

**GCE**

**English Language and Literature**

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

A Level

**Mark Scheme for June 2024**

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

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

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

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## MARKING INSTRUCTIONS

### PREPARATION FOR MARKING RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor 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 RM Assessor where you will find the practice scripts for the training day. (These will also be on Totara [training.cambridgeassessment.org.uk](http://training.cambridgeassessment.org.uk): which is useful if you prefer to print off the scripts prior to the training day). You will be taken through a number of these on the day and you will mark some independently then you will be given the marks and annotated scripts to help you to mark to the correct standard. You will find the unmarked standardisation scripts on RM for you to mark after your training day.

YOU MUST MARK 8 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 RM Assessor 50% and 100% deadlines. If you experience problems, you must contact your Team Leader without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by the RM Assessor messaging system, by email, or by telephone.
5. **Crossed Out Responses**  
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners mark the crossed out response where legible.

**Rubric Error Responses – Optional Questions**

Where candidates have provided more answers than required by answering more than one question in a section, all responses are marked. Enter marks for each question answered into RM assessor which will automatically select the highest mark from those awarded.

6. Always check the pages at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
  - there is nothing written in the answer space

Award Zero '0' if:

- anything is written in the answer space and is not worthy of credit.











Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.



8. If you have any questions or comments for your team leader the RM Assessor messaging system, or e-mail or phone.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor via email by the end of the marking period. The 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.
10. 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

## 11. Annotations

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

Annotation	Meaning
	Relevant but broad, general or implicit
	Tick

### ANNOTATING RESPONSES ON SCREEN

You should annotate the script using the annotations above. You do not need to annotate every example of a response to an assessment objective, particularly if the same or similar points are being made. The AO stamps are the most important ones and the ones you will use most. The objective is to give a guide to anyone looking at your marking as to where you are rewarding. Don't forget that schools can see your annotations and will check them if they are seeking to review the marking. Team leaders will also check your annotations and will be looking to ensure that key parts of the response are annotated.

Once you have read and annotated the response, RM gives a count for each annotation you have awarded which you can see on the palette on screen. Use this to guide your evaluation as to where the strengths and weaknesses of the response lie. Then write your summative comment in the box below the script. Use the wording in the mark scheme which correlates with the level you are awarding to the response. For a level 4 script you may write **“AO2 competent analysis; AO1 competent application of concepts and methods; AO3 some understanding of contexts; AO4 competent exploration of connections”**. You can vary your comments, and add specific remarks to guide whoever reads your comments as to how you came to your decision. If a response is on the borderline you may mix phrases from descriptors from differing levels, as appropriate.

If you make an error by annotating the wrong question select the correct question number, select any annotation on the response, right click the annotation and when you are prompted to move the annotation to the new question select that option and all of your annotations will be moved to the correct question. Don't forget to enter NR in place of any mark you have awarded to an incorrectly selected question number.

Once you have marked the response, press “complete” which enters NR for questions not attempted. You will then be prompted to flag as “seen” any unannotated/blank pages. This is quicker than annotating these yourself as you mark.

**Your marking is checked periodically by your team leader, if there is no summative comment for a response you may be asked to stop marking and go back to add a summative comment, similarly for annotations from the on-screen palette. Each response must show evidence of clear and consistent annotation.**

## 12. 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.

### 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.

### Rubric Infringement

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

- only answering one question
- answering two questions from Section A or one from Section B
- answering more than two questions.
- mark all responses; RM will select the higher mark if more than one question is answered.

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

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

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

### WEIGHTING OF ASSESSMENT OBJECTIVES

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

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



**Guidance**

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

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

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

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

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

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

The weightings for the assessment objectives are:

AO2 6.0%

AO1 4.0%

AO3 3.5%

AO4 2.5%

Total 16%

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

Answers will also be assessed for AO1, AO3 and AO4.

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

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

**Level 6: 32–27 marks**

<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.

**Level 5: 26–22 marks**

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

**Level 4: 21–17 marks**

<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.

**Level 3: 16–12 marks**

<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.

**Level 2: 11–7 marks**

<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.

**Level 1: 6–1 marks**

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

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

Question	Response	Marks	Guidance
1	<p><b>Explore how Blake presents ideas and feelings about the treatment of children ‘The Chimney Sweeper (E) and make connections with one or two other poems in your collection.</b></p> <p><b>You should consider Blake’s use of poetic and stylistic techniques and significant literary or other relevant contexts.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of literary and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p><b>AO4</b> Make interesting and illuminating use of points of connection between the poems discussed, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about freedom and control.</p>	32	<p><b>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</b></p> <p><b>Poetry and stylistic techniques (AO2 and AO1)</b></p> <p><b>Voice and Tone</b> The first 3 lines are the questions asked by an adult figure followed by the chimney sweeper’s first-person response. He/she outlines his/her experiences using the past tense (stanza 2) and the continuous present (stanza 3), suggesting that his/her suffering is ongoing. The childish voice and simple language are at odds with his/her apparent suffering.</p> <p><b>Form</b> 3 quatrains, with line lengths varying between 8-11 syllables.</p> <p><b>Imagery and Symbolism</b> Black and white imagery contrast the child’s innocence and the misery of his/her experiences. A similar contrast is evident by comparing the ‘happy’ actions of the child (‘dance and sing’) and the portrayal of adult or institutional activity. The chimney sweeper refers to adult figures anonymously as ‘they’, suggesting nameless institutional care.</p> <p><b>Rhyme and Rhythm</b> Stanza 1: AA/BB rhyming couplets, switching to alternating rhymes (ABAB/CD CD) in stanzas 2 and 3. The meter is mostly iambic, with some use of spondees for emphasis. Stresses uniformly fall at the ends of the lines. The extra syllable at the start of line 3 in the third stanza pushes the stress onto the authority figures ‘God’, ‘Priest’, ‘King’.</p> <p><b>Lexis</b></p>

Question	Response	Marks	Guidance
	<p><b>AO2</b> Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the presentation of city life.</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some relevant but limited use of literary or other contexts to support the response.</p> <p><b>AO4</b> Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p>Words associated with sorrow and weeping, organised religion, winter and childish activity are evident in the poem.</p> <p><b>Grammar and Morphology</b></p> <p>The first stanza comprises a present tense statement with a colon at the end of the first line, which notes or ‘discovers’ the chimney sweeper, followed by the questions. The single interrogative ‘say’? commands the child to speak.</p> <p>The chimney sweeper first person response starts on the last line of stanza 1, using ‘I’ in the first line of stanza 2 and 3. The first-person objective pronoun ‘me’ in stanzas 2 and 3 highlights that the sweeper was a direct recipient of institutional intervention (e.g. ‘clothed me in clothes of death.’) Stanzas 2 and 3 each comprise a single extended sentence, where the emotions and actions of the child are contrasted with the thoughts and actions of the adults/institutions, collectively referred to in the third person plural as ‘they’. A colon is used to divide the sentence on line 2 of each stanza.</p> <p>Childish syntax, using simple ‘and’ (polysyndetic) lists are used throughout the poem. Blake’s characteristic use of the ampersand is evident in the first and third lines of stanza 3.</p> <p><b>Context (AO3)</b></p> <p><b>For example</b></p> <p><b>Of the poems:</b></p> <p>One of many poems in the selection which explore and present the treatment of children by adults and social or religious institutions.</p> <p><b>Of the wider literary/cultural:</b></p> <p>This poem fits in with a wider tradition of literature which explores the relationship between institutional social care (religious or secular) and those who need or receive it, with a particular focus on the treatment of children.</p>

Question	Response	Marks	Guidance
			<b>Connections (AO4)</b> <b>For example</b> Candidates may see particular similarities and contrasts with 'The Chimney Sweeper' (I) and 'Holy Thursday' (I) and (E).

Question	Response	Marks	Guidance
2	<p>Explore how Dickinson presents ideas and feelings about fear and menace in the natural world in 'A narrow Fellow in the Grass' and make connections with one or two other poems in 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> <p>A lower level response (levels 1 to 3) will:</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</p> <p><b>Poetry and stylistic techniques (AO2 and AO1)</b></p> <p><b>Voice and Tone</b> Stanzas 1 and 2: 3<sup>rd</sup> person objective description of the snake, shifting to the first person in stanzas 3-5 to present more 'personal' experiences and connections with nature. A single clause in stanza 1 uses direct address and the second person pronoun 'you', along with the possessive 'your' in stanza implies a one-sided conversation.</p> <p><b>Form</b> 5 stanzas with varying line lengths. Stanzas 1 and 2 follow Dickinson's typical quatrain pattern of 8 and 6 syllables. Stanza 3 extends to 8 lines as the speaker describes his experience with the 'whiplash in the sun', before returning to quatrains for stanzas 4 and 5. Aside from the first line of stanza 4 (8 syllables), stanzas 3-5 line lengths shorten slightly to 7/6, perhaps indicative of the 'tighter breathing' induced by the passage of the snake.</p> <p><b>Imagery and Symbolism</b> The snake's movements are unusual and unpredictable: he 'rides' the grass and the simile 'grass divides as with a comb' suggests precision and hidden menace. The snake is described as a 'Fellow' at the beginning and end of the poem, but he is distanced from 'Nature's People' in stanza 4 and the 'transport of cordiality' associated with the other creatures. The metaphor of the 'Whip Lash/Unbraiding' implies the peril of the 'barefoot' boy in stanza 3.</p> <p><b>Rhyme and Rhythm</b> There are no rhymes and the rhythm is mostly iambic, with some variation in stanza 3, line 6-8 when describing the 'whiplash'.</p>



Question	Response	Marks	Guidance
	<p><b>AO2</b> Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the presentation of nature.</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some relevant but limited use of literary or other contexts to support the response.</p> <p><b>AO4</b> Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p><b>Lexis</b> Words associated with the natural or agricultural world and its landscape features: e.g. 'grass' and 'boggy acre', 'floor too cool for corn'. There is a focus on the boy's relationship with the natural world, the dangers it poses ('Whip Lash') and his reactions to it e.g. 'tighter breathing', as well as the more positive or 'cordial' relationships with other creatures.</p> <p><b>Grammar and Morphology</b> The poem comprises one unfinished sentence, with Dickinson's characteristic use of hyphens to control the clauses. Commas are used occasionally; notably in stanzas 3, 4 and 5. The poem is mostly in the continuous present tense, shifting to the past to describe the 'meeting' with the snake. In general or abstract descriptions, the snake is referred to as 'Fellow' and once as 'Him' (stanza 1, line 3), whereas the specific snake or 'Whip Lash' in stanza 3 is referred to as 'it'.</p> <p>In stanza 1, the syntax is inverted, with missing words in lines 3-4, indicating the jumpiness or shock of seeing the snake. Subordinate clauses are evident in lines 3 and 5 of stanza 3, and used to emphasise the boy's vulnerability ('barefoot') and uncertainty at what he has seen ('I thought'). The first person pronoun 'I' has been dropped from the line of stanza 5.</p> <p><b>Phonology</b> Sibilance and open vowel sounds ('oo') are repeated throughout the poem to describe the snake and link it with the speaker's shocked or frightened reactions .</p> <p><b>Context (AO3)</b> <b>For example</b> <b>Of the poems:</b></p>

Question	Response	Marks	Guidance
			<p>One of a few poems in the selection which considers elements of the natural world and our relationship with it.</p> <p><b>Of the wider literary/cultural:</b> This poem falls in with a tradition of depicting and appreciating the natural world and our relationship with it.</p> <p><b>Connections (AO4)</b> <b>For example</b> Candidates may see particular similarities and contrasts with 'I heard a Fly buzz' and 'My Life had stood – a Loaded Gun'.</p>

Question	Response	Marks	Guidance
3	<p>Explore how Heaney presents ideas about event from the past in 'A Kite for Michael and Christopher' and make connections with one or two other poems in your collection.</p> <p>You should consider Heaney's use of poetic and stylistic techniques and significant literary or other relevant contexts.</p> <p>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> <p>A lower level response (levels 1 to 3) will:</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</p> <p><b>Poetry and stylistic techniques (AO2 and AO1)</b></p> <p><b>Voice and Tone</b> 1<sup>st</sup> person narrative, with a reflective tone. Stanzas 1 and 2 are past tense, describing the making of the kite – this could be either his childhood memory or the parental experience of making the kite for his sons. Stanzas 3-5 are present tense, with stanza 5 directly addressing the 'boys'.</p> <p><b>Form</b> 5 stanzas, increasing in size from 3 lines to 7. Line lengths vary from 4- 12 syllables; stanzas 1-4 end in a hemistich. The last 3 lines in stanza 5 are also shortened, visually suggesting the tight familial cluster holding the kite string. A single sentence is used in stanzas 1-4 with some enjambement. Stanza 5 is split into 3 sentences: lines 1-4; a short statement in line 5 and the final instruction in lines 6-7. Capital letters are only used at the start of sentences and when using the first pronoun in stanza 2.</p> <p><b>Imagery and Symbolism</b> Extended metaphor of the kite represents the soul (trying to reach heaven), with the 'long tailed pull of grief' and the 'string' 'anchoring it to the ground'. Despite the kite's eventual 'plunge', the family are united and ready to cope with life's challenges ('born fit for it').</p> <p>Frequent contrast between heaven (hopes/dreams/freedom) and the land/sea (disappointments, grief, reality of daily life) with the 'drag' of the string linking them. Imagery concerning the natural world and birds in particular is evident: the simile used to describe the kite as a lark is mirrored by the comparison of the 'weight of the soul' to a snipe, a ground level wading bird.</p>

Question	Response	Marks	Guidance
	<p><b>AO2</b> Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about the presentation of disappeared practices and country ritual.</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some relevant but limited use of literary or other contexts to support the response</p> <p><b>AO4</b> Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p><b>Rhyme and Rhythm</b> No formal rhyme scheme. The rhythm is mostly iambic, but the writer varies the rhythm, using punctuation and dactyls to emphasise key ideas. The anaphora in stanza 2 strengthens this. Overall, the poem has a rising rhythm with most lines ending on a stressed syllable.</p> <p><b>Lexis</b> Words to do with birds, flight and altitude are evident e.g ‘lark’, ‘ascends’, along with words signifying falling (‘plunge’). Words to do with the kite’s manufacture, with a particular focus on the appearance and action of the tail. There is a particular focus on words associated with the ‘weight’ and ‘drag’ of the kite, experienced via the string.</p> <p><b>Grammar and Morphology</b> In stanza 1 ‘Sunday’ is personified, allowing the kite to be ‘flown above’ it. Stanza 2 repetitively uses the 1<sup>st</sup> person pronoun with a contracted verb (I’d) at the start of each line.</p> <p>The lack of punctuation in stanza 3 helps convey the immediacy of the kite’s movement as it rises and falls. Stanza 4 is an extended sentence, controlled with commas, with reported speech to introduce a comparison between the ‘human soul’ and the ‘weight of the snipe’. ‘Yet’ signals the second half of the sentence which comments on the comparison, with the verb delayed until the final clause.</p> <p>Stanza 5 uses the imperative, direct address to recall the reader (and the boys) to the immediate present, with the instruction to ‘take’ the kite and ‘feel’ the ‘strumming... pull of grief’. Line 6 is a one sentence statement of their status ‘born fit for it’. The final instruction to ‘stand here in front of me’ unites the family, and signals a handing over of responsibility as they ‘take the strain’.</p> <p><b>Phonology</b></p>

Question	Response	Marks	Guidance
			<p>Frequent sibilance connected with descriptions of the string and its movements are evident throughout the poem.</p> <p><b>Context (AO3)</b>  <b>For example</b>  <b>Of the poems:</b>            One of a number of poems which describe and reflect on a significant childhood experience from either a child's perspective or an adult's memory.</p> <p><b>Of the wider literary/cultural:</b>            This poem falls into a wider literary tradition of reflecting on childhood experiences, family rituals and the ways in which they can unite family members.</p> <p><b>Connections (AO4)</b>  <b>For example</b>            Candidates may see particular similarities and contrasts with 'Death of a Naturalist', 'Churning Day', along with 'Postscript' for its evocations of space and the landscape/natural world.</p>

Question	Response	Marks	Guidance
4	<p>Explore how Boland presents ideas about responding to a piece of art in ‘Degas’s Laundresses’ and make connections with one or two other poems in your collection.</p> <p>You should consider Boland’s use of poetic and stylistic techniques and significant literary or other relevant contexts</p> <p>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> <p>A lower level response (levels 1 to 3) will:</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</p> <p><b>Poetry and stylistic techniques (AO2 and AO1)</b></p> <p><b>Voice and Tone</b> Second person, continuous present narrative using ‘you’ to imagine the lives and dreams of the laundresses in the painting along with the intrusive scrutiny of the male artist.</p> <p><b>Form</b> 6 stanzas, with the final line of the poem separated from the rest of the stanza. The lines are mostly 6 syllables in length, but vary between 3-8. Shortened lines in stanza 5 suggest intensity of focus and possible threat from the artist. Enjambement between stanzas 5 and 6.</p> <p><b>Imagery and Symbolism</b> ‘Linen pit of stitches’ in stanza 1 links the lines of verse (‘stitch’) with the sewn fabric which is being laundered. The reference to the ‘rising’ ‘roll-sleeved Aphrodites’ (stanza 1, line 2) is ironic and highlights the contrast between the ‘pleasure of leisured women’ and the hardworking laundresses, who nevertheless enjoy ‘sabbatical’ ‘chat’. Repeated use of ‘linen’, culminating in the final conceit of the shroud-like ‘winding sheet’. The ‘twists’ and ‘white turns’ are restrictive; a reminder that their actions are going to be captured forever. The scrutiny of the artist can be seen as intrusive or threatening.</p> <p><b>Rhyme and Rhythm</b> No set rhyme scheme, but some internal rhyme in the first line of stanzas 2 and 3. The rhythm varies with the voice of the narrator, some use of trochees and spondees for effect e.g. stanza 1 line 2. Long vowels in stanza 5 slow the pace, in line with the artist’s movements and gaze.</p>

Question	Response	Marks	Guidance
	<p><b>AO2</b> Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about childhood.</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some relevant but limited use of literary or other contexts to support the response.</p> <p><b>AO4</b> Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p><b>Lexis</b> Words associated with fabric, laundry processes and the work involved eg folds, bleached, stiffened, linen, seam and ‘square weight’. There is also a focus on art rituals as the artist sets up his ‘easel’ and ‘charcoal’.</p> <p><b>Grammar and Morphology</b> Stanza 1 is a single, multi-clause sentence, describing the laundresses, using the second person pronoun. The first sentence in stanza 2 is unpunctuated and ‘seam’ is used as a verb. The second stanza opens with a statement, with a list of ideas following a colon. This spills into the third stanza, suggesting little separation between the ‘sabbatical chat’ and familiar, repetitive work, which further contrasts with the ‘pleasure of leisured women’. The second half of stanza 3 comprises a short sentence per line, suggesting the process of lifting the heavy basket.</p> <p>Stanza 4 comprises a single word sentence in the first line, followed by several short sentences, indicating surprise and possibly fear. This contrasts with the extended sentence in stanza 5 which describes the actions of the artist, using ‘he’. Repeated use of ‘slowly’ heightens the uncertainty. Direct address in lines 2-3 of stanza 6 and the hyphen in line 5 indicates the line break which separates the final line of the poem.</p> <p><b>Context (AO3)</b> <b>For example</b> <b>Of the poems:</b> One of several which engages with subjects of artworks and imagines the inner lives of the characters who are depicted.</p> <p><b>Of the wider literary/cultural:</b> This poem fits with a wider culture of artistic appreciation and commentary.</p>

Question	Response	Marks	Guidance
			<b>Connections (AO4)</b> <b>For example</b> Candidates may see particular similarities and contrasts with ' <i>Painting back from Market</i> by Chardin'; 'Object Lessons' and 'The Black Lace Fan my Mother Gave Me'.



Question	Response	Marks	Guidance
5	<p>Explore how Duffy presents ideas and feelings about the power of love in 'Rapture' and make connections with one or two other poems in 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> <p>A lower level response (levels 1 to 3) will:</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</p> <p><b>Poetry and stylistic techniques (AO2 and AO1)</b></p> <p><b>Voice and Tone</b> First person meditation on love and the power of love in the continuous present tense, using 'I' and 'you'.</p> <p><b>Form</b> Shakespearean sonnet, using 4 quatrains and a final couplet. The volta is delayed to line 10. Most lines are punctuated or end-stopped. Enjambement on lines 5, 7, 9 and 10 only.</p> <p><b>Imagery and Symbolism</b> The poem uses the language of religion (e.g. 'prayer of rain') but the sky is not linked with heaven or 'paradise' – it's seen as a connecting force/element later in the poem. Literary devices used to express emotions and aspects of love e.g. the simile linking the arrival of love with 'the sudden flight of birds' and the listed 'chain of words'.</p> <p><b>Rhyme and Rhythm</b> The quatrains followed an alternating rhyme pattern of ABAB/CDCD/EFEF, with a final 'GG' rhyme in the couplet. The rhythm is mostly iambic, but with some variation in the first 9 lines. It opens with a trochee, with another on line 7. Some spondees on lines 2, 6, 13. Iambs are reasserted in lines 10-14, suggesting the stabilising power of love.</p> <p><b>Lexis</b> Words associated with the natural world, aspects of love, happiness and the possibility of connecting with a loved one.</p>

Question	Response	Marks	Guidance
	<p><b>AO2</b> Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about pain and loss.</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some relevant but limited use of literary or other contexts to support the response.</p> <p><b>AO4</b> Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p><b>Grammar and Morphology</b> The opens with a verb, 'thought' intensifying the connection between the speaker and the loved one and delaying the main verb to the second clause. The main verb is also delayed main verb in lines 4. Line 2 is a short statement. The sentences lengthen after this, with a rhetorical question over lines 5-7 and subsequent observations. A list ('chain of words') using asyndeton falls over lines 11-12. The final couplet comprises two short statements. 'Thinking' (line 14) could be interpreted as a noun (thus omitting a verb from the sentence) or as a verb, thus personifying the 'air'.</p> <p><b>Context (AO3)</b></p> <p><b>For example</b> <b>Of the poems:</b> One of many poems which explore different aspects of love and its effects.</p> <p><b>Of the wider literary/cultural:</b> There is a long tradition of poetry, particularly in the form of sonnets which explore the nature and power of love.</p> <p><b>Connections (AO4)</b> <b>For example</b> Candidates may see particular similarities and contrasts with 'Hour' and 'You'.</p>

Question	Response	Marks	Guidance
6	<p>Explore how Sam-La Rose presents ideas about what music represents in 'Make Some Noise' and make connections with one or two other poems in your collection. 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>  <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>  <b>AO2</b> Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about relationships with parents and the need to discover identity.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</p> <p><b>Poetry and stylistic techniques (AO2 and AO1)</b></p> <p><b>Voice and Tone:</b> Lines 1-9: first person, conversational or explanatory in tone. Use of 'I' in lines 3 and 4. References to 'our mothers' suggests a universal issue, illustrated through his own mother's perspective: 'mine' (line 3) and 'her' (line 4.) Use of lower case italicised sentence (line 13) suggests an age-old, generational complaint through use of 'they' and 'us'. Lines 10-19 switch to third person, reflecting on transformative power of music, suggesting music as a form of religion.</p> <p><b>Form</b> Single stanza, use of indented lines suggests conversation or movement/swaying to the music. Capital letters only used for starts of sentences and proper nouns; italics in line 13. Hyphen in line 12 signals the volta.</p> <p><b>Imagery and Symbolism</b> Contrast between old and new forms of music suggesting generational divide. Evocation of the jazz age through the list of names. Suggestion of conflict between 'virtuous' use of music 'spirituals and hymns' (line 15) and seductive popular forms: 'hot and sly' (line 16). Ambiguous use of 'mass' (line 19) – suggests organised Christian worship, but also an alternative form of religion through worshipping music itself.</p> <p><b>Rhyme and Rhythm</b> No set rhyme scheme; half rhymes lines 10/11 and 17/19. Rhythm: mostly iambic with some use of spondees for emphasis e.g. line 3 'mine questioned' and 'hard noise'. Also lines 5 and 9. Iambic rhythm most consistent in the latter half, suggesting conformity to social/religious expectations.</p>

Question	Response	Marks	Guidance
	<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>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques e.g. imagery and make straightforward comments about relationships with parents and the need to discover identity.</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some relevant but limited use of literary or other contexts to support the response.</p> <p><b>AO4</b> Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p><b>Lexis</b> Words to do with music and dance styles, particularly musicians or performers from the fifties which contrast with more modern forms such as ‘hip hop’ and ‘rappers’ and religious styles such as ‘spirituals and hymns’. Forms of instruments, particular drawing on Caribbean culture e.g. ‘beaten steel pan’.</p> <p><b>Grammar and Morphology</b> L1-12 First person, past tense, full sentences. The poem opens with a universal statement outlining the issue followed by specific illustration which refers to his mother’s perspective. Use of archaic verb ‘begat’ line 7. Lines 10-19: switch to third person, with multiple lists through lines using anaphora (‘It was...’)</p> <p><b>Context (AO3)</b>  <b>For example</b>  <b>Of the poems:</b> One of several which explore the power and importance of music.</p> <p><b>Of the wider literary/cultural:</b> the poem draws on several cultural or musical traditions such as Caribbean musical influences, jazz, hip-hop and spiritual music.</p> <p><b>Connections (AO4)</b>  <b>For example</b>  Candidates may see particular similarities and contrasts with ‘After Lazerdrome, McDonalds, Peckham Rye’, Talk this Way and Speechless I</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.

**Level 6: 32–27 marks**

<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.

**Level 5: 26–22 marks**

<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.

**Level 4: 21–17 marks**

<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.

**Level 3: 16–12 marks**

<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.

**Level 2: 11–7 marks**

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

**Level 1: 6–1 marks**

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

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

Question	Response	Marks	Guidance
7	<p><b>Explore how Shakespeare presents the conversation between Roderigo, Iago and Brabantio this extract from <i>Othello</i>.</b></p> <p><b>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used in this extract.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant dramatic or other contexts, to further the analysis and develop an interpretation, for instance commenting on the influence of tragic conventions.</p>	32	<p><b>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</b></p> <p><b>Dramatic and stylistic techniques (AO2 and AO1)</b></p> <p><b>For example</b></p> <p><b>Form and structure:</b> The development of the passage e.g. Iago's and Roderigo's initial exchange followed by a confrontation with Brabantio; switch from blank verse to prose.</p> <p><b>Dramatic techniques:</b> Dramatic irony e.g. the audience's awareness of Iago and Roderigo's intentions; other aspects of performance e.g. Brabantio's appearance 'above, at a window'; Iago and Roderigo's exaggerated panic e.g. 'like timorous accent and dire yell'; Othello is unnamed as the 'thief' of Brabantio's daughter throughout the extract.</p> <p><b>Discourse:</b> Types of utterance e.g. an initial conversation between 'friends' as Iago and Roderigo plan their actions; their confrontation with someone with a higher status; significance of naming and terms of address e.g. 'Signior Brabantio', 'Sir', 'villain', 'Senator'; 'thou' and 'you' pronouns; Iago's commands 'Look to your house'; sequence of questions to suggest the confusion; Brabantio's attempts to assert authority and command e.g. interrupting Roderigo; Iago's significant period of silence as Roderigo struggles before taking control towards the end.</p> <p><b>Lexis:</b> Lexical groups e.g. home/domestic ('house', 'gown'); animals ('Barbary horse', 'white ewe'); significance of the noun 'thieves'.</p>



7	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of dramatic and stylistic techniques e.g. turn-taking, imagery, with some awareness of how they are used to present the conversation in this extract.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts, for instance the way the scene might be staged or the use of theatrical conventions.</p>	<p><b>Grammar and morphology:</b> Sentence types e.g. repeated minor exclamations and imperatives ('Awake!', 'Arise, I say!'); length of sentences; parallel phrasing e.g. 'coursers for cousins, jennets for germans'.</p> <p><b>Figurative language and rhetorical features:</b> Imagery and symbolism e.g. 'an old black ram / Is tuppung your white ewe', 'Your heart is burst'; other rhetorical features e.g. patterning and listing ('your house, your daughter and your bags'); repetition ('Even now, now, very now'). Hyperbole as Iago and Roderigo attempt to enrage Brabantio.</p> <p><b>Literary, dramatic or other relevant contexts (AO3)</b> The dramatic context in which this extract occurs within the play e.g. Roderigo's attempts to win Desdemona's love via Iago; Roderigo and Iago's earlier quarrel; Iago's manipulation of Roderigo and resentment towards Othello.</p> <p>Literary and other relevant contexts e.g. Iago as a villain; Renaissance attitudes towards race and family; the significance of social hierarchy.</p>
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Question	Response	Marks	Guidance
8	<p><b>Explore how Wilde presents the ending of <i>The Importance of Being Earnest</i> in this extract.</b></p> <p><b>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</b></p> <p>A higher level response (levels 4 to 6) will:</p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present the ending of the play.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant dramatic or other contexts to further the analysis and develop an interpretation.</p>	32	<p><b>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</b></p> <p><b>Dramatic and Stylistic techniques (AO2 and AO1)</b></p> <p><b>For example</b></p> <p><b>Form and structure:</b> Genre e.g. social comedy, satire, farce, melodrama; structure and development e.g. the revelation of Jack's real name; the quick resolution.</p> <p><b>Dramatic techniques:</b> Stage directions and stage business e.g. Jack seizing Algernon, Lady Bracknell speaking 'meditatively'; Jack 'tears the books out'; non-naturalistic embraces at the end.</p> <p><b>Discourse:</b> Conversation analysis e.g. question and answer adjacency pairs as Jack seeks to discover more about his origins; register and style of language e.g. characteristically formal register, with polite, mannered forms; non-naturalistic fluency and artifice; naming and terms of address e.g. 'Lady Bracknell', 'Aunt Augusta'.</p> <p><b>Lexis:</b> Significant words e.g. 'Earnest/Ernest', 'brother'; formal, low-frequency lexis e.g. 'irrevocable'.</p> <p><b>Grammar and morphology:</b> Sentence type e.g. complex sentences as part of the extract's formal register; repeated structures (e.g. '... my unfortunate brother'); repeated exclamatives 'At last!'</p> <p><b>Figurative language and rhetorical features:</b> Litotes e.g. 'I am afraid the news I have to give you will not altogether please you'; irony e.g. 'I always said I had a brother!', 'What a noble nature you have, Gwendolen!', 'I feel that you are sure to change'; the exploration of truth and lies e.g. 'it is a terrible thing for a man to find out suddenly that all his life he has been speaking nothing but the truth'; the title of the play included ironically as the final words.</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 with some awareness of how they are used to present the ending of the play.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts.</p>		<p><b>Literary, dramatic or other relevant contexts (AO3)</b></p> <p>The context in which this extract occurs within the play e.g. the play's ending in which Jack discovers, in a startling co-incidence, he has always been called Ernest, thus enabling the two marriages.</p> <p>Literary and other relevant contexts e.g. melodrama; satire of aristocracy; Aestheticism's preference for 'style' over truth; the critique of authenticity in the culture of the fin de siècle.</p>

Question	Response	Marks	Guidance
9	<p>Explore how Williams presents the conversation between Blanche and the Young Man in this extract from <i>A Streetcar Named Desire</i>.</p> <p>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present the conversation between Blanche and the Young Man in this extract.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant dramatic or other contexts, to further the analysis and develop an interpretation.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p><b>Dramatic and Stylistic techniques (AO2 and AO1)</b></p> <p><b>For example</b></p> <p><b>Form and structure:</b> Genre e.g. melodrama; structure and development e.g. theme of desire established in the Young Man's encounter with the Negro Woman; Mitch's arrival at the end; key revelation of Blanche's illicit desires.</p> <p><b>Dramatic techniques:</b> Stage directions e.g. Young Man's shyness / reluctance; the significance of the 'blue piano'; the kiss; lighting a cigarette; Blanche's 'dazed look'; Mitch presenting flowers as a contrasting imitation of chivalric romance.</p> <p><b>Discourse:</b> Type of utterance e.g. a private conversation between strangers; conversation analysis e.g. simulated naturalistic dialogue; adjacency pairs; Blanche's agenda setting and control of topic; Young Man's taciturnity; non-fluency features.</p> <p><b>Lexis:</b> Lexical groups e.g. romance; repetition of 'Young'.</p> <p><b>Grammar and morphology:</b> Sentence types e.g. Blanche's interrogatives 'Will you – have a drink?'; imperatives 'Come here', 'Bow to me first!'; short simple and minor sentences to imitate naturalistic dialogue; complex sentence 'Don't you just love...'</p> <p><b>Figurative language and rhetorical features:</b> Imagery and symbolism e.g. 'a little bit of Eternity dropped in your hands' the symbolic reference to stars; allusion to Strauss's comic-romantic opera ('Rosenkavalier'); euphemism e.g. 'It would be nice to keep you'.</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 the conversation between Blanche and the Young Man in this extract.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts, for instance the way the scene might be staged or the use of theatrical conventions.</p>		<p><b>Literary, dramatic or other relevant contexts (AO3)</b></p> <p>The dramatic context in which this extract occurs within the play e.g. preparation for Blanche's date with Mitch; anticipating Blanche's revelations about her tragic marriage in Scene 6 and Stanley's revelations about her dismissal as a teacher in Scene 7.</p> <p>The context of performance and reception e.g. attitudes towards sexuality; the culture of the decaying American South.</p>

Question	Response	Marks	Guidance
10	<p>Explore how Friel presents Manus 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 Manus in this extract.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant dramatic or other contexts to further the analysis and develop an interpretation.</p>	32	<p>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. Manus preparing for his significant and emotional departure from Baile Beag; change in focus from George and Maire to ensuring Hugh is well cared for. Owen and Manus' contrasting responses to Yolland's disappearance.</p> <p><b>Dramatic techniques:</b> Stage directions and stage business e.g. Manus 'close to tears'; picking up his bag; Manus 'holding out his hand'; Sarah's presence on stage.</p> <p><b>Discourse:</b> Types of utterance e.g. a conversation between two brothers at a significant moment; conversation analysis e.g. question and answer adjacency pairs; Manus' extended turns as he gives final instructions; Owen's significant non-fluency 'this – this – this –'</p> <p><b>Lexis:</b> Lexical groups e.g. the domestic.</p> <p><b>Grammar and morphology:</b> Sentence types e.g. simple and minor sentences; repeated interrogative 'Will you do that for me?'</p> <p><b>Figurative language and rhetorical features:</b> The symbolic significance of 'the wrong gesture in the wrong language' and 'the lame scholar turned violent'; anecdote as Manus recalls seeing Maire and Yolland.</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 with some awareness of how they are used to present Manus in this extract.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts.</p>		<p><b>Literary, dramatic or other relevant contexts (AO3)</b></p> <p>The dramatic context in which this extract occurs within the play e.g. the fate of Yolland and the English reprisals; Owen's rejection of his work with the English.</p> <p>Other contexts include the Field Day Theatre Company; the Troubles in Northern Ireland in the 1970s and early 1980s; the legacy of British colonialism.</p>

Question	Response	Marks	Guidance
11	<p>Explore how Wertenbaker presents the preparations for Liz Morden's hanging in this extract from <i>Our Country's Good</i>.</p> <p>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present the preparations for Liz Morden's hanging.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant dramatic or other contexts to further the analysis and develop an interpretation.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p><b>Dramatic and Stylistic techniques (AO2 and AO1)</b></p> <p><b>For example</b></p> <p><b>Form and structure:</b> From Act 2 Scene 6; Liz is measured in preparation for being hanged for stealing food; Liz's taciturnity and initial refusal to co-operate; Harry is tormented by the guilt of previous executions.</p> <p><b>Dramatic techniques:</b> Stage directions and stage business e.g. Liz's refusal to move; Harry speaking in Tom Barrett's voice to express his guilt; Ketch measuring Liz and the different ways in which she is physically handled; Harry's collapse at the end of the scene.</p> <p><b>Discourse:</b> Conversation analysis e.g. command and acceptance adjacency pairs; Harry interrupting Ketch; register and formality e.g. Ketch's incongruous politeness as he measures Liz.</p> <p><b>Lexis:</b> Significant lexical choices; lexical groups.</p> <p><b>Grammar and morphology:</b> Sentence types e.g. Ketch's simple sentences (e.g. 'But I've never hung a woman.');</p> <p>Harry's imperatives (e.g. 'Get up, you bitch').</p> <p><b>Figurative language and rhetorical features:</b> Figurative language e.g. 'Remember how he danced'; repetition of 'It's dark'.</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 e.g. imagery, with some awareness of how they are used to present the preparations for Liz Morden's hanging.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts.</p>		<p><b>Literary, dramatic or other relevant contexts (AO3)</b></p> <p>The dramatic context in which this extract occurs within the play e.g. the mistreatment of the convicts; Liz's transformation by theatre.</p> <p>Other relevant contexts e.g. Wertebaker's theatre work with prisoners and workshop methods with the Royal Court Theatre; treatment of convicts; Keneally's novel <i>The Playmaker</i>; <i>The Recruiting Officer</i> and Restoration comedy.</p>

Question	Response	Marks	Guidance
12	<p>Explore how Butterworth presents the conversation between Johnny and Troy 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><b>AO2</b> Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present the conversation between Johnny and Troy.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Make telling use of relevant dramatic or other contexts to further the analysis and develop an interpretation.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p><b>Dramatic and Stylistic techniques (AO2 and AO1)</b></p> <p><b>For example</b></p> <p><b>Form and structure:</b> An argument between Johnny and Troy over the disappearance of Troy's step-daughter Phaedra; Johnny's initial attempts to placate Troy; the extract concludes with Troy's furious tirade.</p> <p><b>Dramatic techniques:</b> Stage directions and stage business e.g. Johnny's attempt to create a space for Troy to sit; the significant pause at the end of Johnny's longer speech; the developing dramatic conflict.</p> <p><b>Discourse:</b> Types of utterance e.g. argument between two men; conversation analysis e.g. interruptions; Johnny's friendliness as he tries to defuse Troy's anger (e.g. 'Troy, mate', 'Pull up a chair'); Troy's repeated question 'Where is she?'; extended turns and conflict over the control of topic; modes of address e.g. 'gyppo', 'mate'.</p> <p><b>Lexis:</b> Lexical groups e.g. words to describe Phaedra's physical appearance; Troy's colloquial vocabulary, especially at the end of the extract.</p> <p><b>Grammar and morphology:</b> Syntax e.g. minor and elliptical sentences to imitate spontaneous speech but also to suggest Troy's anger and frustration; sentence types e.g. Johnny's interrogatives as he feigns ignorance.</p>

Question	Response	Marks	Guidance
12	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of dramatic and stylistic techniques with some awareness of how they are used to present the conversation between Johnny and Troy.</p> <p><b>AO1</b> Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p><b>AO3</b> Make some relevant use of dramatic or other contexts.</p>		<p><b>Figurative language and rhetorical features:</b> Imagery and symbolism e.g. 'rats', 'treasure', 'shaking like a leaf', 'you fucking snake'; significant allusions to Worzel Gummidge, Pied Piper and Stig of the Dump; the symbolic significance of Phaedra as the May Queen.</p> <p><b>Pragmatics:</b> Implied meanings e.g. Johnny suggesting Troy's sexual attraction to his step-daughter.</p> <p><b>Literary, dramatic or other relevant contexts (AO3)</b> The context in which the extract occurs in the play e.g. the mystery over Phaedra; the revelation that she has been hiding in Johnny's caravan; Troy's subsequent revelation that Johnny's friends have a video of a drunken Johnny being 'pissed on'.</p> <p>Other relevant contexts e.g. naturalistic drama; the legend of St George and the Dragon; ambiguous presentation of Johnny's moral character; attitudes towards the gypsy community.</p>

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