hand; other noticeable features of dramatic and literary techniques e.g. Johnny's storytelling at the end of the extract.</p> <p><b>Discourse:</b> Types of utterance: e.g. a quiet dialogue after the more public scene; conversation analysis e.g. Phaedra sets and controls the agenda; short exchanges in adjacency pairs at the beginning; register and style of language e.g. register shift from Johnny's earlier uses of taboo language; naming and terms of address e.g.; Johnny's use of 'fairy', as term of endearment and with symbolic value.</p> <p><b>Lexis:</b> E.g. Johnny's vague language e.g. 'Something like that'; contrasts in lexis e.g. slang in 1<sup>st</sup> part contrasted with mythic storytelling in Johnny's speech.</p>

Question	Response	Marks	Guidance
12	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of dramatic and stylistic techniques e.g. imagery and register, with some awareness of how they are used to present Phaedra and Johnny in this extract.</p> <p><b>AO1</b> Use some appropriate terminology e.g. dialogue, semantic field, connotation. Expression is generally clear but little sense of a 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>Grammar and morphology:</b> Sentence types e.g. Phaedra's interrogatives, 'When? How?' and imperatives and declaratives, 'Hurry up. Time's running out.', 'It's stuffy.' Ellipsis evoking natural speech contrasted with extended compound sentence for storytelling.</p> <p><b>Figurative language and rhetorical techniques:</b> Imagery and symbolism e.g. the goldfish and what it represents and what Phaedra herself represents.</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. Phaedra's reality here contrasts with her previous otherworldly appearance and choric function.</p> <p>The context within the genre of drama, or sub-genres e.g. mixing of realism and naturalistic dialogue with more expressionist elements and mythic ideas.</p> <p>The context of performance and reception e.g. the impact of the appearance of Phaedra coming out of the trailer.</p>

## Appendix 1

Assessment Objective weightings are given as percentages.

## Assessment Objectives Grid

## Section A – Poetry: stylistic analysis

Question	AO1%	AO2%	AO3%	AO4%	AO5%	Total%
1	4	6	3.5	2.5	0	16%
2	4	6	3.5	2.5	0	16%
3	4	6	3.5	2.5	0	16%
4	4	6	3.5	2.5	0	16%
5	4	6	3.5	2.5	0	16%
6	4	6	3.5	2.5	0	16%
<b>Totals</b>	<b>4%</b>	<b>6%</b>	<b>3.5%</b>	<b>2.5%</b>	<b>0%</b>	<b>16%</b>

## Assessment Objectives Grid

## Section B – Plays: dramatic and stylistic analysis

Question	AO1%	AO2%	AO3%	AO4%	AO5%	Total%
7	5	6	5	0	0	16%
8	5	6	5	0	0	16%
9	5	6	5	0	0	16%
10	5	6	5	0	0	16%
11	5	6	5	0	0	16%
12	5	6	5	0	0	16%
<b>Totals</b>	<b>5%</b>	<b>6%</b>	<b>5%</b>	<b>0%</b>	<b>0%</b>	<b>16%</b>

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