



Oxford Cambridge and RSA

GCE

English Language and Literature

H474/02: The language of poetry and plays

Advanced GCE

Mark Scheme for November 2020

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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.

© OCR 2020

Annotations

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

Subject-specific marking instructions

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

INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

Awarding Marks

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

Mark positively. Use the lowest mark in the level only if the answer is borderline / doubtful.
Use the full range of marks, particularly at the top and bottom ends of the mark range.

(iii) When the complete script has been marked:

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

Rubric Infringement

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

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

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

USING THE MARK SCHEME

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

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

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

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

Guidance

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

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

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

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

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

Section A – Poetry: poetic and stylistic analysis

The weightings for the assessment objectives are:

AO2 6.0%

AO1 4.0%

AO3 3.5%

AO4 2.5%

Total 16%

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

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

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

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	<p>Explore how William Blake presents attitudes towards Christian beliefs in 'The Human Abstract' and make connections with one or two other poems from your collection.</p> <p>You should consider Blake's use of poetic and stylistic techniques and significant literary or other relevant contexts.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a wide range of literary and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p>AO4 Make interesting and illuminating use of points of connection between the poems discussed, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identity some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about freedom and control.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</p> <p>Poetic and stylistic techniques (AO2 and AO1)</p> <p>Voice: 1st person plural using 'we' to creating a didactic, rational argument. Stanzas 1-3 describe a cycle where 'virtues' presuppose suffering and are selfishly practiced in response to misery and fear. In stanzas 4-6, the result of this abstract reasoning, the 'Tree of Mystery' is described, with stanza 6 stating its origin in the 'Human Brain' rather than 'Nature'. Stanzas 1-2 are in the conditional present tense; stanzas 3-5 continuous present tense suggesting ongoing religious practice and stanza 6 is in the near past tense: creation of a religious belief system has been completed.</p> <p>Form, structure: 6 quatrains of closed couplets in trochaic trimeter. In stanzas 1-3, each couplet puts forward a maxim; stanza 4-6 describe the growth of the Tree. The final couplet lacks a full stop, suggesting our continuing engagement with religious 'virtues' and practices. Most lines have punctuation at the end; enjambment in Stanzas 3, 5 and 6 only.</p> <p>Imagery and symbolism: Christian imagery is evident, particularly in the second half relating to the Tree. The Tree can be contrasted to Mark 4:30-32 (the parable of the mustard seed and the kingdom of heaven); here it represents the human religious beliefs but its inhabitants can be associated with corrupt values; particular those who might profit from religion. The 'Fruit of Deceit' recalls the Fall in the Garden of Eden. The raven in 'the thickest shade' could symbolise wickedness or a (fear of) death. In stanzas 2 and 3, 'Cruelty' and 'Humility' are personified.</p>

<p>1</p>	<p>AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the presentation of city life.</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some relevant but limited use of literary or other contexts to support the response.</p> <p>AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>	<p>Rhyme and rhythm: Closed couplets and trochees maintained throughout, but varying line lengths, particularly in stanzas 2-4 disrupt the regular rhyme scheme expected from the use of couplets. This possibly suggests the perversion of what should be a 'divine' construct. Pararhyme/slant-rhyme in stanza 4.</p> <p>Lexis: Words associated with the Christian faith, virtues, sins, fear, death, brain, intellect, nature, animals, growth.</p> <p>Grammar and morphology Personification of abstract nouns through (e.g 'Pity', 'Mercy', Cruelty'); capitals also used to emphasise key concepts (e.g. 'Mystery', 'Deceit', 'Gods'.) Frequent use of semi colons; also 2 consecutive colon stop phrases in stanzas 1 and 2, linking couplets and stanzas. Delayed object in stanza 4 ('Mystery'). Use of anaphora ('and') and parallelism to help build the argument in stanzas 4-5. Delayed verb in stanza 5 to facilitate the rhyme.</p> <p>Cultural, literary or other relevant contexts (AO3)</p> <p>For example</p> <p>Of the poems: One of the more abstract poems, 'The Human Abstract' explores attitudes towards Christian beliefs and arguably the ways in which the associated values can be corrupted. The practical outcomes of this are explored in some of the other 'Experience' poems.</p> <p>Of the wider literary/cultural: The poem is an abstract example of a tradition which explores how Christian beliefs are practiced and potentially exploited or undermined.</p> <p>Connections (AO4)</p> <p>For example</p> <p>Connections are possible with a number of the poems in the collection. Candidates may find particular similarities and contrasts with 'The Divine Image' (I) and 'Holy Thursday' (I and E) and 'London'.</p>
-----------------	--	---

Question	Response	Marks	Guidance
2	<p>Explore how Emily Dickinson presents attitudes about beliefs about the afterlife in ‘Going to Heaven’ (79) and make connections with one or two other poems from your collection.</p> <p>You should consider Dickinson’s use of poetic and stylistic techniques and significant literary or other relevant contexts.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a wide range of literary and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p>AO4 Make interesting and illuminating use of points of connection between the poems discussed, selecting significant stylistic and poetic features as part of a coherent analysis.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</p> <p>Poetic and Stylistic Techniques (AO2 and AO1)</p> <p>Voice and Tone: 1st person exclamatory conversation with an unidentified person; use of first and second personal pronouns. Continuous present tense. Stanza 1 expresses surprise at the idea or inevitability of ‘going to heaven’; volta in stanza 2 introduces her more cynical views with possibly sarcastic requests for heavenly regalia; stanza 3 comprises 2 balanced statements expressing the writer’s own views about the afterlife and her feelings towards those ‘left... in the ground’.</p> <p>Form, Structure and Graphology: 3 stanzas of diminishing length (10, 9 and 8 lines respectively.) Lines vary in length from 2-9 syllables, deviating from her characteristic 4/3/4/3 hymn meter. Similarly, the sentences are relatively complete, with exclamation marks possibly substituting some of the more normal hyphens. Some enjambment in each stanza; stanza 3 ends with a full stop, suggesting the finality of her conclusion.</p> <p>Imagery and Symbolism: Christian imagery which is diminished: ‘dim’, ‘smallest’ ‘bit of’. ‘Home’ is synonymous with heaven, contrasting with the bluntness of ‘left in the ground’. The ‘flock’ returning home to the ‘Shepherd’ reinforce the notion of inevitability and unthinking habit. Further contrasts between the ‘curious Earth’ and the ‘dim[ness]’ of Heaven. References to own bereavement are ambiguous; despite her own distaste she is ‘glad’ that ‘they’ believed and drew comfort from their beliefs.</p>

Question	Response	Marks	Guidance
2	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the presentation of nature.</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some relevant but limited use of literary or other contexts to support the response.</p> <p>AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p>Rhyme and Rhythm: Mostly strong iambic rhythm, disrupted in stanza 2 with the volta in line. Statement of own beliefs in stanza 3 results in more uniform line lengths and rhythm. Some slant rhyme throughout; full rhyme in lines 6/8 of stanza 3.</p> <p>Lexis: words associated with the Christian faith, religion, belief, heaven, clothing, earth, world, seasons, and times.</p> <p>Grammar and Morphology: Frequent exclamation marks create a number of sentences, some very short e.g. 'Going to heaven!' 2 word rhetorical question in stanza 2 line 2. Some use of characteristic hyphens to separate clauses. Extended sentence from stanza 2 line 3 to stanza 3 line 4. Use of anaphora in stanza 3 ('I'm glad...') contrasts her declared lack of belief and desire to live with her appreciation for the beliefs of others.</p> <p>Context (AO3)</p> <p>For example</p> <p>Of the poems: One of several poems which explore attitudes towards beliefs about the afterlife.</p> <p>Of the wider literary/cultural: The poem is part of a wider tradition which questions the nature of faith and religious beliefs, particularly those which are to do with notions of the afterlife.</p> <p>Connections (AO4)</p> <p>For example</p>

			<p>Connections are possible with a number of poems in the collection. Candidates may see particular similarities and contrasts with how attitudes towards beliefs about the afterlife are presented in 'I felt a funeral in my brain' (280), and 'Because I could not stop for Death' (712)</p>
--	--	--	---

Question	Response	Marks	Guidance
3	<p>Explore how Seamus Heaney presents thoughts and feelings about barbaric rituals in the past in 'Strange Fruit' and make connections with one or two other poems from your collection.</p> <p>You should consider Heaney's use of poetic and stylistic techniques and significant literary or other relevant contexts.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a wide range of literary and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p>AO4 Make interesting and illuminating use of points of connection between the poems discussed, selecting significant stylistic and poetic features as part of a coherent analysis.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</p> <p>Poetic and Stylistic Techniques (AO2 and AO1)</p> <p>Voice and Tone: Implied first person, continuous present tense; tone suggest a curator describing an exhibit. No use of 'I'. Begins dispassionately describing the external features of the head, before shifting to the past tense to consider the reaction of Greek historian Diodorus Siculus to the atrocities he witnessed. Final imaginative/emotive engagement with the head contrasts sharply with the earlier, distanced description.</p> <p>Form: Unrhymed sonnet with an octet (curator description) and a sestet (Diodorus Siculus). First 3 sentences describe the head; the first two are one line sentences, stating external features; the 3rd longer sentence effectively 'unswaddle[s]' the head, providing more descriptive detail and consideration of her fragile status as a 'perishable treasure'. The sestet is one sentence and the volta in line 10 disrupts the 'reveren[t]' objectification of a barbarically killed person.</p> <p>Imagery and Symbolism: Contrast between ideas associated with archaeological treasure (e.g. 'exhumed', 'unswaddled' and 'perishable treasure' and the natural, boggy landscape she was taken from (e.g. 'wet fern', turf clod, 'pool'.) Use of kennings and similes. Repetition of 'outstaring' signals defiant rebellion against threat (e.g. the 'axe' or being objectified) reminding the reader that the 'blank' 'eyeholes' once belonged to a real person who suffered in a barbaric way.</p>

Question	Response	Marks	Guidance
3	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about the presentation of disappeared practices and country ritual.</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some relevant but limited use of literary or other contexts to support the response</p> <p>AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p>Rhyme and Rhythm: Regular 10 syllable lines. No rhyme scheme, but internal half rhyme in line 8 reinforces the link between the head and the land. An increasing sense of urgency is created by the enjambment in the sestet; along with the shift to a more personal engagement and a greater sense of the spoken voice.</p> <p>Lexis Words associated with nature, the land, earth, exhibition and display, violence, history, time, veneration.</p> <p>Grammar and Morphology: Frequent use of statement and lists, using asyndeton and polysyndeton. Dropped verbs in lines 2 and 8 suggest the passivity of an object. Balanced use of colon to indicate key ideas in the octet and the sestet. Repetition of ‘outstaring’ intensifies the sense of her defiance.</p> <p>Context (AO3)</p> <p>For example</p> <p>Of the poems: one of several explorations of the bog bodies and their associated rituals of violence and death.</p> <p>Of the wider literary/cultural: Irish poetry dwelling on the relationships of people with the landscape and their place within it.</p> <p>Connections (AO4)</p> <p>For example Connections are possible with a number of poems in the collection, but candidates may see particular similarities and contrasts with how barbaric rituals in the past are presented in ‘The Tollund Man’ and ‘Punishment’</p>

Question	Response	Marks	Guidance
4	<p>Explore how Eavan Boland presents thoughts and feelings about relationships between men and women in 'The Black Lace Fan my mother gave me' and make connections with one or two other poems from your collection.</p> <p>You should consider Boland's use of poetic and stylistic techniques and significant literary or other relevant contexts</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a wide range of literary and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p>AO4 Make interesting and illuminating use of points of connection between the poems discussed, selecting significant stylistic and poetic features as part of a coherent analysis.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</p> <p>Poetic and Stylistic Techniques (AO2 and AO1)</p> <p>Voice: Stanzas 1-3: Factual 3rd person past tense narration of imagined meeting of her parents in Paris; stanzas 4-5 move to a present tense description of the fan, with stanza 6 reflecting on past events and acknowledging the 'improvise[d]' nature of the narrative. The final stanza returns to a rural setting (presumably Ireland); the blackbird's wing mirrors the fan, and suggests an unspoken desire for a continued link with the past.</p> <p>Form: 7 quatrains with varying line and sentence lengths. Frequent hemistich/caesurae in the first 3 stanzas. Enjambment between stanzas 4/5 and within stanza 5. Longer phrases in second half of poem, reinforcing the reflective state of the speaker. Significance of line 24 and 28 indicated by preceding hyphens.</p> <p>Imagery and Symbolism: Imagined romantic Parisian city; significance of weather: the heat prompts the fan's purchase and helps prompt the reflection in the latter half ('sultry morning'; stanza 7). The lace on the fan is also 'overcast'. Ambiguity of the fan's present day description: 'bold roses' contrast with the 'worn-out', 'violat[ed] tortoise-shell, suggesting not only the age of the object, but the nature of the relationship: old, tired and with its share of dark days. Contrast with the life of the summer morning in stanza 7. The metaphor of the blackbird's wing recalls the original beauty of the fan and the excitement of a new relationship. Metaphors describe the past as 'empty' and 'airless' in stanza 6.</p>

Question	Response	Marks	Guidance
4	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about childhood.</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some relevant but limited use of literary or other contexts to support the response.</p> <p>AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p>Rhyme and Rhythm: Iambic rhythm, stilted with short sentences in the first 3 stanzas, becoming more fluent with longer phrases in the second, reflective half. Half rhymes in lines 11/12; End rhyme lines 25/27.</p> <p>Lexis: words associate with: Paris, weather, heat, food and drink, fan, sewing, crafts, fabric, shell, birds, summer.</p> <p>Grammar and Morphology: Stanzas 1-3: past tense, simple short sentences are factual, conveying urgency and uncertainty. Repeated use of third person personal pronouns ('he'/'she') keeps the anecdote impersonal and distant. Active verbs add to the urgency. Stanzas 4-7: greater use of adjectives and adverbs signal greater personal engagement with the fan and its description. Asyndeton in stanza 4. Use of hyphens for emphasis in stanza 6 and 7.</p> <p>Context (AO3) For example</p> <p>Of the poems: One of several poems in the collection which explores the lives and roles of women and their relationships with men.</p> <p>Of the wider literary/cultural: This fits into a wider tradition of poems which explores relationships between men and women.</p> <p>Connections (AO4) For example</p> <p>Connections are possible with a number of poems in the collection but candidates may see particular similarities and contrasts in how relationships are presented in 'Degas's Laundresses' and 'Object Lessons'.</p>

Question	Response	Marks	Guidance
5	<p>Explore how Carol Ann Duffy presents thoughts and feelings about the absence of a loved one in 'New Year' and make connections with one or two other poems from your collection.</p> <p>You should consider Duffy's use of poetic and stylistic techniques and significant literary or other relevant contexts.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a wide range of literary and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p>AO4 Make interesting and illuminating use of points of connection between the poems discussed, selecting significant stylistic and poetic features as part of a coherent analysis.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</p> <p>Poetic and Stylistic Techniques (AO2 and AO1)</p> <p>Voice: 1st person, present tense reflection about the absent lover, their relationship and the nature of love at the turn of the year. Use of the first and second personal pronouns ('I' 'you')</p> <p>Form: 3 stanzas, each with five lines. Line length gradually lengthens from 12 to 16 syllables. Sentence lengths vary; some hemi stiches and enjambment within stanzas.</p> <p>Imagery and Symbolism: First line simile of dropping the 'dying year' like a 'shawl' symbolises the falling away of something cosy and familiar –perhaps the relationship. 'Love' is written in the sky both visibly (stars and fireworks) and metaphorically: 'flowers of desire'. The sky is also a 'dark sea'. The lover is associated with the night, darkness and the cold. Their separation is emphasised by the physical distance and the passage of time.</p> <p>Rhyme, Rhythm, phonology: Strongly iambic rhythm, further emphasised by strong alliteration e.g. stanza 2, lines 4/5. Short clauses and lists increase the pace and sense of urgency. Some internal rhyme in the first two lines.</p> <p>Lexis: Words associated with love, kissing, cold, night, stars, death, time, distance, fireworks, flowers, skin, hands.</p>

Question	Response	Marks	Guidance
5	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about pain and loss.</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some relevant but limited use of literary or other contexts to support the response.</p> <p>AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>		<p>Grammar and Morphology: ‘Urgent’ is used as an adjective, rather than an adverb, with the effect of delaying the main verb. Frequent use of asyndeton lists and short clauses delays the main verb e.g stanza 2, lines 1-2; stanza 3, lines 1-3, emphasising the feeling of absence or separation. Use of both asyndeton and polysyndeton in stanza 2, lines 3-5 amplifies tis effect. Unusual use of ‘when’ as a noun in the final line; in context with the line content, but jars as one expects ‘where’.</p> <p>Context (AO3)</p> <p>For example</p> <p>Of the poems: One poem in a collection tracing the development and ending of a love affair.</p> <p>Of the wider literary/cultural This fits in with a wider tradition and literary heritage which reflects on the absence of loved ones at significant times of year.</p> <p>Connections (AO4)</p> <p>For example</p> <p>Comparisons are possible with a number of poems in the collection. For example, candidates may see particular similarities and contrasts in the presentation of an absent loved one in ‘Wintering’, and ‘Grief’.</p>

Question	Response	Marks	Guidance
6	<p>Explore Jacob how Sam-La Rose presents ideas and feelings about freedom in ‘Speechless II’ and make connections with one or two other poems from your collection.</p> <p>You should consider Sam-La Rose’s use of poetic and stylistic techniques and significant literary or other relevant contexts.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis effectively to support a coherent interpretation, identifying significant features.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a wide range of literary and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Make telling use of relevant literary or other contexts, to further the analysis and to develop an interpretation.</p> <p>AO4 Make interesting and illuminating use of points of connection between the poems discussed, selecting significant stylistic and poetic features as part of a coherent analysis</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3 and AO4.</p> <p>Poetic and Stylistic Techniques (AO2 and AO1)</p> <p>Voice: 1st person, past tense narrative reflection on childhood experiences, using the first person pronoun ‘I’. First 3 stanzas establish key events for 1984, contrasting Torvill and Dean’s Olympic Gold with his weekly singing lessons. Use of a specific anecdote in couplets 9-12 provides contrast with the generic experiences of the classes; culminating in the final image of ‘freedom’.</p> <p>Form: 12 unrhymed couplets with varying line lengths, ending in a standalone line. Frequent use of enjambment within and between couplets. Use of caesura and hemistich in the 10th couplet isolates the ‘short moment’ when the narrator can see the BMX bikers. Varying sentence lengths control content. Single sentence for couplet 8 used to finish the section on the lesson, allowing introduction of the skate park.</p> <p>Imagery and Symbolism: Couplets 1-3 establish stark contrasts between political brutality and the ‘freedoms’ achieved by scientific advances and artistic expression – freedoms achieved through years of rigorous work or training. The promise of ‘the freedoms’ my mother never had’ ironically constrains his Saturdays. The description of the lessons foregrounds the artificial, rehearsed nature of performance, underlined by the striking simile in the 7th couplet. The lessons contrast sharply with the uninhibited actions of the bikers, e.g. the ‘whooping holler’ instead of a ‘tame[d] voice’. The final image of the biker ‘blazing in the sky’ mirrors the astronaut in couplet 4.</p>

	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about relationships with parents and the need to discover identity.</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some relevant but limited use of literary or other contexts to support the response.</p> <p>AO4 Make a few relevant points of connection between the poems discussed; mostly generalised comparisons, e.g. listing points of similarity or difference.</p>	<p>Rhyme and Rhythm: No rhyme scheme, 1 slant rhyme between lines 2 and 4. Mostly iambic, use of speech rhythms appropriate to the narrative where shorter, controlled lines reflect the discipline of rehearsed performance before giving way to longer, looser clauses to describe the true[r] freedom of the bikers.</p> <p>Lexis: Words associated with: sound, song, singing, dancing, shouting, biking, performance, politics, sky, space.</p> <p>Grammar and Morphology. Couplet 1 opens with a numerical (date) as single number 'sentence'. Lists used throughout: asyndeton in couplets 1-3; some use of 'and' to link ideas in a clause within a longer list in couplets 5 and 6. Delayed verb in couplet 10. Use of active verbs in final extended sentence, emphasising the freedom of the bikers, contrasting with the more static actions in the lessons.</p> <p>Context: (AO3)</p> <p>For example: Of the poems: a poem from a collection called 'Breaking Silence' which explores the experiences of fitting in and finding one's place and voice in society.</p> <p>Of the wider literary/cultural: the poem fits into a literary tradition which explores ideas about freedom and constraint within Western society.</p> <p>Connections (AO4) For exampleConnections are possible across many of the poems from the selection, but candidates may see particular similarities and contrasts in the presentation of freedom in 'Speechless I', 'After Lazerdrome, McDonalds and Peckham Rye' and 'Plummeting'.</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	
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	Response	Marks	Guidance
7	<p>Explore how Shakespeare presents Othello's account of his relationship with Desdemona in this extract from <i>Othello</i>.</p> <p>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present Othello's relationship with Desdemona in this extract.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Make telling use of relevant dramatic or other contexts, to further the analysis and develop an interpretation, for instance commenting on the attitudes towards race.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Dramatic and Stylistic techniques (AO2 and AO1)</p> <p>For example</p> <p>Form and structure: Brabantio accuses Othello of bewitching his daughter and Othello defends himself with an account of how they fell in love; structure and development of ideas e.g. the extract covers the accusation of the crime and the defence, leading towards the dramatic confirmation of their love; blank verse e.g. shared lines of iambic pentameter.</p> <p>Dramatic techniques: Setting e.g. the significance of the formal council chamber; stage directions and stage business e.g. Iago's exit.</p> <p>Discourse: Types of utterance e.g. a formal, public court scene, with defendant, accuser, judge, accusation; conversation analysis e.g. power and status; length of utterances; command and response adjacency pairs; register and style of language e.g. formal register suiting the setting; Brabantio's hyperbolic accusations suggesting anger; Othello's calm and measured defence.</p> <p>Lexis: A significant number of lexical groups e.g. law and judiciary, magic and witchcraft, war, romance.</p> <p>Grammar and morphology: Syntax e.g. Othello's parallelism and other syntactical patterning; sentence types e.g. Senator's</p>

Question	Response	Marks	Guidance
7	<p>A lower level response (levels 1 to 3) will:</p> <p>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's account of his relationship with Desdemona in this extract.</p> <p>AO1 Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p>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.</p>		<p>questions and the Duke's commands confirming his status; Othello's complex and multi-claused sentences indicating control and eloquence.</p> <p>Figurative language and rhetorical features: Imagery and symbolism e.g. images of war; Desdemona's 'greedy ear' which 'devour[s]' Othello's stories; image of Othello poisoning Desdemona's affections; rhetorical features e.g. Brabantio's listing of Desdemona's qualities; triadic structures in Othello's speech (eg 'battles, sieges, fortunes'); anaphora ('Of...'); diacope ('twas strange, 'twas passing strange').</p> <p>Literary, dramatic or other relevant contexts (AO3)</p> <p>The dramatic context in which this extract occurs within the play e.g. establishing the love of Othello and Desdemona, with tragic consequences later in the play; Iago informing Brabantio of Othello and Desdemona's marriage.</p> <p>Literary and other relevant contexts e.g. attitudes towards marriage; attitudes towards race; Elizabethan explorers.</p>

Question	Response	Marks	Guidance
8	<p>Explore how Wilde presents the conversation between Miss Prism and Cecily in this extract from <i>The Importance of Being Earnest</i>.</p> <p>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present Miss Prism and Cecily in this extract.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Make telling use of relevant dramatic or other contexts to further the analysis and develop an interpretation.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Dramatic and Stylistic techniques (AO2 and AO1)</p> <p>For example</p> <p>Form and structure: Genre e.g. social comedy, satire; structure and development e.g. Miss Prism’s attempts to focus Cecily on her studies leading to a discussion of diaries and novels and the arrival of Chasuble; licentious undertones; Miss Prism and Cecily provide an alternative perspective on Jack (and his fictional brother).</p> <p>Dramatic techniques: Stage directions and stage business e.g. the significance of the garden setting; Cecily’s attempts to avoid her studies by watering the flowers; the diary as a prop and symbol of the literary nature of the extract and the play as a whole; Chasuble’s entrance; dramatic irony in the references to Jack’s ‘brother’.</p> <p>Discourse: Type of utterance e.g. a private, interactional exchange between two women; conversation analysis e.g. Miss Prism’s status as Governess which is resisted by Cecily; statement and response adjacency pairs; range of topics discussed and managed; register e.g. typically formal register, with polite forms used to mask and deceive; non-naturalistic fluency; Chasuble’s phatic talk.</p> <p>Lexis: Lexical groups e.g. education; different connotations of the verb ‘abandoned’.</p>

Question	Response	Marks	Guidance
8	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of dramatic and stylistic techniques e.g. lexical groups, with some awareness of how they are used to present Miss Prism and Cecily in this extract.</p> <p>AO1 Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p>AO3 Make some relevant use of dramatic or other contexts.</p>		<p>Grammar and morphology: Sentence type e.g. Cecily’s frequent declaratives beginning with first person pronoun e.g. ‘I believe...’, ‘I am sure...’ contrasting with Miss Prism’s use of second person pronoun ‘you’ to suggest Cecily as the focus of the conversation; frequent simple sentences for comic effect e.g. ‘they depress me so much’.</p> <p>Figurative language and rhetorical features: Miss Prism’s aphorisms; irony e.g. ‘intellectual pleasures await you’, ‘I don’t like novels that end happily. They depress me so much’; hyperbole; comic image ‘I would hang upon her lips’.</p> <p>Pragmatics: Implied meanings, politeness, ambiguity e.g. Cecily’s references to Miss Prism’s headache.</p> <p>Literary, dramatic or other relevant contexts (AO3)</p> <p>The context in which this extract occurs within the play e.g. introduction of Cecily, Miss Prism and Chasuble; Jack’s revelation in Act 1 of his fictional brother Earnest; romance between Miss Prism and Chasuble.</p> <p>The context of performance and reception e.g. hedonism and decadence; comedy of manners; attitudes towards women; the Aesthetic movement.</p>

Question	Response	Marks	Guidance
9	<p>Explore how Williams presents the poker night in this extract from <i>A Streetcar Named Desire</i>.</p> <p>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present the poker night in this extract.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Make telling use of relevant dramatic or other contexts, to further the analysis and develop an interpretation, for instance commenting on post-war working class American culture.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Dramatic and Stylistic techniques (AO2 and AO1)</p> <p>For example</p> <p>Form and structure: Genre e.g. social realism and melodrama; structure and development e.g. the build-up of tension, especially following the entrance of Blanche and Stella; development of character, including Mitch, who appears ill at ease in the male environment.</p> <p>Dramatic techniques: Significant stage directions at the beginning of the extract e.g. 'lurid nocturnal brilliance', 'peak of their physical manhood'; stage directions and stage business e.g. violent actions; Stanley's impatience; the exit of Mitch and the entrance of Stella and Blanche; Blanche symbolically closing the portieres; the anticipation of forthcoming violence as Stanley 'give a loud whack of his hand' in Stella's thigh.</p> <p>Discourse: types of utterance e.g. drunken conversation between four male friends, disrupted in part by the arrival of Stella and Blanche; conversation analysis e.g. simulated naturalistic dialogue; short, abrupt turns as the poker game is played; face threatening acts and Stanley's commands; other noticeable features of discourse e.g. Steve's narrative; politeness 'Please don't get up.'</p> <p>Lexis: Lexical groups e.g. the game of poker; language reflecting attitudes towards race e.g. 'Chinaman's', 'nigger'.</p>

Question	Response	Marks	Guidance
9	<p>A lower level response (levels 1 to 3) will:</p> <p>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 poker night in this extract.</p> <p>AO1 Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p>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.</p>		<p>Grammar and morphology: Syntax e.g. use of single words, simple structures; sentence type e.g. contrasting use of interrogatives and imperatives; minor sentences; non-standard grammar ('ain't you', 'I hopes I never gits <i>that</i> hongry!').</p> <p>Figurative language and rhetorical features: imagery and symbolism e.g. Steve's joke symbolising certain attitudes towards masculinity, sex and desire; the evocative stage directions ('the raw colours of childhood's spectrum') and the symbolism of the primary colours; idiomatic expressions ('high horse', 'fresh as a daisy').</p> <p>Pragmatics: implied meanings e.g. Stanley is losing the poker game and wants to win his money back; Stanley's feelings towards the arrival of the Blanche and Stella.</p> <p>Literary, dramatic or other relevant contexts (AO3)</p> <p>The dramatic context in which this extract occurs within the play e.g. from Scene 3; establishment and development of characters; Stanley's subsequent violence, Stella's forgiveness and Blanche's shock at Stanley's behaviour; the meeting of Blanche and Mitch.</p> <p>The context within the genre of drama, or sub-genres e.g. naturalism, melodrama, expressionist stage directions.</p> <p>The context of performance and reception e.g. domestic violence; attitudes towards immigration and race; post-war American working class culture.</p>

Question	Response	Marks	Guidance
10	<p>Explore how Friel presents Yolland in this extract from <i>Translations</i>.</p> <p>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present Yolland in this extract.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Make telling use of relevant dramatic or other contexts to further the analysis and develop an interpretation.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Dramatic and Stylistic techniques (AO2 and AO1)</p> <p>For example</p> <p>Form and structure: In extended turns, Yolland tells Owen the circumstances which led to his arrival at Baile Beag; structure and development e.g. Yolland's personal history developing into his feelings about Baile Beag as it represents a different way of life to what he is used to in England; the extract concludes with an exploration of language and identity.</p> <p>Dramatic techniques: school room setting; Yolland's embarrassment; through Yolland's monologue, Friel is providing significant details regarding Yolland character (and a perspective on the British Empire and how it was run).</p> <p>Discourse: Conversation analysis e.g. Yolland's extended turns; Owen's prompt questions as he encourages Yolland to continue; Yolland's non-fluent false starts ('I thought – I knew'); Yolland's hedging and face-saving ('I suppose'); other noticeable features of discourse e.g. features of oral narrative in Yolland's account of his personal history.</p> <p>Lexis: Lexical groups e.g. Empire; place names; abstract nouns towards the end of the extract as Yolland reflects on his feelings ('recognition', 'confirmation'); other significant lexical features e.g. 'Apocalypse'; 'Poteen' (repeated 5 times in succession); adjective 'hermetic'.</p>

Question	Response	Marks	Guidance
<p>10</p>	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of dramatic and stylistic techniques with some awareness of how they are used to present Yolland in this extract.</p> <p>AO1 Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p>AO3 Make some relevant use of dramatic or other contexts.</p>		<p>Grammar and morphology: Syntax e.g. fronted conjunction ‘And’; sentences become fragmented towards the end as Yolland trails off; sentence types e.g. short sentences as Yolland outlines Lancey’s fastidiousness (‘He examined...’, ‘He checked...’); Yolland’s interrogatives.</p> <p>Figurative language and rhetorical features: Imagery e.g. metaphors (‘hopping from one end of the Empire to another’, ‘inherited a new world’, ‘The world had cast off its old skin’, ‘The private core will always be ... hermetic’); triadic structures (‘drive/dedication/energy’, ‘energy/coherence/belief’); references to key historical events e.g. Waterloo and the fall of the Bastille.</p> <p>Literary, dramatic or other relevant contexts (AO3)</p> <p>The dramatic context in which this extract occurs within the play e.g. Yolland’s romantic perspective on Baile Beag and his desire to live there; his subsequent disappearance; the extract also points to the play’s wider concerns of Empire and Englishness.</p> <p>Contexts of performance and reception: ideas of Empire and its impact on Ireland and Northern Ireland; Enlightenment ideas of progress and the perfectibility of man.</p>

Question	Response	Marks	Guidance
11	<p>Explore how Wertenbaker presents the relationship between Harry and Duckling in this extract from <i>Our Country's Good</i>.</p> <p>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present Harry and Duckling in this extract.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Make telling use of relevant dramatic or other contexts to further the analysis and develop an interpretation.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Dramatic and Stylistic techniques (AO2 and AO1)</p> <p>For example</p> <p>Form and structure: A rather fraught exchange between Harry and Duckling, each of whom has a contrasting perspective on the nature of their relationship; structure and development e.g. Harry's failing attempts to elicit interest and response from Duckling, followed by Duckling's resistance to Harry's control and jealousy; extract also explores ideas of freedom in the contexts of the transportation of convicts to Australia.</p> <p>Dramatic techniques: issues of staging e.g. rowing; Sydney's growth as a town is suggested verbally; Duckling's contempt for Harry indicated in the stage directions; Duckling's 'pause' as Harry asks her about other men.</p> <p>Discourse: Types of utterance e.g. a private conversation; conversation analysis e.g. turn-taking indicates the conflict between the two characters; silence used as a tool to resist; Harry's nervous prolixity; Duckling's interruption ('Why are you so angry...?')</p> <p>Lexis: Lexical groups e.g. sex; repetition of adjective 'filthy'; other significant lexical features e.g. 'free'/'freedom'.</p>

Question	Response	Marks	Guidance
11	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of dramatic and stylistic techniques e.g. imagery, with some awareness of how they are used to present Harry and Duckling in this extract.</p> <p>AO1 Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p>AO3 Make some relevant use of dramatic or other contexts.</p>		<p>Grammar and morphology: Sentence types e.g. Harry’s interrogatives, including a sequence of seven consecutive questions; minor sentences.</p> <p>Figurative language and rhetorical features: Imagery e.g. ‘friendly trees’, blue water; Duckling’s dead body in chains; Duckling’s hyperbole.</p> <p>Pragmatics: e.g. what is left unsaid between Harry and Duckling.</p> <p>Literary, dramatic or other relevant contexts (AO3)</p> <p>The dramatic context in which this extract occurs within the play e.g. Harry’s death and Duckling’s despair; Harry’s guilt over his role in the hanging of Handy Baker.</p> <p>Other relevant contexts e.g. attitudes towards women; prostitution; references to Newgate prison; Wertenbaker’s theatre work with prisoners and workshop methods with the Royal Court Theatre.</p>

Question	Response	Marks	Guidance
12	<p>Explore how Butterworth presents the conversation between Johnny, Parsons and Fawcett in this extract from <i>Jerusalem</i>.</p> <p>You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Effectively use dramatic and stylistic analysis to support a coherent interpretation, identifying significant aspects of drama and how they are used to present Johnny, Parsons and Fawcett in this extract.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a wide range of dramatic and linguistic concepts. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Make telling use of relevant dramatic or other contexts to further the analysis and develop an interpretation.</p>	32	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Dramatic and Stylistic techniques (AO2 and AO1)</p> <p>For example</p> <p>Form and structure: close to the end of the play as the ongoing conflict between Johnny and the council reaches its climax; Johnny's comic resistance to the formal authority of Fawcett; developing sense of inevitability; comedy e.g. 'I can delete that'.</p> <p>Dramatic techniques: Stage directions and stage business e.g. opposing characters and appearances (Johnny and Fawcett/Parsons); silence; a sense of Johnny performing a role; use of props e.g. the camera, the petition; developing dramatic conflict.</p> <p>Discourse: Types of utterance e.g. a formal, legally framed confrontation between Fawcett/Parsons, who represent established authority, and Johnny's chaos and resistance; conversation analysis e.g. Johnny's attempts to control the topic; register and style of language e.g. Fawcett's formal register contrasting with Johnny's earthy colloquialisms.</p> <p>Lexis: Fawcett's Latinate, low-frequency lexis as a means to establish and exert power and control e.g. 'complainants', 'enforcement'.</p>

Question	Response	Marks	Guidance
12	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of dramatic and stylistic techniques with some awareness of how they are used to present Johnny, Parsons and Fawcett in this extract.</p> <p>AO1 Use some appropriate terminology. Expression is generally clear but little sense of developed analysis.</p> <p>AO3 Make some relevant use of dramatic or other contexts.</p>		<p>Grammar and morphology: Syntax e.g. sequence of clauses / parallelism 'stripped him ... gagged him ... locked him'; Sentence types e.g. Fawcett's complex sentences; Johnny's interrogatives; minor sentences as Johnny pretends to struggle to recall Mr Pickles ('Pickles. Short. Bald.');</p> <p>minor, elliptical sentences to evoke Johnny's natural speech.</p> <p>Figurative language and rhetorical features: Johnny adopts an ironic mode throughout the extract; play on words 'He's behind you!'</p> <p>Literary, dramatic or other relevant contexts (AO3)</p> <p>The context in which the extract occurs in the play e.g. the notice of eviction established at the start of the play; Lee's departure and Wesley barring Johnny prior to this extract suggest Johnny's decline and growing isolation; Johnny's powerful monologue as the police arrive at the end of the play; the extract also points to the play's wider concerns with England and authority.</p> <p>The context within the genre of drama e.g. comedy; naturalistic dialogue.</p> <p>Contexts of reception and performance e.g. attitudes to authority.</p>

OCR (Oxford Cambridge and RSA Examinations)
The Triangle Building
Shaftesbury Road
Cambridge
CB2 8EA

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored