



# Shakespeare and the Literary Heritage

## GCSE Controlled Assessment Information

9-15 January 2015

### Question:

How do Shakespeare and the studied poets use literary techniques to communicate their ideas about fate?

### Guidance

Your answer should be up to 2000 words in length and use extensive examples from both the play and a range of poetry. It may also:

- You will need to look at how the authors' ideas about fate are revealed through their use of language. You must frequently include detailed quotations and examples.
- You will need to make thoughtful observations about the idea of fate and why the authors went to such lengths to explore this idea.
- You will need to consider the literary context of both texts - the times they are written, the reason they were written, and the social perceptions of fate in those times.
- You will also need to think about how the writers explore these extreme feelings and what the different effects are on you and other readers/audiences.

### Conditions:

This assessment will be run under controlled conditions - which means that no assistance can be rendered, and you only have access to the official resource materials for its entire duration.

- The assessment will be run over four episodes, during class periods.
- A single sheet of notes and a copy of your selected poem (un-annotated) may be brought to the assessment.

# 2014 Candidate Notes

GCSE English (4700), English Language (4705), English Literature (9710)

☐ English unit 3 ENG03 ☐ English Language unit 3 ENL03 ☐ English Literature unit 3 97103 ☐ English Literature unit 5 97105

**Centre number**

**Centre name**

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**Candidate number**

**Candidate's full name**

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**Task title**

\_\_\_\_\_

The notes the candidate takes into controlled assessment tasks can be recorded in this space or attached to this form. Please hand in all notes with the completed work.

**Declaration** I confirm that these are the only preparation notes used in the controlled assessment task.

Candidate signature

Teacher signature

Date \_\_\_\_\_

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# Ozymandias

Persy Bysshe Shelley

I met a traveller from an antique land  
Who said: "Two vast and trunkless legs of stone  
Stand in the desert. Near them on the sand,  
Half sunk, a shattered visage lies, whose frown  
And wrinkled lip and sneer of cold command  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless  
things,  
The hand that mocked them and the heart that  
fed.  
And on the pedestal these words appear:  
'My name is Ozymandias, King of Kings;  
Look on my works, ye mighty, and despair!'  
Nothing beside remains. Round the decay  
Of that colossal wreck, boundless and bare,  
The lone and level sands stretch far away".

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## APPROACHES

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1. Identify key figurative language features in the poem and explain their effect
2. Identify evidence of sound effects like rhythm, rhyme, alliteration and label any that fit a formal scheme
3. Can you detect any reference to fate in the poem? If so, how does it come across? Ozymandias



# A Song in a Storm

Rudyard Kipling

Be well assured that on our side  
The abiding oceans fight,  
Though headlong wind and heaping tide  
Make us their sport to-night.  
By force of weather, not of war,  
In jeopardy we steer.  
Then welcome Fate's discourtesy  
Whereby it shall appear  
How in all time of our distress,  
And our deliverance too,  
The game is more than the player of the game,  
And the ship is more than the crew!

Out of the mist into the mirk  
The glimmering combers roll.  
Almost these mindless waters work  
As though they had a soul  
-Almost as though they leagued to overwhelm  
Our flag beneath their green:  
Then welcome Fate's discourtesy  
Whereby it shall be seen, etc.

Be well assured, though wave and wind  
Have mightier blows in store,  
That we who keep the watch assigned  
Must stand to it the more;  
And as our streaming bows rebuke  
Each billow's balked career,  
Sing, welcome Fate's discourtesy  
Whereby it is made clear, etc.

No matter though our decks be swept  
And mast and timber crack --  
We can make good all loss except  
The loss of turning back.  
So, 'twixt these Devils and our deep  
Let courteous trumpets sound,  
To welcome Fate's discourtesy  
Whereby it will be found, etc.

Be well assured, though in our power  
Is nothing left to give  
But chance and place to meet the hour,  
And leave to strive to live.  
Till these dissolve our Order holds,  
Our Service binds us here.  
Then welcome Fate's discourtesy  
Whereby it is made clear  
How in all time of our distress,  
As in our triumph too,

The game is more than the player of the game  
And the ship is more than the crew!