

GCE

English Language and Literature

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

Advanced GCE

Mark Scheme for June 2017

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

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

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Annotations

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

Question	Response	Marks	Guidance
1	<p>Explore how William Blake presents the life of the city in 'London' (E) and make connections with one or two other poems from your collection.</p> <p>You should consider Blake's use of poetic and stylistic techniques and significant literary or other relevant contexts.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p>AO1 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>AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p>AO4 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>Poetic and stylistic techniques (AO2 and AO1)</p> <p>Voice: 1st person continuous present narrative reflection designed to highlight social injustice and the desperate plight of London's poor.</p> <p>Form: 4 stanzas of 4 lines. 1st stanza is one sentence; stanzas 2-4 comprise one unended sentence, suggesting the ongoing, unrelieved state of London's citizens. The poem as a whole lists examples of suffering; this is particularly prominent in stanza 2. Enjambment between stanzas 2 and 3; no punctuation from middle of stanza 3 onwards.</p> <p>Imagery and symbolism: Poverty and destitution juxtaposed with business/industrial and political restrictions ('charter'd, ban') along with the failure of spiritual ('blackning Church') and temporal ('Palace') institutions to offer aid. Striking use of disease imagery ('blight', 'plague') in stanza 4 to emphasise physical and mental suffering.</p> <p>Rhyme and rhythm: Alternate end rhymes. First 3 lines of each stanza is iambic tetrameter; 4 line of stanzas 1 and 3 are 7 syllables and employ trochees. Use of lists and parallelism, especially in stanzas 1 and 2 emphasises the strong rhythm.</p> <p>Lexis: Words associated with illness and suffering; urban structures/the city, control ('charter'd'; 'manacles', 'ban'); death and darkness.</p>

	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about freedom and control.</p>		<p>Grammar and morphology: Continuous present tense, with characteristic simple syntax. Frequent parallelism/anaphora used to enhance the rhetoric (stanza 2). Frequent punctuation in first half reinforces ideas of control.</p>
<p>1</p>	<p>AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the presentation of city life.</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some relevant but limited use of literary or other contexts to support the response.</p> <p>AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p>Cultural, literary or other relevant contexts (AO3)</p> <p>For example</p> <p>Of the poems: One of the ‘Experience’ poems, ‘London’ refers to familiar themes of suffering and social injustice.</p> <p>Of the wider literary/cultural: With its direct reference to ‘charter’d’ areas of London, the poem makes a political point about the evils of industry and business corporations and the failure of the State and Church to relieve suffering.</p> <p>Connections (AO4)</p> <p>For example</p> <p>Connections are possible with a number of the poems in the collection. ‘The Chimney Sweeper’ (E) and ‘Holy Thursday’ (E) may offer particular similarities and contrasts.</p>

Question	Response	Marks	Guidance
2	<p>Explore how Emily Dickinson presents ideas and feelings about the natural world in ‘A Narrow Fellow in the Grass’ (986) 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>AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p>AO1 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>AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p>AO4 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>Poetic and Stylistic Techniques (AO2 and AO1)</p> <p>Voice and Tone: First person descriptive narrative; syntax and content convey respect, even fear in stanza 4, which contrasts with the observational detail elsewhere. Reader directly addressed (‘You’). Childhood memory as a ‘boy’ in stanza 3.</p> <p>Form, Structure and Graphology: Disjunction between use of regular form (4/3/4/3 hymn meter) and subject: descriptions of encounters with the snake. Form at odds with unconventional use of capitalisation and punctuation. Stanzas 1, 2, 4 and 5 comprise 4 lines; centrally placed stanza 3, which recalls the childhood experience extended to 8 lines. Characteristic use of hyphens separate each metaphor, which also suggests the snake’s movement in and out of sight.</p> <p>Imagery and Symbolism: Metaphors and similes used throughout to describe the snake and its movements (the word ‘snake’ is never used.) Contrast between reactions to the snake and other ‘members of Nature’s people.’</p> <p>Rhyme and Rhythm: Characteristic use of slant rhymes in 2nd/4th Lines in first 3 stanzas strengthen into full rhymes in last two stanzas, emphasising the boy’s accord with nature and his fear of the snake. The 4/3 hymn meter creates a very regular rhythm.</p> <p>Lexis: Lexis associated with nature, movement, patterns, agriculture/rural life, amity, fear.</p>

Question	Response	Marks	Guidance
2	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the presentation of nature.</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some relevant but limited use of literary or other contexts to support the response.</p> <p>AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p>Grammar and Morphology: 1 unfinished sentence characteristically punctuated with hyphens which serve to separate and emphasise the images, forcing re-evaluation. Final hyphen creates unresolved tension; the ‘tighter breath’ and chill are not relieved. Some delayed verbs. Reader directly addressed through personal pronoun (you). Polysyndeton in stanza 2.</p> <p>Context (AO3)</p> <p>For example</p> <p>Of the poems: Unusual presentation of the natural world; the snake is both respected and feared; his threat is recognised.</p> <p>Of the wider literary/cultural: Use of hymn meter to explore the natural world; depiction of the snake as both beautiful and threatening recalls artistic and literary presentations of nature along with notions relating to the garden of Eden.</p> <p>Connections (AO4)</p> <p>For example</p> <p>Candidates may see particular similarities and contrasts with ‘My life had stood – a Loaded Gun’ and ‘I like to see it lap the Miles’.</p>

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3	<p>Explore how Seamus Heaney presents disappeared practices and country rituals in ‘Churning Day’ 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>AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p>AO1 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>AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p>AO4 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>Poetic and Stylistic Techniques (AO2 and AO1)</p> <p>Voice and Tone: Third person detailed descriptive account of childhood memory churning milk into butter. Limited use of pronouns; some references to ‘they’ and ‘their’ enhances ‘observational tone’ and reinforces sense of distance. Reference to ‘my mother’ and use of ‘we’ in final stanza reminds us that this is a memory and suggests his inclusion, however peripherally, in the process.</p> <p>Form: 4 stanzas of 7-9 lines, with half lines at end of stanza 2/beginning of stanza 3 highlighting the moment the butter starts forming. Some enjambment.</p> <p>Imagery and Symbolism: Ritual of a regular chore foregrounded by having a specific ‘day’ and specific, purifying (‘scoured’, scrubbed’) and transformative processes. Butter is seen as treasure, (‘gilded gravel’) a reward for hard labour. The ‘gravid ease’ of stanza 4 contrasts sharply with the physical work undertaken in the previous stanzas.</p> <p>Rhyme and Rhythm: No obvious rhyme scheme, but lines 6-7 rhyme, highlighting the forming butter. Mostly iambic pentameter, reflecting the pounding rhythm of the churn. Short clauses/sentences in stanza 2 help foreground this.</p> <p>Lexis: Words associated with ritual or routines; domestic environments/kitchen; cleanliness; dairy; farming; physical labour; treasure/riches; excitement; water; smells.</p>

Question	Response	Marks	Guidance
3	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about the presentation of disappeared practices and country ritual.</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some relevant but limited use of literary or other contexts to support the response</p> <p>AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p>Grammar and Morphology: Characteristic long, controlled sentences. 2 word sentences and short clauses in stanza 2 underline the thumping rhythm of the churn and the narrowed focus on it. Lengthening clauses in stanzas 3 and 4 suggest relief/release as the butter forms.</p> <p>Context (AO3)</p> <p>For example</p> <p>Of the poems: one of many explorations of agricultural life.</p> <p>Of the wider literary/cultural: Irish poetry dwelling agricultural or rural heritage places this poem (and poet) in a long literary tradition.</p> <p>Connections (AO4)</p> <p>For example</p> <p>Connections are possible with a number of poems in the collection, but candidates may see particular similarities and contrasts with 'Fodder', 'The Tollund Man' and 'Punishment'.</p>

Question	Response	Marks	Guidance
4	<p>Explore how Eavan Boland presents thoughts and feelings about childhood in ‘An Irish Childhood in England: 1951’ and make connections with one or two other poems from your collection.</p> <p>You should consider Boland’s use of poetic and stylistic techniques and significant literary or other relevant contexts</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p>AO1 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>AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p>AO4 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>Poetic and Stylistic Techniques (AO2 and AO1)</p> <p>Voice: 1st person narrative, reflective tone. Poem moves between past descriptive memory impressions and ‘present day’ reflections. Rhetorical question in stanza 3, reported speech in stanza 45, with final curt comment underlining the displacement.</p> <p>Form: 3 stanzas of eight lines, 4th stanza extends to 12. Line length varies between 7-11 syllables. Some listing of impressions/experiences, either as clauses or short sentences. Some enjambment between lines, use of hyphen at end of stanza 3 emphasises hiatus and increases sense of loss, further reinforces by end use of colons in stanza 4.</p> <p>Imagery and Symbolism: Impressions/experience of new life interspersed with reflections on the loss of the familiar and lack of choice. Use of dream-state/stream of consciousness and extended sentences in latter half emphasise feelings of loss, displacement and exile.</p> <p>Rhyme and Rhythm: Some internal rhyme. First half is heavily punctuated and controlled; the extended sentence of the latter half is less so, thus increasing the pace. Hyphenated caesura in the last line emphasises the final clause.</p> <p>Lexis: words associated with exile/displacement, loss of familiar world/language, English cultural references, childhood, school, illness, rules, conformity.</p>

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4	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about childhood.</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some relevant but limited use of literary or other contexts to support the response.</p> <p>AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p>Grammar and Morphology: Past tense, but content moves between distant past (memory) and present day reflections. Variable sentence lengths, including single words ('exile'). Some delayed verbs in stanza 1. Dialect phrase in final stanza (amn't). Extended sentence from stanza 3-4 mostly maintains syntactical unity within each clause. However, the overall length and convoluted content which swings between past/present makes it hard to follow – thus reflecting the child's struggle to balance or make sense of her old and new life.</p> <p>Context (AO3)</p> <p>For example</p> <p>Of the poems: One of a collection of poems called 'The Journey'.</p> <p>Of the wider literary/cultural: Literary tradition of poems which present or explore journeys, particularly in the context of exile or displacement.</p> <p>Connections (AO4)</p> <p>For example</p> <p>Candidates may see particular similarities and contrasts with the presentation of childhood in 'Naoise at Four' and 'The Pomegranate'.</p>

Question	Response	Marks	Guidance
5	<p>Explore how Carol Ann Duffy presents the experience of pain and loss in 'Wintering' 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>AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p>AO1 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>AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p>AO4 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>Poetic and Stylistic Techniques (AO2 and AO1)</p> <p>Voice: 1st person narrative, descriptive reflection on the experience of pain and loss. Extensive use of pathetic fallacy and the extended metaphor of 'winter' to foreground emotional desolation.</p> <p>Form: 12 stanzas, organised into 3 sections, with 4 stanzas in each. Stanzas comprise 2 lines of iambic pentameter, separated by a truncated line of 2 iambs. Sections 1 and 2 tightly controlled with short sentences and clauses and little enjambment; section 3 becomes freer, signalling spring and emotional renewal/reconciliation. Parallelism used throughout.</p> <p>Imagery and Symbolism: Winter and thus pathetic fallacy used to symbolise the emotional wasteland associated with pain and loss, with an emphasis on numbness and rigidity. This contrasts with the increased movement, the return of Spring and the sense of urgency in the final 4 stanzas.</p> <p>Rhyme, Rhythm, phonology: End rhymes repeated through each stanza, including the half line. The iambs establish a heavy, monotonous rhythm in keeping with the content.</p> <p>Lexis: Words associated with bereavement and grief, death, funerals, pain, nature, plants/trees, ice and cold, anger, tension, colour, dawn, new life/renewal, love.</p>

Question	Response	Marks	Guidance
5	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about pain and loss.</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some relevant but limited use of literary or other contexts to support the response.</p> <p>AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p>Grammar and Morphology: Poem is a series of statements, beginning in the past tense before transitioning to the continuous present in stanza 2. Asyndeton frequently used to list actions (verbs) or reactions. First two sections are tightly controlled; sentences lengthen in section 3, with the final sentence stretching over the last two stanzas, suggesting a move away from the static numbness of pain to the new love/growth symbolised by the arrival of spring. Verb choices reflect this e.g. ‘come and go’, ‘shifts’, ‘blurts’.</p> <p>Context (AO3)</p> <p>For example</p> <p>Of the poems: One poem in a collection tracing the development and ending of a love affair.</p> <p>Of the wider literary/cultural adapted use of the poetic triplet/tercet in a highly personalized context to express pain and loss through familiar metaphorical tropes.</p> <p>Connections (AO4)</p> <p>For example</p> <p>Candidates may see particular similarities and contrasts in the presentation of pain and loss with ‘Grief’ and ‘Over’.</p>

Question	Response	Marks	Guidance
6	<p>Explore how Jacob Sam-La Rose presents ideas about relationships with parents and the need to discover identity in - ‘A Spell for Forgetting a Father’ and make connections with one or two other poems from your collection.</p> <p>You should consider Sam-La Rose’s use of poetic and stylistic techniques and significant literary or other relevant contexts.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p>AO1 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>AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p>AO4 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>Poetic and Stylistic Techniques (AO2 and AO1)</p> <p>Voice: 1st person imperative couplets, with directed speech between stanzas 6-7.</p> <p>Form: 7 couplets of varying line length. Contextual quotation included at the beginning. Very short lines of italicised speech between stanzas 6 and 7 create a hiatus. Each couplet is an instruction, but frequent enjambment between lines and stanzas ensures flow/continuity and suggests the poet’s need to stay connected with his father. Stanza 4 is end-stopped, differentiating structurally between preparation for and participation in the ritual. Closure suggested by finality of the last sentence in stanza 7.</p> <p>Imagery and Symbolism: Recalls the myth of Daedalus and Icarus, with the speaker’s need to break away and find his own identity. Contextual quote, italicised speech and the feather’s shadow (stanza 6) suggest parental domination as well as the strength of their relationship.</p> <p>Rhyme and Rhythm: No rhymes; simple syntax and relatively short clauses/sentences keep the rhythm controlled, emphasising the instructions and ritualistic feel.</p> <p>Lexis: Words associated with: instructions, spells/rituals, parents, birds, light/dark, release, freedom, beginnings (dawn).</p>

	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about relationships with parents and the need to discover identity.</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some relevant but limited use of literary or other contexts to support the response.</p> <p>AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p>Grammar and Morphology. Continuous present imperative used throughout the poem. Directed speech in italics rather than speech marks for emphasis. Relatively long sentence in stanza 4, with only element of choice in the ritual (wing design.)</p> <p>Context: (AO3)</p> <p>For example:</p> <p>Of the poems: a poem from a collection called 'Breaking Silence' which explores the experiences of fitting in and finding a voice in society. 'A Spell for Forgetting your Father' is the only poem in the selection which addresses his father explicitly; several others offer insights into his relationship with his mother.</p> <p>Of the wider literary/cultural: the poem fits into a literary tradition which explores conformity, repression and the need to express or find oneself, particularly from a multicultural or post-colonial point of view.</p> <p>Connections (AO4)</p> <p>For example</p> <p>Candidates may see particular similarities and contrasts in the presentation of ideas about discovering identity and parental relationships in 'Speechless I, II and III'. 'An Undisclosed Fortune' and 'Make Some Noise' may also be referred to.</p>
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Section A – Plays: dramatic and contextual 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.

Level 6: 32–27 marks	
AO2	Excellent, well-developed and detailed critical analysis of ways in which meanings are shaped in texts.
AO1	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.
AO3	Perceptive understanding of the significance and influence of the contexts in which texts are produced and received.

Level 5: 26–22 marks	
A02	Clear and well developed critical analysis of ways in which meanings are shaped in texts.
A01	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.
A03	Clear and relevant understanding of the significance and influence of the contexts in which texts are produced and received.

Level 4: 21–17 marks	
A02	Competent analysis of ways in which meanings are shaped in texts.
A01	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.
A03	Some understanding of the significance and influence of the contexts in which texts are produced and received.

Level 3: 16–12 marks	
A02	Some analysis of ways in which meanings are shaped in texts.
A01	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.
A03	Some awareness of the significance and influence of the contexts in which texts are produced and received.

Level 2: 11–7 marks	
AO2	Limited analysis of ways in which meanings are shaped in texts.
AO1	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.
AO3	Limited awareness of the significance and influence of the context in which texts are produced and received.

Level 1: 6–1 marks	
AO2	Very little analysis of ways in which meanings are shaped in texts.
AO1	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.
AO3	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>William Shakespeare: <i>Othello</i> Explore how Shakespeare presents the significance of the handkerchief in this extract from <i>Othello</i>. 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>A higher level response (levels 4 to 6) will: AO2 Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and language, and how they are used to present the significance of the handkerchief. AO1 Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently with a wide vocabulary. AO3 Make telling use of relevant dramatic or other contexts, to further the analysis and develop an interpretation, for instance commenting on the significance of Desdemona speaking out.</p> <p>A lower level response (levels 1 – 4) will: AO2 Identity some examples of dramatic and stylistic techniques, with some awareness of how they are used to present the significance of the handkerchief. AO1 Use some appropriate terminology. Expression is generally clear but little sense of a developed analysis. AO3 make some relevant use of dramatic or other</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Dramatic and Stylistic techniques (AO2 and AO1)</p> <p>For example -</p> <p>Form and Structure: e.g.: the contrast between Othello’s controlled and finely structured verse in his story of the handkerchief, and the breakdown into monosyllables, single word lines, repetitions and questions.</p> <p>Dramatic techniques: dramatic irony, e.g. the audience’s knowledge of Emilia’s involvement in stealing the handkerchief and Iago’s manipulation of Othello. Further dramatic irony created by Desdemona’s repeated references to Cassio.</p> <p>Discourse: Types of utterance, e.g. strained politeness at the beginning of the extract, ‘thy handkerchief’; ‘Here, my lord.’ Othello’s folk-tale narrative style gives the handkerchief mythical status, signalled by unusual word order, ‘that handkerchief / Did an Egyptian to my mother give’. Interrupted discourse emphasises breakdown at the end of the exchange. ‘I pray, talk to me of Cassio/ The handkerchief! / A man that all his time.... Desdemona’s insistence on pleading for Cassio can be interpreted in many ways - forceful, naïve, afraid, provocative etc.</p> <p>Lexis: lexical groups. E.g. ‘magic’, ‘charmer’; ‘spirits’; ‘Sybil’ and ‘fate’, ‘prophetic fury’, in the story of the handkerchief; references to ‘my mother’, ‘my father’ and ‘wife’ to mark significance the handkerchief. Repetition (x3) of ‘The</p>

Question	Response	Marks	Guidance
	contexts.		<p>handkerchief!' building to Othello's curse 'Zounds!'</p> <p>Grammar and morphology: Range of sentence types in the exchange between Desdemona and Othello expressing her shock and disbelief and his frantic fury, e.g. interrogative sentences, exclamations, imperatives, and declaratives.</p> <p>Figurative language and rhetorical devices: Othello's rhetoric to alarm Desdemona, e.g. commands, 'take heed on it'; extraordinary descriptions, including imagery of virginity, 'conserved of maidens' hearts.' Contrasted with Emilia's memorable, blunt food / appetite metaphor which closes the extract.</p> <p>Literary, dramatic or other relevant contexts (AO3)</p> <p>Dramatic context: Ironically the story of the handkerchief seems to recall the 'drugs', charms' and 'witchcraft' of which Brabantio accuses Othello in Act 1.</p> <p>In Act 5 Othello says the handkerchief was a token given by his father to his mother, which calls into question his story, and reasons for telling it in this way.</p>

Question	Response	Marks	Guidance
8	<p>Oscar Wilde: <i>The Importance of Being Earnest</i> Explore how Wilde presents Cecily and Gwendolen’s conversation in this extract from <i>The Importance of Being Earnest</i>. 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>A higher level response (levels 4 to 6) will: AO2 Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and language, and how they are used to present the Cecily and Gwendolen’s conversation. AO1 Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently with a wide vocabulary. AO3 Make telling use of relevant dramatic or other contexts, to further the analysis and develop an interpretation.</p> <p>A lower level response (levels 1 – 4) will: AO2 Identify some examples of dramatic and stylistic techniques, with some awareness of how they are used to present Cecily and Gwendolen’s conversation. AO1 Use some appropriate terminology. Expression is generally clear but little sense of a developed analysis. AO3 Make some relevant use of dramatic or other contexts.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Dramatic and Stylistic techniques (AO2 and AO1)</p> <p>For example –</p> <p>Form and Structure: Regular turn-taking between the two characters, building from polite adjacency pairs to argument and accusation.</p> <p>Dramatic techniques: Dramatic irony e.g. audience’s knowledge of Jack and Algernon’s actual names, their deceit and the resulting confusion; stage directions to signal comic effects, e.g. the women’s actions, they take turns ‘quite politely, rising’ / ‘very politely, rising’ and showing a ‘diary’.</p> <p>Discourse: The women’s’ dialogue structured by mirroring and repetition of each other’s language and style of delivery in order to gain the upper-hand, e.g. ‘Dearest Gwendolen’ / ‘My darling Cecily’; ‘Do you allude to me Miss Cardew’ / ‘Do you suggest, Miss Fairfax’, and shift from first names to title/surname.</p> <p>Lexis: Initial euphemisms to maintain politeness, ‘slight error’ / ‘misconception’; Gwendolen’s legal lexical field, e.g. ‘verify the incident’ / ‘prior claim’; repeated lexis, typical of romantic fiction, for comic effect e.g. ‘entanglement’ x2 / ‘entrapped’ x2</p> <p>Grammar and morphology: Sentence types e.g. declarative and interrogatives; repeated modals, e.g. ‘must’ / ‘will’ / ‘would’ used to direct the conversation and suggest obligation, certainty, possibility etc.</p>

Question	Response	Marks	Guidance
			<p>Figurative language and rhetorical devices: Gwendolen's use of familiar metaphors to maintain friendly approach e.g. 'lifted a load of my mind' / 'cloud had come across a friendship'; contrasted with Cecily's more meaningful image, 'shallow mask of manners' later in extract; hyperbole, grand generalisations and assertions for comic effect, e.g. 'one should always have something sensational to read in the train'.</p> <p>Pragmatics: e.g. shared knowledge and understanding of social conventions, as well as romanticised ideas about engagement and marriage</p> <p>Literary, dramatic or other relevant contexts (AO3)</p> <p>The context of performance and reception, e.g. the social conventions of class and marriage being mocked; context of gender roles, and the influence of romantic novels and restricted education on women.</p> <p>The context in which the extract occurs within the play, e.g. the layers of deception and misunderstanding are at their most complex at this point near the end of Act 2, and soon the drama will shift to a resolution in Act 3.</p>

Question	Response	Marks	Guidance
9	<p>Tennessee Williams: A Streetcar Named Desire</p> <p>Explore how Williams presents Stanley's power over Blanche in this extract from <i>A Streetcar Named Desire</i>.</p> <p>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and language, and how they are used to present Stanley's power over Blanche in the extract.</p> <p>AO1 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>AO3 Make telling use of relevant dramatic or other contexts, to further the analysis and develop an interpretation.</p> <p>A lower level response (levels 1 – 4) will:</p> <p>AO2 Identify some examples of dramatic and stylistic techniques, with some awareness of how they are used to present Stanley's power over Blanche in the extract.</p> <p>AO1 Use some appropriate terminology. Expression is</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Dramatic and Stylistic techniques (AO2 and AO1)</p> <p>For example –</p> <p>Form and Structure: tragic genre e.g. extract from the climactic scene which ends with rape, the tragic culmination of Stanley's power over Blanche; the final scene, following this one, is a coda, 'some weeks later'; this scene is the climax to the tragedy.</p> <p>Dramatic techniques: extensive use of visuals and sound effects in the stage directions to express Blanche's terror and Stanley's menacing power, e.g. 'inhuman voices', 'shadows and lurid reflections', 'an approaching locomotive'; use of claustrophobic setting to exert power e.g. 'He walks into the bedroom' / 'The bathroom door is thrown open' / 'he waits between Blanche and the outer door'.</p> <p>Discourse: Stanley dominant and Blanche overpowered e.g. shown in her repeated 'Oh!' (x6) in response to his questions, statements and accusations; Stanley's syndetic listing for impact, e.g. 'And lies and conceit and tricks!'; contrast between Stanley's assured, idiomatic language, 'there isn't a goddam thing' and Blanche's polite / formal register and attempts to seem in control, 'give me long distance, please...'</p> <p>Lexis: lexical groups, e.g. Blanche: outside communication, 'telegram', 'wire', 'long-distance', 'this message'; and Stanley: appearance and femininity, 'Mardi Gras outfit', 'crazy crown', 'powder', 'perfume'; and Stanley's idioms 'liquor'. 'rag-picker'.</p>

Question	Response	Marks	Guidance
	<p>generally clear but little sense of a developed analysis.</p> <p>AO3 Make some relevant use of dramatic or other contexts.</p>		<p>Grammar and morphology: Sentence types, e.g. Blanche's imperatives, exclamations, repetitions and elliptical sentences showing desperation; Stanley's narration with active verbs demonstrating his power and cruel enjoyment, e.g. 'sprinkle', 'spray', 'swilling'.</p> <p>Figurative language and rhetorical devices:</p> <p>e.g. Stanley's extended 'Queen of the Nile' imagery to mock Blanche; the action which 'can be seen on the sidewalk' representative of violence and brutality, e.g. 'A prostitute has rolled a drunkard'; Blanche's desperate metaphor, 'Caught in a trap.'</p> <p>Literary, dramatic or other relevant contexts (AO3)</p> <p>The context in which the extract occurs, e.g.: scene 10 out of 11 – the climax to the tragedy. Key symbols, e.g. the 'blue piano', 'the locomotive' developed from previous scenes; and key motifs, e.g. bright colour associated with Stanley's power, 'brilliant silk pyjamas'.</p> <p>The context within the tragic genre; and other relevant contexts, e.g. influence of cinema and expressionism</p>

Question	Response	Marks	Guidance
10	<p>Brian Friel: <i>Translations</i></p> <p>Explore how Friel presents the conflict between Lancey and the Irish community 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>A higher level response (levels 4 to 6) will:</p> <p>AO2 Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and language, and how they are used to present the conflict between Lancey and the Irish community in the extract.</p> <p>AO1 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>AO3 Make telling use of relevant dramatic or other contexts, to further the analysis and develop an interpretation.</p> <p>A lower level response (levels 1 – 4) will:</p> <p>AO2 Identity some examples of dramatic and stylistic techniques, with some awareness of how they are used to present the conflict between Lancey and the Irish community in the extract.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Dramatic and Stylistic techniques (AO2 and AO1)</p> <p>For example –</p> <p>Form and Structure: Act 3, near the end of the play, co-operation between the British soldiers and the Irish community has collapsed, demonstrated in the communication between Lancey and Owen. E.g. Owen now translates place names from English back to Irish, a reversal of his task to anglicise the place names. Other reversals include for example, in Act 1 Sarah spoke her name, now she is unable to speak. In Act 1 Yolland is attracted to the Irish community; his disappearance is pivotal to the conflict here.</p> <p>Dramatic techniques: The key dramatic device of the audience and Owen understanding Lancey’s English, but the other characters understanding Owen’s translations only, which the audience ‘believe’ to be Irish, creating complex interactions and tensions. E.g. Lancey’s power and control is threatened as he does not understand Owen’s translations into Irish. Paralinguistic features, e.g. Lancey ‘<i>pointing</i>’ and the stage business of the characters who do not / cannot speak contributes to the conflict, e.g. ‘<i>Doalty who has been looking out of the window all through Lancey’s announcements</i>’.</p> <p>Discourse: Distinction between Lancey’s statements and Owen’s translations, signifying breakdown in co-operation; use of names to demonstrate allegiances, and conflicting attitudes, e.g. ‘Lieutenant Yolland’ / ‘George’. Contrast of Lancey’s formal, powerful register and Owen’s emotion, e.g.</p>

Question	Response	Marks	Guidance
	<p>AO1 Use some appropriate terminology. Expression is generally clear but little sense of a developed analysis.</p> <p>AO3 Make some relevant use of dramatic or other contexts.</p>		<p>signalled by Lancey's interruption of Owen, 'You're not - !'</p> <p>Lexis: Lancey's authoritative and formal lexis to exert power e.g. 'commencing', 'livestock', 'forty-eight hours' contrasted with Owen's ordinary lexis, e.g. 'begin', 'animal', 'two days' time'; Lancey's revealing use of the pejorative term 'lout'.</p> <p>Grammar and morphology: Sentence types, e.g. Lancey's short declarative and interrogative sentences, as well as commands and minor sentences, e.g. 'Name!'; 'Translate'.</p> <p>Figurative language and rhetorical devices: Owen's powerful metaphor e.g. 'they will ravish the whole parish' contrasted with Lancey's factual, technical expressions, e.g. 'a complete clearance is made of the entire section'; the metaphorical significance of the Irish place names.</p> <p>Literary, dramatic or other relevant contexts (AO3)</p> <p>The context in which the extract occurs in the play, e.g. breakdown of relationships between British and Irish, and translation as symbolic of the failure of the aims of colonisation.</p> <p>The context of the historical setting in 1830s to explore current ideas about language and values, in tradition of contemporary Irish theatre.</p>

Question	Response	Marks	Guidance
11	<p>Timberlake Wertenbaker: <i>Our Country's Good</i></p> <p>Explore how Wertenbaker presents the convicts' identities and experiences 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>A higher level response (levels 4 to 6) will:</p> <p>AO2 Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and language, and how they are used to present the convicts' identities and experiences in the extract.</p> <p>AO1 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>AO3 Make telling use of relevant dramatic or other contexts, to further the analysis and develop an interpretation.</p> <p>A lower level response (levels 1 – 4) will:</p> <p>AO2 Identify some examples of dramatic and stylistic techniques, with some awareness of how they are used to present the convicts' identities and experiences in the extract.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Dramatic and Stylistic techniques (AO2 and AO1)</p> <p>For example –</p> <p>Form and Structure: The opening scene of Act two. In prison, Liz tells her 'life-story', her only extended speech in the play. She refuses to speak when questioned about the crime. Development of the four convicts' experiences and identities; each character speaks openly, free from the interrogation and control of officers. Characteristic of the play's form, in two acts, each of eleven short scenes, which group some of the twenty-two characters together, in differently focused interactions.</p> <p>Dramatic techniques: Few stage directions in the extract, but two notable '<i>pauses</i>', signalling the significance of the personal accounts, creates a sense of the characters' soliloquising; Arscott is '<i>bent over, facing away</i>' and later '<i>shouts</i>', increasing the emotional charge of the scene.</p> <p>Discourse: Highly colloquial and idiomatic style of Liz's narrative speech, in marked contrast to Wisehammer's and Caesar's simple statements and Arscott's exclamations; humour and irony in Liz's line 'Speak in English, Wisehammer'; Arscott's repetition of 'There's no escape' x3 raises tension, but Caesar's register is unchanged in response, creating individual identities.</p> <p>Lexis: A very wide-range of idiomatic language, in lexical fields of crime, the law, sex, class and gender, e.g. 'nibbler', 'the snoozie'; 'sell my mother of saints', 'swell', 'titter' etc. vividly creating Liz's experiences and identity; repetition of</p>

Question	Response	Marks	Guidance
	<p>AO1 Use some appropriate terminology. Expression is generally clear but little sense of a developed analysis.</p> <p>AO3 Make some relevant use of dramatic or other contexts.</p>		<p>England (x4) English (x8) and Madagascar (x2) signifies centrality of identification with 'home'.</p> <p>Grammar and morphology: Non-standard grammar in Liz's narrative, e.g. 'I takes in washing' contributing to individual identity; narrative structures, including reported speech, 'he says to me...' and story-telling connectives, e.g. 'Then.' 'so', etc. Minor sentences, present tense narration, and repeated first person pronoun for individual account. Wisehammer's list of single / two word sentences, and abstract nouns, e.g. 'Betrayal' etc. creates strong identity. Mainly declarative sentences in the rest of the extract.</p> <p>Figurative language and rhetorical devices: Metaphorical language in Liz's narrative, e.g. 'shoulder-clapped'; 'before the fortune teller'; 'across the herring pond'; repetition of simple structures for impact, e.g. Caesar 'I want to' (x3).</p> <p>Literary, dramatic or other relevant contexts (AO3)</p> <p>The dramatic context in which the extract occurs in the play, e.g. development of convicts' characters; the unresolved impact of their imprisonment on the play, referred to by Liz as 'this niffynaffy play', highlighting its significance.</p> <p>The historical context of the convicts' experiences, and prejudicial attitudes towards women (Liz), Jews (Wisehammer) and black convicts (Caesar).</p>

Question	Response	Marks	Guidance
12	<p>Jez Butterworth: <i>Jerusalem</i></p> <p>Explore how Butterworth presents the conflict between the Council and Johnny in this extract from <i>Jerusalem</i>.</p> <p>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and language, and how they are used to present the conflict between the Council and Johnny in this extract.</p> <p>AO1 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>AO3 Make telling use of relevant dramatic or other contexts, to further the analysis and develop an interpretation.</p> <p>A lower level response (levels 1 – 4) will:</p> <p>AO2 Identify some examples of dramatic and stylistic techniques, with some awareness of how they are used to present the conflict between the Council and Johnny in this extract.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Dramatic and Stylistic techniques (AO2 and AO1)</p> <p>For example –</p> <p>Form and Structure: Opening scene of the play, the first appearance of Johnny Byron is withheld during his ‘barking’, dramatic impact when he appears e.g., ‘A head appears...’. Opening scene framed by entrance and exit of the Council, leaving Johnny in his domain.</p> <p>Dramatic techniques: Stage directions and stage business, creating character, conflict and humour e.g. the barking becomes ‘more ferocious’ / ‘snarling’ / ‘plaintive howling throughout’; and details in Fawcett’s actions, ‘touches up her lipstick’ / staples ‘Four, five times’. Use of props and costumes for specific effects, e.g. ‘digital video camera’; ‘loudhailer’; ‘staple gun’; ‘Second World War helmet.’</p> <p>Discourse: Fawcett’s extensive use of legal jargon, e.g., facts, dates, titles, codes, etc., in contrast to Johnny’s highly individualised speech, e.g. taboos, humour, cultural references, slang, naming etc.; interrupted / overlapping dialogue for comic effect, e.g. ‘I never knew he had - ‘ / ‘He doesn’t.’ Idiolects, e.g. Parsons, ‘I’ll say this. It’s a lovely spot.’; and sarcasm e.g. ‘Very funny, Mr Byron.’</p> <p>Lexis: Specialised / archaic lexis typical of legal documents, e.g. ‘contravention’, ‘aforementioned’; Johnny’s ironic use of legal lexis in response, ‘hereby instruct’ combined with taboo language, naming and colloquialisms etc.</p> <p>Grammar and morphology: Sentence types, e.g. Fawcett’s</p>

Question	Response	Marks	Guidance
	<p>AO1 Use some appropriate terminology. Expression is generally clear but little sense of a developed analysis.</p> <p>AO3 Make some relevant use of dramatic or other contexts.</p>		<p>repeated modal / question structures at beginning of extract for mock politeness, e.g. 'Would you...?'; complex sentences of the Council's bureaucratic documents; Johnny's non-standard grammar, e.g. 'ain't going nowhere'; exclamations, e.g. 'Woof woof!' and imperatives, e.g. 'Hear ye, hear ye.'</p> <p>Figurative language and rhetorical devices: e.g. Fawcett's cliché 'face the music'; Johnny's verbal skills and rhetoric, e.g. comic adoption of 'Shep' persona; parenthesis for effect, 'who can't be here on account ...'; noun phrases, 'faithful hound', 'twat son' etc.</p> <p>Pragmatics: Shared knowledge of cultural references, e.g. Kate Moss, Shep.</p> <p>Literary, dramatic or other relevant contexts (AO3)</p> <p>The context in which the extract occurs in the play e.g. opening scene establishing Johnny's character, setting, themes and conflict with the Council.</p> <p>The context within the genre of drama, e.g. heightened sense of realism; Johnny established as a 'mythic' figure.</p> <p>The context of performance and reception, e.g. the immediate impact of Johnny's actions and taboos.</p>

Appendix 1 - Assessment Objectives Grid

Assessment Objective weightings are given as percentages.

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%
Totals	4%	6%	3.5%	2.5%	0%	16%

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%
Totals	5%	6%	5%	0%	0%	16%

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
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CB1 2EU

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