

GCE

English Language and Literature

H474/02: The language of poetry and plays

A Level

Mark Scheme for June 2025

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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 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 available in RM Assessor
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

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 may give candidates the benefit of the doubt and mark the crossed-out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM Assessor, which will select the

highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

Multiple-Choice Question Responses

When a multiple-choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only one mark per response)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth two or more marks)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space).

Longer Answer Questions (requiring a developed response)

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

6. Always check the pages at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.

7. There is a NR (**No Response**) option. Award NR (No Response):

- if there is nothing written at all in the answer space
- OR if there is a comment which does not in any way relate to the question (e.g., 'can't do', 'don't know')
- OR if there is a mark (e.g., a dash, a question mark) which is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

8. The RM Assessor **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses.

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
	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.

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

WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the 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%

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

AO2	Excellent, fully developed and detailed critical analysis of ways in which meanings are shaped in texts.
AO1	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.
AO3	Perceptive understanding of the significance and influence of the contexts in which texts are produced and received.
AO4	Excellent and detailed exploration of connections across texts informed by linguistic and literary concepts and methods.

Level 5: 26–22 marks

AO2	Clear and well-developed critical analysis of ways in which meanings are shaped in texts.
AO1	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.
AO3	Clear and relevant understanding of the significance and influence of the contexts in which texts are produced and received.
AO4	Clearly developed exploration of connections across texts informed by linguistic and literary concepts and methods.

Level 4: 21–17 marks

AO2	Competent analysis of ways in which meanings are shaped in texts.
AO1	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.
AO3	Some understanding of the significance and influence of the contexts in which texts are produced and received.
AO4	Competent exploration of connections across texts informed by linguistic and literary concepts and methods.

Level 3: 16–12 marks

AO2	Some analysis of ways in which meanings are shaped in texts.
AO1	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.
AO3	Some awareness of the significance and influence of the contexts in which texts are produced and received.
AO4	Some attempt to explore connections across texts informed by linguistic and literary concepts and methods.

Level 2: 11–7 marks

AO2	Some 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 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.
AO4	Limited attempt to make connections across texts informed by linguistic and literary concepts and methods.

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 associated 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.
AO4	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	Explore how William Blake presents attitudes towards Christian beliefs in 'The Divine Image (I)' and make connections with one or two other poems from your collection. You should consider Blake's use of poetic and stylistic techniques and significant literary or other relevant contexts. A higher level response (levels 4 to 6) will: AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features. 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. AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation. 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. A lower level response (levels 1 to 3) will: AO2 Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about freedom and control.	32	The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4. Poetic and stylistic techniques (AO2 and AO1) Voice: The speaker's voice is proclamatory; universal truths about humanity are declared, rather than a particular person being focused on, as in some other 'Innocence' poems. The whole of humanity is being addressed. Form: Five four-line stanzas with consistent use of iambic tetrameter. Lack of enjambment and use of end-stopping emphasise the prophetic sense of declaring great things which are universally true. Imagery and symbolism: A dearth of sensory imagery due to the abstract, conceptual frame of the poem. Intense use of personification in which four abstract nouns are characterised in varying ways. Rhyme and rhythm: 20 lines of iambic tetrameter; half-rhyme mostly employed although occasional full rhyme ('distress' / 'thankfulness'). The unbroken rhythm emphasises the universality of the poem's scope. Lexis: The dichotomy of 'God' and 'man' is seen both in first and fifth stanzas. The abstract nouns, 'Mercy, Pity, Peace, and Love' are humanised and rendered global ('In heathen, Turk, or Jew'). Grammar and morphology: Inversion of subordinate and main clauses in each couplet serves to foreground the four personified concepts ('Mercy, Pity, Peace, and Love'). The singular use of deontic modal 'must' in the final stanza lends a moral imperative to Blake the prophetic 'piper'.

Question	Response	Marks	Guidance
	AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the presentation of city life. AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development. AO3 Make some relevant but limited use of literary or other contexts to support the response. AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.		Phonology: Open vowel sounds in ‘Mercy, Pity, Peace, and Love’ reinforce the poem’s message of universal respect for all kinds of humans. The long vowel in the determiner ‘All’ encompasses the great mass of humanity. Cultural, literary or other relevant contexts (AO3) For example Blake was conflicted between the Enlightenment influences of philosophically questioning orthodox religious doctrines (the spirituality of which formed Blake’s worldview) and a desire to articulate a more personal, prophetic voice which characterised the Romantic era. Blake’s Christianity was prominent but anti-establishment. Of the wider literary/cultural: The desire to look to childhood, the pastoral, the past, and individual experience was furthered throughout the Romantic era through Wordsworth and Coleridge in particular. Their ‘Lyrical Ballads’ (1798), published 4 years after Blake’s ‘Songs of Innocence & of Experience’ (1794). Connections (AO4) for example are possible with any/all of the poems in the collection. ‘The Human Abstract’, is the counterpart poem. Other counterpart poems could be profitably explored, eg. Holy Thursday (I & E) The Tyger & The Lamb etc.

Question	Response	Marks	Guidance
2	Explore how Emily Dickinson presents ideas elicited by a memorable sight in 'I Like to See it Lap the Tracks' and make connections with one or two other poems from your collection. You should consider Dickinson's use of poetic and stylistic techniques and significant literary or other relevant contexts. A higher level response (levels 4 to 6) will: AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features. 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. AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation. 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. A lower level response (levels 1 to 3) will:	32	The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4. Voice: First-person single speaker who presents an ambivalent attitude towards the sight of the train. Form: four stanzas-3 quatrains and one quintain. No full stop at the end of the poem to suggest the train will start moving again. Imagery and symbolism: Train is personified to sound like an animal travelling through the countryside feeding when hungry (stop to feed itself). Sensory imagery used to describe noises made by the train-all are references to animal noises (neighs, hooting). Rhyme and rhythm: No set rhyme scheme although there are some half-rhymes (up, step and sides, while). Dashes at end of lines help to convey pace of train/technological progress. Enjambment increases pace of the poem to mirror the speed of the train. Lexis: The noun 'train' is never mentioned in the poem and pronoun 'it' is used throughout. Verb choice 'step' shows how easily the train can move across the landscape. Onomatopoeia (hooting). Grammar and morphology: Anaphora used (And). The reference to the Greek word Boanerges is a biblical reference meaning 'son of thunder'. Use of present tense to make the reader imagine the train's movements. Phonology: plosive alliteration (prodigious, pile) Cultural, literary or other relevant contexts (AO3) For example

Question	Response	Marks	Guidance
	AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the presentation of nature. AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development. AO3 Make some relevant but limited use of literary or other contexts to support the response. AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.		Of the poems: Written in 1862 although not published until 1891. This poem is often read in the context of the Industrial Revolution. There are hints of unease towards the new technology that society was witnessing as a result of the industrial revolution (complaining, supercilious, horrid). Of the wider literary/cultural: Dickinson used an experimental style and moved away from conventional poetic techniques (especially the use of dashes) and her poems often contained ambiguity. Connections (AO4) for example are possible with any/all of the poems in the collection. ‘There’s a Certain Slant of Light’ would be an interesting comparison because this is based on a more spiritual experience/sight, or ‘I Heard a Fly Buzz-When I Died’ that describes the experience moments before death.

Question	Response	Marks	Guidance
3	Explore how Malika Booker presents ideas about food and family relationships in 'Brixton Market' and make connections with one or two other poems in your collection. You should consider Booker's use of poetic and stylistic techniques and significant literary or other relevant contexts. A higher level response (levels 4 to 6) will: AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features. 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. AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation. 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. A lower level response (levels 1 to 3) will:	32	The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4. Voice: First person account of the experiences of food shopping with her aunt, with frequent use of the conditional past tense. The tone conveys the boredom of her younger self, but shifts to revelation at the end. Form: Blank verse monologue, with relatively short lines (4-12 syllables) suggests a 'shopping list'. The longest line mentions the narrator's grandmother. Some use of enjambment throughout. Internal structure created through repeated use of 'I would...' and the aunt's actions at each new shop. Imagery and symbolism: The foods and locations suggests a mix of cultures, experiences and identities. The simile in line 9 'like an artist...' along with verbs such as 'scrutinised', 'weighing', 'vetted' highlights the aunt's attention to detail and the sense of a practiced ritual. The grandmother is 'hawk-eyed' suggesting alert and focused. Rhyme and rhythm: No rhyme scheme. The rhythm varies, but the writer uses a strong iamb or spondee to introduce each new shop, most frequently as 'I would...' Lexis: Words to do with food types e.g. market vegetables ('okra', 'yam'), meat and fish ('red slabs', boiling chicken', 'kippers' and 'snapper') and more mundane items such as 'baked beans' from the supermarket. The narrator's boredom ('watch her take days', 'waiting', 'how many days' is contrasted by the aunt's active involvement as she 'tests' and 'points to' produce and 'haggles' with the vendors.

Question	Response	Marks	Guidance
	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. AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development. AO3 Make some relevant but limited use of literary or other contexts to support the response AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.		Grammar and morphology: Past tense, mostly conditional (I would'). Extended sentences (lines 1-8.) Items and locations are 'listed' as the shopping progresses. Exclamatory statement in lines 17-19 emphasises the aunt's pickiness and the narrator's boredom. Phonology: Use of spondees and open vowel sounds help to emphasize the narrator's boredom. Cultural, literary or other relevant contexts (AO3) For example Of the poems: food and ideas about food are used symbolically through the collection for a variety of purposes including love, relationships and identity. Of the wider literary/cultural: The poem fits into a range of literature which explores how aspects of Caribbean culture has adapted to new environments and passed on to the next generation. Connections (AO4) for example Candidates may see particular similarities and contrasts with 'Red Ants Bite', 'Sestina for Grenada' and 'Last Supper'.
			The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4. Voice: First person account of the experiences of food shopping with her aunt, with frequent use of the conditional past tense. The tone conveys the boredom of her younger self, but shifts to revelation at the end. Form: Blank verse monologue, with relatively short lines (4-12 syllables) suggests a 'shopping list'. The longest line mentions the narrator's grandmother. Some use of enjambment throughout. Internal structure

Question	Response	Marks	Guidance
			created through repeated use of 'I would...' and the aunt's actions at each new shop. Imagery and symbolism: The foods and locations suggests a mix of cultures, experiences and identities. The simile in line 9 'like an artist...' along with verbs such as 'scrutinised', 'weighing', 'vetted' highlights the aunt's attention to detail and the sense of a practiced ritual. The grandmother is 'hawk-eyed' suggesting alert and focused. Rhyme and rhythm: No rhyme scheme. The rhythm varies, but the writer uses a strong iamb or spondee to introduce each new shop, most frequently as 'I would...' Lexis: Words to do with food types e.g. market vegetables ('okra', 'yam'), meat and fish ('red slabs', 'boiling chicken', 'kippers' and 'snapper') and more mundane items such as 'baked beans' from the supermarket. The narrator's boredom ('watch her take days', 'waiting', 'how many days' is contrasted by the aunt's active involvement as she 'tests' and 'points to' produce and 'haggles' with the vendors. Grammar and morphology: Past tense, mostly conditional ('I would'). Extended sentences (lines 1-8.) Items and locations are 'listed' as the shopping progresses. Exclamatory statement in lines 17-19 emphasises the aunt's pickiness and the narrator's boredom. Phonology: Use of spondees and open vowel sounds help to emphasize the narrator's boredom. Cultural, literary or other relevant contexts (AO3) For example Of the poems: food and ideas about food are used symbolically through the collection for a variety of purposes including love, relationships and identity.

Question	Response	Marks	Guidance
			Of the wider literary/cultural: The poem fits into a range of literature which explores how aspects of Caribbean culture has adapted to new environments and passed on to the next generation. Connections (AO4) for example Candidates may see particular similarities and contrasts with 'Red Ants Bite', 'Sestina for Grenada' and 'Last Supper'.

Question	Response	Marks	Guidance
4	Explore how Fatimar Asghar presents ideas about being separated from loved ones in 'Partition (Ullu partitions the apartment in two-)' and make connections with one or two other poems in your collection. You should consider Asghar's use of poetic and stylistic techniques and significant literary or other relevant contexts A higher level response (levels 4 to 6) will:	32	The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4. Voice: First person narrative, mostly present tense except for lines 1-2 of stanza 3 and stanza 5 Simple syntax to create the voice of 'ten year old'. Form: 5 triplets with a shortened third line in stanzas 1 and 5. Some enjambment. Sentences run over stanzas 1 and 2; also 2-3 and 4-5. The third line of stanza 3, (line 9 – central within the poem) paraphrases the previous line and is a volta for the second half.

Question	Response	Marks	Guidance
	AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features. 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. AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation. 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. A lower level response (levels 1 to 3) will: AO2 Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about childhood. AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development. AO3 Make some relevant but limited use of literary or other contexts to support the response.		Imagery and symbolism: The 'Partition' title and the physical separation within the home recall the political partition of India and Pakistan. The children are treated as prisoners or outcasts: they literally behind a wall and sent 'rations' by their aunt. Rhyme and rhythm: Some end and internal rhymes e.g stanza 2 lines 1-2; also stanza 4 lines 2-3. Spondees in stanza 3, lines 2-3 to emphasize separation ('Allah made...' and 'Ullu makes...'). Also stanza 4 lines 1 and 3: 'laughs loud'. Lexis: Words to do with being physically separated e.g. 'partitions', 'cutting' 'barrier', thin blue wall. Defined adult and child spaces: 'toys and books' on one side and the 'refrigerator, sink & TV' on the other. Attempts to (re)connect: aunt by the aunt who 'sends rations' and 'sit[s]' and 'laugh[s] loud', with 'hands pressed' to the felt. Grammar and morphology: A dash at the end of the first line emphasizes the division. Simple syntax statements throughout; little internal punctuation. Ampersands rather than 'and' and the abbreviation of 'TV' establishes the 'ten year old' child voice. Anaphora and a shift in tense in Stanza 3 shows how Ullu 'makes a barrier' between family members. Repetition of 'laugh loud' and 'laughing' in stanza 4 and 5 as the aunt and children try to connect. Phonology: Simple syntax throughout, but monosyllabic words used to emphasise child status/view in stanza 1 line 3 and throughout stanza 4 as the child and the aunt sit and laugh on either side of the all. Cultural, literary or other relevant contexts (AO3) For example

Question	Response	Marks	Guidance
	AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.		Of the poems: One of several poems which explore ideas about separation from loved ones for a variety of political and cultural reasons. Of the wider literary/cultural: The poem has links to literary and cultural traditions about separation and the search for acceptance within those traditions. Connections (AO4) for example Candidates may see particular similarities and contrasts with 'Partition (1945: My grandfather steps)', 'Kal' and 'Lullaby'.

Question	Response	Marks	Guidance
5	Explore how Carol Ann Duffy presents attitudes towards commitment in 'Betrothal' and make connections with one or two other poems from your collection. You should consider Duffy's use of poetic and stylistic techniques and significant literary or other relevant contexts. A higher level response (levels 4 to 6) will: AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features. 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. AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation. 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. A lower level response (levels 1 to 3) will:	32	The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4. Voice: A first-person speaker who wants to be engaged. She wants to show she will do anything in order to gain this union and completely submit herself to a man. The wistful, poetic sense of musicality suggests something mythological and timeless. Form: Each stanza ends with a command expressing the speaker's desire and the repetition of the refrain 'make me...' It is comprised of nine quatrains. Each stanza ends with an end stop after the imperative sentence. The brevity of each stanza has a lyrical, ballad-like quality. Imagery and symbolism: Hyperbole to show the extremes the speaker will go to in order to achieve her goal ('I'll dig my own grave'). The metaphor 'gown of stone' suggests that the marriage will be a burden or weight upon this woman. Symbolic references to jar ('I'll be ash in a jar') suggests the lack of freedom within a marriage or even links to the idea of death and that perhaps her life will end. There is a full range of elemental imagery (earth, air, water, fire). Rhyme and rhythm: A loose AABB rhyme scheme to show her desire for this union. The iambic meter of the first line is followed by anapaestic meter in the second and third lines; with spondaic meter in the fourth. Lexis: Repetition 'yes, yes, yes' shows her desperate need for the union. There is a lexical field of death (ash, mud, stone, fire) etc. Use of naturalistic imagery ('moors', 'river', 'flames') intensifies the sense of feeling overwhelmed.

Question	Response	Marks	Guidance
	AO2 Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about pain and loss. AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development. AO3 Make some relevant but limited use of literary or other contexts to support the response. AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.		Grammar and morphology: The repeated use of future tense shows desires for future union (I will be yours), syntactical repetition seen in the first line of each stanza (I will be yours, be yours). Duffy uses a mixture of 'I will' and the contraction 'I'll'. The deontic modal 'will' is undercut by the pleading imperative 'Make'. Adverbial phrases such as 'with my spade', 'on my watery bed', and 'in the flames' create a range of potential images and postures. Phonology: Fricative alliteration (I'll float far away), plosive alliteration (blush like a baby). The poem depends on both full rhyme ('bed', 'wed') and internal rhyme ('vows', 'spouse') to indicate the depth of the speaker's passion for marriage, ie. it is externally proclaimed and internally felt. Longer vowel sounds, as in the verb 'sprawl' and 'bloom' intensify a sense of longing and strong desire. Cultural, literary or other relevant contexts (AO3) For example Of the poems: Duffy could be exploring women's need to submit to marriage to fit into societal norms or expectations. Duffy was raised in the Roman Catholic tradition and sees poetry and prayer as having many similarities. She is interested in the rituals and habits of modern relationships but often explores their darker, more ominous aspects; as in the disturbing 1999 poem, 'The Devil's Wife' which features Myra Hindley. Of the wider literary/cultural: Duffy often expresses ideas about women's power with the patriarchy and this poem shows a woman desperate to be joined with a man rather than remain single. She often writes about the intense emotions experienced when in love. Her poems are often focused on famous women who have been in the shadows of history.

Question	Response	Marks	Guidance
			Connections (AO4) for example are possible with any/all of the poems in the collection. New Year would provide an interesting comparison-both speakers desire to be in a relationship, or a point of comparison might be the relationship described in Rapture and the references to religion. 'Answer' foregrounds elemental imagery ('stone', 'fire', 'water', 'air') which mirrors that used in 'Betrothal' but in a more ethereal way. 'Grief' in terms of form, uses just one stanza to lament the sense of commitment vanishing.

Question	Response	Marks	Guidance
6	Explore how Jacob Sam-La Rose captures a particular moment in time in 'Plummeting' and make connections with one or two other poems from your collection You should consider Sam-La Rose's use of poetic and stylistic techniques and significant literary or other relevant contexts. A higher level response (levels 4 to 6) will: AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features. AO1 Use vocabulary and terminology effectively, referring to a wide range of literary and linguistic	32	The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4. Voice: A sense of wonder is inculcated; the speaker visually brings us into the moment at which a basketball shot is about to be launched. A moment of sporting prowess is being looked in aesthetic, cinematographic intensity. Form: There is frequent enjambment and a dramatic monostich (singular line) which marks the culmination of the ball's successful insertion into its goal. Imagery and symbolism: The intense attention to detail even notices 'a corona of sweat' on the forehead of this outdoor basketball player; there is a physicality about the poem which is juxtaposed with more lofty, aesthetic touches. The poem isolates a singular moment of beauty from the surrounding auditory imagery ('the tune of hard play').

Question	Response	Marks	Guidance
	concepts. Express ideas fluently and coherently, with a wide vocabulary. AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation. 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 A lower level response (levels 1 to 3) will: 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. AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development. AO3 Make some relevant but limited use of literary or other contexts to support the response. AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.		Rhyme and rhythm: The lack of full rhyme within each couplet could suggest the continual need to be off-balance, required during the highly demanding sport of basketball. Lexis: Words associated with action and energy are frequently used: ‘Plummeting’, ‘stoking’, ‘passing’, ‘pelting’. Diction associated with masculine bravado (‘can melt / into gold’, ‘peacock’s’). There is a sense of immunity in the pre-modifier ‘unimpeachable’. Grammar and morphology: The title can be both verbal (gerundive) and nounal (gerund). It captures stillness and movement simultaneously. The final monostich lacks a verb; it is a noun-phrase. The personal pronoun ‘He’ is used only once, due to the emphasis being on the physical trajectory of the ball. Phonology: The long vowel sound in ‘plunge’ is juxtaposed with the clipped final short vowel sound in ‘mute’. There is a clever parallel ‘u’ sound in first line ‘tune’ and final word ‘mute’; implication of sublime soundlessness Cultural, literary or other relevant contexts (AO3) For example La Rose fits in equally as well to performance poetry as he does to the world of book published poetry. He also connects well with the Black Lives Matter movement in which poets and writers of colour are being more actively promoted in Western societies’ recognition that lived experience is valuable and must come from genuine people rather than second-hand. Of the wider literary/cultural:

Question	Response	Marks	Guidance
	A lower level response (levels 1 to 3) will: 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. AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development. AO3 Make some relevant but limited use of literary or other contexts to support the response. AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.		La Rose's willingness to open up and reveal personal, intimate details and references to his life can be traced to the Confessional poetry movement (a term which was coined by American writer and critic, M.L. Rosenthal). Connections (AO4) for example are possible with any/all of the poems in the collection. Colloquial performance style ('After Lazerdrome') Celebration of historically under-valued black contributions to culture, such as the jazz in 'Make Some Noise' In 'Song for a Spent 100w Bulb' there is a minute, forensic examination of a source of high energy.

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

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

AO2	Clear and well developed critical analysis of ways in which meanings are shaped in texts.
AO1	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.
AO3	Clear and relevant understanding of the significance and influence of the contexts in which texts are produced and received.

Level 4: 21–17 marks

AO2	Competent analysis of ways in which meanings are shaped in texts.
AO1	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.
AO3	Some understanding of the significance and influence of the contexts in which texts are produced and received.

Level 3: 16–12 marks

AO2	Some analysis of ways in which meanings are shaped in texts.
AO1	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.
AO3	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 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 associated 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 7	Response	Marks 32	Guidance
7	Explore how Shakespeare presents Othello 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. 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 how they are used in this extract. 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 influence of tragic conventions. A lower level response (levels 1 to 3) will: AO2 Identify some examples of dramatic and stylistic techniques e.g. turn-taking, imagery, with some awareness of how they are used to present Othello in this extract.		The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3. Dramatic and stylistic techniques (AO2 and AO1) For example Form and structure: Genre e.g. tragedy; the development of the passage e.g. Othello's rising fury and disgust. Dramatic techniques: Dramatic irony e.g. the audience's awareness of Desdemona's innocence; other aspects of performance e.g. the performance of Othello's rage and tragic decline. Discourse: Types of utterance e.g. a closed, personal conversation between husband and wife; naming and modes of address e.g. 'my lord', 'weed', 'strumpet', 'whore'; conversation analysis e.g. question and answer adjacency pairs, length of turns, Othello's dominance. Lexis: Lexical groups e.g. religion / hell ('devils', 'damn', 'hell', 'heaven'), female sexuality ('strumpet', 'whore'), nature ('moon', 'fountain'); significance of the adjective 'honest'; Iago's influence on Othello's vocabulary. Grammar and morphology: Sentence types e.g. frequent exclamations and interrogatives; length of sentences. Figurative language and rhetorical features: Imagery and symbolism e.g. 'the time of scorn to point his slow unmoving finger at' to suggest Othello's concerns about social reputation, the metaphor of the 'fountain' contrasted with the 'cistern for foul toads' and the metaphor 'this most goodly book'; hyperbole; other rhetorical features e.g. Othello referring to himself in the third person 'married with Othello'.

	AO1 Use some appropriate terminology. Expression is generally clear but little sense of developed analysis. AO3 Make some relevant use of dramatic or other contexts, for instance the way the scene might be staged or the use of theatrical conventions.		Literary, dramatic or other relevant contexts (AO3) The dramatic context in which this extract occurs within the play e.g. Othello's suspicions apparently confirmed in previous scene when he sees Cassio in possession of his handkerchief; Othello's murder of Desdemona. Literary and other relevant contexts e.g. Othello's tragic decline; attitudes towards female sexuality.
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Question	Response	Marks	Guidance
8	Explore how Wilde presents the relationship between Jack and Gwendolen 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. 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 how they are used to the relationship between Jack and Gwendolen. 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. A lower level response (levels 1 to 3) will: AO2 Identify some examples of dramatic and stylistic techniques with some	32	The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3. Dramatic and Stylistic techniques (AO2 and AO1) For example Form and structure: Genre e.g. social comedy, satire, romantic melodrama; structure and development e.g. the declarations of love leading to the marriage proposal at the end of the extract. Dramatic techniques: Stage directions and stage business e.g. '<i>nervously</i>', '<i>astounded</i>', and Gwendolen's '<i>glibly</i>'; the significance of Jack going on his knees; dramatic irony. Discourse: Conversation analysis e.g. Gwendolen has the power in this extract and is in control of the topic; Jack's hesitancy suggested in his questions ('May I propose to you now?'); register and style of language e.g. characteristically formal register, with polite, mannered forms; non-naturalistic fluency and artifice; Gwendolen's crisp and authoritative tone; significant naming and terms of address e.g. the switches from 'Miss Fairfax' / 'Mr Worthing' to 'Gwendolen' / 'Ernest'; non-fluency e.g. pauses suggested by the ellipses and Jack's self-correction ' – I mean we must get married at once'. Lexis: Significant words e.g. 'confidence', 'vibrations'; low-frequency lexis e.g. 'metaphysical speculation'. Grammar and morphology: Sentence type e.g. complex sentences contributing towards the extract's formal register; minor exclamatives e.g. 'Passionately!', 'My own Ernest!' Figurative language and rhetorical features: Contrasts between the trivial and the serious, e.g. 'We live, as you know, in an age of ideals ... my ideal has always been to love someone of the name of Ernest'; figurative imagery e.g. 'It

Question	Response	Marks	Guidance
8	awareness of how they are used to present the relationship between Jack and Gwendolen. AO1 Use some appropriate terminology. Expression is generally clear but little sense of developed analysis. AO3 Make some relevant use of dramatic or other contexts.		has a music of its own'; humorous exaggeration of the importance of names e.g. 'I pity any woman who is married to a man called John'; hyperbolic language of romance e.g. 'What wonderfully blue eyes you have, Ernest!'; repetition e.g. 'quite, quite'. Literary, dramatic or other relevant contexts (AO3) The context in which this extract occurs within the play e.g. audience's awareness of Jack's deception regarding his name; Lady's Bracknell's interrogation following the extract; Gwendolen's subsequent discovery of Jack's deception; the final revelation that he was christened Ernest at birth. 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; Gwendolen's power and control in the extract and the ways in which her character relates to and critiques prevailing ideas about women and respectability in late Victorian England.

Question	Response	Marks	Guidance
9	Explore how Williams presents the opening of the play in this extract from <i>A Streetcar Named Desire</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. 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 how they are used to present the opening of the play in this extract. 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. A lower level response (levels 1 to 3) will: AO2 Identify some examples of dramatic and stylistic techniques e.g. turn-taking, imagery, with some awareness of how they are used to present the opening of the play in this extract.	32	The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3. Dramatic and Stylistic techniques (AO2 and AO1) For example Form and structure: Genre e.g. melodrama, realism; structure and development e.g. establishing mood, setting, character and theme; contrasts e.g. the energy and movement of the setting contrasted with Blanche's uncertainty. Dramatic techniques: Stage directions e.g. establishing the significance of the New Orleans setting; the 'overlapping' noises and voices; the 'blue piano' and the noise of the street vendor; the symbolic significance of Stanley throwing the package of meat; the set design e.g. the blend of public and private; costume e.g. Stanley's work clothes and bowling jacket while Blanche is 'daintily dressed'; symbolism. Discourse: Types of utterance e.g. a composite of different types such as transactional exchanges, jokes, domestic arrangements, etc.; conversation analysis e.g. simulated naturalistic dialogue; adjacency pairs (e.g. to establish the relationship between Stella and Stanley); frequent, perhaps disorienting, topic changes; short turns; modes of address e.g. character's names established; 'honey'. Lexis: Colloquialisms e.g. 'clip joint', 'holler'; lexical groups e.g. gambling. Grammar and morphology: Sentence types e.g. imperatives ('Catch!', 'Don't let them sell you a Blue Moon cocktail'); interrogatives ('Are you lost?'); frequent simple and minor sentences to simulate spontaneous naturalistic dialogue.

Question	Response	Marks	Guidance
9	AO1 Use some appropriate terminology. Expression is generally clear but little sense of developed analysis. AO3 Make some relevant use of dramatic or other contexts, for instance the way the scene might be staged or the use of theatrical conventions.		Figurative language and rhetorical features: Imagery and symbolism e.g. the ‘weathered grey’ houses; the ‘tender blue’ sky; the ‘warm breath’ of the river; Blanche’s association with a ‘moth’; the symbolic significance of Blanche’s journey towards death on the streetcar. Literary, dramatic or other relevant contexts (AO3) The dramatic context in which this extract occurs within the play e.g. the opening establishes the nature of Stella and Stanley’s marriage; Blanche not belonging in modern working-class New Orleans; themes such as desire and transgression are introduced. The context of performance and reception e.g. attitudes towards sexuality; attitudes towards race; modern post-war America; New Orleans.

Question	Response	Marks	Guidance
10	Explore how Ellams presents identity and language in this extract from Barber Shop Chronicles. 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. 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 how they are used to present identity and language in this extract. 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 attitudes towards women and marriage. A lower level response (levels 1 to 3) will: AO2 Identify some examples of dramatic and stylistic techniques e.g. turn-taking, imagery, with some awareness of how they are used to present language and identity in this extract.	32	The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3. Dramatic and stylistic techniques (AO2 and AO1) For example Form and structure: Near the end of Scene 6 (middle of play); moment of rising tension in which Samuel's anger issues with Emmanuel rises to the fore. Foreshadowing (prolepsis) of the Samuel's anagnorisis in final scene, in which a dramatic revelation will be read out. Dramatic techniques: Use of short sentences to reflect busy life of a barbershop. Use of micro turns of pace within the scene, divided by 'beat'. Stage prop of the television with auditory sound effects adding tension to dialogue. Discourse: Types of utterance e.g. minor sentences ('Usual suspects for Barcelona'); interrogatives ('Suarez was there?'), which enhance sense of casual, masculine dialogue. Declaratives, eg. 'Necro means death.' and exclamatory sentences, eg. 'That's what they called us!' augment a sense of history and cultural difference. Overlaps/turn-taking reflect Grice's maxims. Discourse markers, eg, 'Yeah', 'Okay' – male bonding. Lexis: Lexical groups, e.g. sports ('World Cup'), colonialism ('the white man abusing'), the African diaspora ('Ethiopians', 'South Africa'), as well as modern popular culture ('2Pac'). Pidgin English ('me a see two white yout'). Grammar and morphology: Syntax, e.g. word-play surrounding the inflammatory 'N' word, which is subsequently deconstructed. Sentence types, e.g. subversion of word

Question	Response	Marks	Guidance
10	AO1 Use some appropriate terminology. Expression is generally clear but little sense of developed analysis. AO3 Make some relevant use of dramatic or other contexts, for instance the way the scene might be staged or the use of theatrical conventions.		order ('What's that mean?', 'None your business') which are common in spontaneous dialogue, transcribed as is rather than being converted into standard English. Use of linguistic / to reflect real dialogue. Figurative language and rhetorical features: A range of word-play over the inflammatory 'N' word; use of bathos – philosophical reflection on 'N' word followed by comical mispronunciation of 2Pac as 2Face. Manichean imagery 'white man ... black man'; school-boy humour ('smells like shit') which could be interpreted existentially. Literary, dramatic or other relevant contexts (AO3) The dramatic context in which this extract occurs within the play e.g. the growing tension between Samuel and Emmanuel; the interweaving of different strands of narratives from black British men of different ages and origins; the need for male bonding and companionship in the lonely and at times fragmented metropolis. Literary and other relevant contexts e.g. contrasting attitudes towards ethnic roots and masculinity; concerns about slavery and modern-day racism; love of football, a globalising influence; it transcends national and ethnic divisions. The 2017 play takes on a new light with the heightened prominence of the Black Lives Matter movement, post the death/murder of George Floyd (2020).

Question	Response	Marks	Guidance
11	Explore how Raines presents Sylvia in this extract from Tribes. 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. 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 how they are used to present Sylvia in this extract. 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. A lower level response (levels 1 to 3) will: AO2 Identify some examples of dramatic and stylistic techniques e.g. lexical groups, with some awareness of how they are used to present Sylvia in this extract.	32	The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3. Dramatic and Stylistic techniques (AO2 and AO1) For example: Form and structure: Genre e.g. social realism; elements of bildungsroman; anagnorisis. Chiastic plotline, ie. Billy and Sylvia are on mirror-image journeys; yet both into a greater sense of belonging with the deaf community (Billy through acquiring sign language; Sylvia through gradually becoming deafer) Dramatic techniques: Stage directions and stage business e.g. the stage properties of the vase of flowers, which are also metaphorical (tulips have a mouth shape). Subtle use of props; mood-altering substances (cigarettes, nuit-grave), which reflect theme of gradually shifting from one state to another; occupying a liminal space. Use of theatre acoustics to reflect internal experiences of characterisation. Discourse: Conversation analysis e.g. Christopher sets the agenda, asks questions, etc.; Beth tries to defuse tension and initiates leave-taking; register e.g. familial closeness yet with Sylvia's sensitivity lending the language a brittle, confessional quality ('Sorry... I just get very upset still.') Discourse marker, 'Right', leads to logical enquiry. Lexis: Lexical groups e.g. language, signing, identity groups, philosophical possibility, ie. differences between hearing and deaf modes of communication. Grammar and morphology: Syntax e.g. short declarative sentences ('Deaf people can be blunt'). Defamiliarisation of conjunction 'if' and auxiliary 'would' – reflect

Question	Response	Marks	Guidance
11	AO1 Use some appropriate terminology. Expression is generally clear with little sense of developed analysis. AO3 Make some relevant use of dramatic or other contexts, for instance the way the scene might be staged or the use of theatrical conventions		Christopher's intellectualism; fronted conjunction 'And I would say that' supports this. Violation of Grice's Maxim of relation (relevance), ie. Sylvia clearly upset; Christopher blithely philosophical. Figurative language and rhetorical features: colloquial language; 'a slag for words'; comically inappropriate for non family members; 'hot' used ironically, in terms of literal room temperature and to highlight emotional tension; the idiom 'black and white' can allude literally to words on the page, and to the inherent ambiguities of language. Pragmatics: Sylvia's introduction to this eccentric, close family produces unexpected emotional reactions, defensiveness, awkwardness, and a re-negotiation of Billy's role as 'normal' family member rather than 'victim' or 'label'. The shifting power dynamics cause problems in terms of this tribal people group known as 'family'. Literary, dramatic or other relevant contexts (AO3) The context in which this extract occurs within the play e.g. rising tension; Daniel's discovery of love; Sylvia's slow anagnorisis of who she is and will become (a deaf person). Daniel's mental health is becoming increasingly unstable. The context of performance and reception e.g. the surprising possibilities of acoustics and theatre dynamics in terms of replicating auditory ability/disability; the relative under-exposure of the deaf community in other media narratives featuring 'Me too', 'BLM', 'LGBTQ+' etc.

Question	Response	Marks	Guidance
12	Explore how Butterworth presents Lee in this extract from <i>Jerusalem</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. 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 how they are used to present Lee. 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. A lower level response (levels 1 to 3) will: AO2 Identify some examples of dramatic and stylistic techniques with some awareness of how they are used to present Lee. AO1 Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.	32	The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3. Dramatic and Stylistic techniques (AO2 and AO1) For example Form and structure: Lee waking with a hangover before providing a semi-coherent anecdote of Johnny smashing a television set; then, in a more serious tone, Lee describes how he is preparing for his journey to Australia. Dramatic techniques: Stage directions and stage business e.g. Lee's laughter preventing him from telling his story; props e.g. the ticket; the 'ruined pile of plastic, glass and circuitry'; comedy. Discourse: Types of utterance e.g. interactional exchange between friends; conversation analysis e.g. Lee holding the floor; questions to prompt or mock Lee's accounts; register and formality e.g. Lee's frequently informal and colloquial language contrasted with his more formal account of the Potawatomie tribe. Lexis: Lexical groups e.g. illegal drugs; children's toys. Grammar and morphology: Syntax e.g. minor, non-standard and elliptical sentences to imitate spontaneous speech; sentence types e.g. Johnny's interrogatives as he mocks Lee. Figurative language and rhetorical features: Imagery and symbolism e.g. the idioms 'going bats', 'sweat bullets'; the symbolism of Lee burning his belongings; Lee aligning his preparations with a Native American 'dreamquest' echoing the play's exploration of myths, dreams and stories; other rhetorical features e.g. excessive and comic repetition of 'Then. Right'.

Question	Response	Marks	Guidance
12	AO3 Make some relevant use of dramatic or other contexts.		Literary, dramatic or other relevant contexts (AO3) The context in which the extract occurs in the play e.g. the extract is towards the beginning of the play and introduces Lee alongside the theme of departures; the significance of Lee's prophetic and elegiac comment 'Come Monday, boy, all this is gone'. Other relevant contexts e.g. naturalistic and comedic drama; drugs, criminality and 'Rave' culture; attitudes towards Native Americans.

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