A–Level

English Language & Literature

7707/1 Telling Stories
Final Mark Scheme

7707
June 2017

Version/Stage: v1.0

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from aqa.org.uk

English Language and Literature Mark Scheme

How to Mark

Aims

When you are marking your allocation of scripts your main aims should be to:

- recognise and identify the achievements of students
- place students in the appropriate mark band and in the appropriate part of that mark scheme (high, low, middle) for **each** Assessment Objective
- record your judgements with brief notes, annotations and comments that are relevant to the mark scheme and make it clear to other examiners how you have arrived at the numerical mark awarded for each Assessment Objective
- put into a rank order the achievements of students (not to grade them – that is something that is done later using the rank order that your marking has produced)
- ensure comparability of assessment for all students, regardless of question or examiner.

Approach

It is important to be **open minded** and **positive** when marking scripts.

The specification recognises the variety of experiences and knowledge that students will have. It encourages them to study language and literature in a way that is relevant to them. The questions have been designed to give them opportunities to discuss what they have found out about language. It is important to assess the quality of **what the student offers**.

The mark schemes have been composed to assess **quality of response** and not to identify expected items of knowledge.

Assessment Objectives

This component requires students to:

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 the 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.

Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

In addition to some generic descriptors (common across all the assessments and presented in bold text), paper-specific indicative descriptors (presented in plain text) are provided as a guide for examiners. Indicative content is also provided for each question to supplement the main mark grids. This is not intended to be exhaustive and you must credit other valid points.

An answer which contains nothing of relevance to the question must be awarded no marks.

Annotating scripts

It is vital that the way you arrive at a mark should be recorded on the script. This will help you with making accurate judgements and it will help any subsequent markers to identify how you are thinking, should adjustment need to be made.

To this end you should:

- use annotations in the margin commenting on the answer's relationship to the Assessment Objectives
- write a summative comment at the end for each Assessment Objective
- indicate the marks for each Assessment Objective being tested at the end of the booklet in the margin in sequence.

Please do not have negative comments about students' work or their alleged aptitudes; this is unprofessional and it impedes a positive marking approach.

Distribution of Assessment Objectives and Weightings

The table below is a reminder of which Assessment Objectives will be tested by the questions and tasks completed by students and the marks available for them.

Assessment Objective	AO1	AO2	AO3	AO4	Total
Question 1	15		15	10	40
Questions 2-9	10	10	15		35
Question 10-17	15	10			25
					100

Section A

Assessment Objectives (Question 1)

The AOs assessed in these questions are AO1, AO3 and AO4 (AO1, 15 marks, AO3 15 marks, AO4 10 marks).

How the Assessment Objectives apply to Section A

AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression.

In order to compare and contrast how the writers and speakers present Paris, students are assessed on meeting three distinct stands:
- use of terminology
- applying concepts and methods and drawing on appropriate language levels
- expression and presentation of ideas.

Strand One: use of terminology

Awarding at the different levels (Levels 1-5) will be based on:
- the level of accuracy and precision in using terminology and labelling features.

Strand Two: applying concepts and methods

Awarding at the different levels (Levels 1-5) will be based on the application of concepts and methods relevant to the text and the quality of discussion of patterns and effects of language choices. There is no hierarchy of methods or language levels and students should choose whatever is most appropriate to analyse based on the text studied and the focus of the question.

In addition, this second strand also includes features (where relevant to the specific texts) that highlight **distinctive ways that places, societies, people and events** are represented so as to allow for the strand of AO4 that focuses on **comparison of the representation of place**.

Strand Three: expression and presentation of ideas

Awarding at the different levels (Levels 1-5) will be based on
- the ability to present ideas academically with good expression and development of ideas
- the overall structural organisation of the answer, such as organising their ideas into topics and paragraphs, to compare and contrast how the writers and speakers in these extracts present Paris.

AO	Annotation Symbol	Symbol indicates
AO1		*Reference to **language levels / concepts** selected by student for comment:*
	Grm	**Grammar**
	LS	**Lexis/semantics**
	Graph	**Graphology**
	Disc	**Discourse**
	Phon	**Phonology**
	Prg	**Pragmatics**
	Nar	**Point of view / Narration**
	Rep	**Representation** (where students identify the ways that people, places and societies are presented in the texts)
	eg eg?	where **textual support** is given where textual support is not given to support identification of a feature
	^	where a quotation is used without accompanying linguistic description
	?	**terminology** used imprecisely
	X	**terminology** used incorrectly
	Exp	**unclear expression**
	straight <u>underline</u>	underline **correctly used terminology** when exemplified

AO3: Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.

This relates to students' ability to explore the significance and the influence of contextual factors on the production and reception offered by different genre and text types, and examine why writers and speakers choose to communicate using various forms.

In order to compare and contrast how the writers and speakers present Paris, students are assessed on meeting three distinct stands:
- factors associated with mode
- the use of particular genre conventions
- the influence of contextual factors (production and reception).

Students' considerations of all these three contextual strands will help determine both the level they are awarded and where within that level they are placed. (The balance of comments for each strand will depend on nature of the texts themselves.)

The three strands remain consistent in the bullet points throughout the different levels. The quality of the exploration will be measured though the key words:
- **evaluate** and **offer a perceptive** (Level 5)
- **explore** and **offer a clear account** (Level 4)
- **explain** and **offer some consideration** (Level 3)
- **describe** and **offer generalised awareness** (Level 2)
- **identify** and **offer little discussion** (Level 1).

Marginal annotations to be used for AO3: Question 1

AO	Annotation symbol	Symbol indicates
AO3		*Reference to **contextual factor** selected by student for comment:*
	Mode	**Mode**
	Gen	**Genre**
	Aud	**Audience**
	Purp	**Purpose**
	Con	**Other contextual points including Contexts of Production (CoP) and Reception (CoR)**

AO4: Explore connections across texts, informed by linguistic and literary concepts and methods

This relates to the students' ability to make connections between texts, exploring their similarities and differences in the light of how the writers and speakers present place.

In order to compare and contrast how the writers and speakers present Paris, students are assessed on meeting three distinct stands:
• making connections
• text coverage
• comparing representations.

Strand One: making connections

Awarding at the different levels (Levels 1-5) will be based on the quality and quantity of the connections (**although there are not a precise number of connections**):
• **sophisticated** and **perceptive** (Level 5)
• **sound** and **occasionally perceptive** (Level 4)
• **some (**Level 3)
• **limited** (Level 2)
• **very few** (Level 1).

Strand Two: text coverage

The Mark Scheme band descriptors also highlight the coverage of the texts. This is assessed in AO4 as the comparative element requires a discussion of both extracts (as stated in the question).
Coverage of the texts is expected to be:
• **even** (Level 4 and Level 5)
• **reasonably even** (Level 3), so a slight imbalance is possible
• **unevenly** (Level 2 and Level 1).

For Strands 1 and 2, this means in practice that:
1.   where the students' focus is mainly on one text, although there might be a little discussion of the other, the maximum possible mark for AO4 will be 4

2.   where one of the extracts is not discussed at all then a mark of 0 will be awarded as there will be no connections made between texts

3.   where the texts are discussed separately the maximum possible mark for AO4 will be 2 as few, if any connections, will have been made.

Strand Three: exploring similarities and differences in representation

Awarding at the different levels (Levels 1-5) will be based on:
• comparison of **key/foregrounded language features (AO1)** and **contextual aspects of mode, genre, audience, purpose etc. (AO3)**
• comparison of any of the aspects/areas of representation identified for AO1 **in the context of an overarching focus on the representation of place.**

Marginal annotations to be used for AO4: Question 1

AO	Annotation symbol	Symbol indicates
AO4		*Reference to **a point of comparison or contrast** selected by student for comment:*
	C	**Comparison** (This will often be linked to points about **representation (rep)** and other similarities/difference may be around **context (con)** and/or **language levels (eg grm)** - and specific **language features** within these levels – the two elements of the third strand)
	(C)	**Implied comparison**

Section A – Remembered Places   **Total for this section: 40 marks**

AO1: *Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression*		AO3: *Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received*		AO4: *Explore connections across texts, informed by linguistic and literary concepts and methods*	
This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to literary and non-literary material. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to explore the significance and the influence of contextual factors on the production and reception offered by different genres and text types, and examine why writers and speakers choose to communicate using various forms.		This relates to the students' ability to make connections between texts, exploring their similarities and differences in the light of how the writers and speakers represent place.	
Level/Mark	**Students are likely to:**	**Level/Mark**	**Students are likely to:**	**Level/Mark**	**Students are likely to:**
Level 5 13–15	**Apply a range of terminology accurately.** **Select language levels with sustained relevance and evaluation of patterns.** **Express ideas with sophistication and sustained development.**	Level 5 13–15	**Offer a perceptive account.** **Evaluate:** • the different factors associated with mode • the use of particular generic conventions • the influence of contextual factors on production and reception of the extracts.	Level 5 9–10	**Make sophisticated and perceptive connections.** **Covers extracts evenly.** **Evaluate:** • ideas about how individuals and societies are framed and represented • in detail the ways in which the extracts are similar and different.

Level 4 **10–12**	**Apply terminology relevantly and mainly accurately.** **Select language levels purposefully and explore some patterns.** **Express ideas coherently and with development.**	**Level 4** **10–12**	**Offer a clear account.** **Analyse:** • different aspects of mode • genre conventions of the different extracts • how the production and reception of the extracts are motivated by contextual factors.	**Level 4** **7–8**	**Make sound and occasionally perceptive connections.** **Covers extracts evenly.** **Analyse:** • ideas about how writers and speakers represent places, societies and people • a number of ways in which the extracts are similar and different.
Level 3 **7–9**	**Apply terminology with some accuracy.** **Select language levels and explain some features.** **Present ideas with some clear topics and organisation.**	**Level 3** **7–9**	**Offer some consideration.** **Explain:** • aspects of mode • more obvious genre conventions • the contexts in which the extracts were produced and received.	**Level 3** **5–6**	**Make some connections.** **Covers extracts reasonably evenly.** **Explain:** • more obvious points about representation • some ways in which the extracts are similar and different.
Level 2 **4–6**	**Apply terminology with more general labels.** **Select language levels with incomplete development and identify some features.** **Communicate ideas with some organisation.**	**Level 2** **4–6**	**Offer generalised awareness.** **Describe:** • some features of speech and writing • genre conventions with some limited awareness • with limited awareness the contexts in which extracts were produced and received.	**Level 2** **3–4**	**Make limited connections.** **Covers extracts unevenly** **Describe:** • some simple points about representation • some simple points on how the extracts might be similar and different.

Level 1 1–3	Describe language features without linguistic description. Show limited awareness of language levels but may describe some features. Present material with little organisation.	Level 1 1–3	Offer little discussion. Identify: • basic points on speech and writing • basic ideas about conventions of genre • some basic ideas about production and reception.	Level 1 1–2	Make very few (if any) connections. Covers extracts unevenly. Identify: • isolated, basic points about representation • very few (if any) ways in which the extracts might be similar and different.
0	Nothing written about the extracts.	0	Nothing written about the extracts.	0	Nothing written about the extracts or only one extract considered.

Instruction to examiners:

When determining a Level/Mark for AO4 you should consider whether the answer has dealt with both extracts evenly. An answer with uneven coverage cannot be placed above Level 2. By uneven we mean a significant imbalance in favour of one of the extracts. An answer that only deals with one extract should not be given any credit for AO4.

Indicative content

Q1: **Compare and contrast how the writer and speaker of these texts express their ideas about times of social upheaval in Paris.**

You should refer to both texts in your answer.

AO1:

Text A

- use of third person narration
- features of spoken language – pauses, prosodic feature of emphasis
- opening utterances – pauses and elliptical constructions for dramatic effect: '**France** (.) May nineteen sixty eight (.) a nation of **strikes** (.) of violence (.)'
- metaphors to convey passions of the protesters and stance of narrator: 'simmering of unrest', 'rapidly boiled', 'boiled over', 'flood of dissent', 'country paralysed'
- effect of social upheaval conveyed in clichéd metaphor: 'France had been brought to its knees'
- repetition of the noun 'unrest' to foreground social upheaval
- use of figurative language to convey the emergence of social unrest: 'lurked beneath the surface spilled into the open'
- noun choices convey the narrator's view of events: 'chaos', 'conflict', 'battleground', 'bloodshed', 'terror', 'shake-up', 'unrest', 'dispute'
- semantic field of social upheaval: 'unrest', 'dispute', 'conflict', 'dissent', 'trouble'
- use of noun with strong connotations 'mob' to describe the protesters
- adverb choices to convey behaviour of Prime Minister: 'convincingly', 'desperately'
- use of past tense (except for future in Daniel Cohn Bendit)
- use of images and sounds to illustrate description of events: '**big** trouble was looming (5) ((*booming sound*)) the mob was **incensed** by the sight of riot police'

Text B

- use of first person and second person narration
- exclamative sentences convey writer's excitement at events: 'it is not to be described!'
- rhetorical questions emphasise the writer's feelings about the extraordinary nature of events and the difficulty of expressing it: 'How am I to paint the impetuous feelings of that immense, that exulting multitude?'
- noun choices convey the writer's positive feelings about events: 'sublimity', 'magnificence', 'spectacle', 'enthusiasm', 'multitude'
- positive adjective choices: 'immense', 'exulting'
- verb choices convey the writer's admiration for the people's actions: 'elevate', 'accomplished', 'inspired', 'gloried', 'assisting', 'bestowing'
- activity of the people and their sense of purpose conveyed through material verb processes: 'assembled', 'kneeling', 'ran', 'took', 'removed'
- inclusive references convey sense of common purpose: 'highest and lowest', 'the people'
- hyperbolic/figurative expressions present the people as happy with events: 'transported with joy', 'melting into tears'

- magnitude of events conveyed through repeated references to size and numbers: 'two hundred thousand men', 'multitude', 'half a million people', 'four hundred thousand people', 'immense multitude of soldiers'
- descriptive detail of the Champs de Mars as focus for the activity – repetition of proper noun Champs de Mars and noun 'amphitheatre' to foreground their importance
- multi-clause sentences present the scene as lively and busy: 'Half a million people assembled at a spectacle.......and the heart'
- use of past tense

AO3:
- conventions and register of filmed news report (Text A)
- stance of narrator / broadcasting company (Text A)
- blended mode - scripted spoken (Text A)
- conventions and register of 18th Century letter (Text B)
- stance of Helen Maria Williams
- written mode (Text B)
- intentions of writers of Texts A and B

AO4:
- similarities and differences in likely audiences
- similarities and differences in purpose and genres of texts
- mode similarities and differences (Text A blended mode, Text B written)
- similarities and differences in presenting social upheaval
- descriptions of crowds on the streets of Paris
- any other connections that are linked by narrative presentation and conventions.

Section B

Assessment Objectives (Questions 2 – 9)

The AOs assessed in these questions are AO1, AO2 and AO3 (AO1, 10 marks, AO2 10 marks, AO3 15 marks).

How the Assessment Objectives apply to Section B

AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression.

In order to examine how the writer presents an aspect of the novel, students will need to:
- apply concepts and methods as appropriate to illuminate the extract
- use precise and relevant terminology for the context of the question
- use coherent written expression in their answer, adopting an academic style and register.

Strand One: use of terminology

Awarding at the different levels (Levels 1-5) will be based on:
- the level of accuracy and precision in using terminology and labelling features.

Strand Two: applying concepts and methods

Awarding at the different levels (Levels 1-5) will be based on the application of concepts and methods relevant to the text and the quality of discussion of patterns and effects of language choices. There is no hierarchy of methods or language levels and students should choose whatever is most appropriate to analyse based on the text studied and the focus of the question.

Strand Three: expression and presentation of ideas

Awarding at the different levels (Levels 1-5) will be based on
- the ability to present ideas academically with good expression and development of ideas
- the overall structural organisation of the answer, such as organising their ideas into topics and paragraphs.

Marginal annotations to be used for AO1: Section B

AO	Annotation symbol	Symbol indicates
AO1		*Reference to **language levels / concepts** selected by student for comment:*
	grm	**Grammar**
	LS	**lexis / semantics**
	graph	**Graphology**
	disc	**Discourse**
	phon	**Phonology**
	prg	**Pragmatics**
	nar	**point of view / narration / characterisation/ speech and thought presentation/ characterisation**
	eg / eg?	where **textual support** is/is not given
	^	where a quotation is used without accompanying linguistic description
	?	**terminology** used imprecisely
	X	**terminology** used incorrectly
	exp	**unclear expression**
	straight <u>underline</u>	underline **correctly used terminology**

AO2: Analyse ways in which meanings are shaped in texts.

In order to address this AO, students will need to:
- demonstrate an understanding of the question focus by providing valid interpretations and through the selection of relevant parts of the extract and other points in the novel.
- analyse narrative techniques and authorial craft, providing interpretive comments on any techniques credited under AO1.

There are 2 main strands to this AO which are highlighted in the marking grid:

1. The quality of analysis in terms of relevance, interpretation of the question and selections from the text.
   The quality of the analysis will be measured though the key words:
   - **thorough** and **open-minded** (Level 5)
   - **good** and **secure** (Level 4)
   - **offer some analysis** (Level 3)
   - **offer a partially descriptive/analytical account** (Level 2)
   - **brief** and **undeveloped** (Level 1).

2. The quality of analysis in terms of the exploration of how meanings are shaped.
   This strand will be measured through the key words:
   - **perceptive accounts** (Level 5)
   - **clear account** (Level 4)
   - **show some awareness** (Level 3)
   - **partial** or **emerging awareness** (Level 2)
   - **limited awareness** (Level 1).

Marginal annotations to be used for AO2: Section B

AO	Annotation symbol	Symbol indicates
AO2	E	where *either* meaning *or* the writer's crafting of the text is engaged with through discussion/comment
	E?	where the discussion of meaning or the writer's crafting of the text lacks clarity (of ideas, *not* expression)
	DP	Different points (in the novel)

AO3: Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.

In order to address this AO, students will need to:
- explore their chosen novel as part of a wider literary genre (fantasy).
- evaluate the influence of contextual factors (social, historical, biographical, literary) on the production and interpretation of their chosen text.

The quality of the exploration of contextual factors will be measured though the key words:
- **evaluate** and **offer a perceptive** (Level 5)

- **analyse** and **offer a clear account** (Level 4)
- **explain** and **offer some consideration** (Level 3)
- **describe** and **offer partial awareness** (Level 2)
- **identify** and **offer little discussion** (Level 1).

Marginal annotations to be used for AO3: Section B

AO	Annotation symbol	Symbol indicates *Reference to* ***contextual factor***
AO3	gen	**Genre (covers references to fantasy genre and discussion of genre conventions)**
	con	**Other contextual points including Contexts of Production (CoP) and Reception (CoR)**

Section B – Imagined Worlds   **Total for this section: 35 marks**

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 the contexts in which texts are produced and received*	
This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to prose fiction, and specifically to the analysis of a specific narrative technique. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to examine the ways that meanings are shaped in their chosen text through the selection and exploration of relevant parts of the novel in response to a specific focus.		This relates to students' ability to explore their chosen novel as part of a wider literary genre (fantasy). It also rewards students' ability to evaluate the influence of contextual factors (social, historical, biographical, literary) on the production and interpretation of their chosen text.	
Level/Mark	**Students are likely to:**	**Level/Mark**	**Students are likely to:**	**Level/Mark**	**Students are likely to:**
Level 5 **9–10**	**Apply a range of terminology accurately.** **Select language levels with sustained relevance and evaluation of patterns.** **Express ideas with sophistication and sustained development.**	**Level 5** **9–10**	**Offer a thorough and open-minded analysis by:** • interpreting the question focus subtly • providing a perceptive interpretation • making careful selections from the text. • including wholly relevant ideas. **Provide perceptive accounts of how meanings are shaped by:** • investigating closely narrative techniques • evaluating the writer's craft through close analysis of details.	**Level 5** **13–15**	**Offer a perceptive account.** **Evaluate:** • aspects of the novel in relation to the fantasy genre • the use of particular genre conventions • the influence of contextual factors on the production and various interpretations of the novel.

| Level 4 7–8 | Apply terminology relevantly and mainly accurately.

Select language levels purposefully and explore some patterns.

Express ideas coherently and with development. | Level 4 7–8 | Offer a good and secure analysis by:
• interpreting the question focus relevantly
• providing a clear and sound interpretation
• making appropriate choices from the text
• including ideas that are relevant.

Offer a clear account of how meanings are shaped by:
• exploring how narrative techniques contribute to meaning
• examining the writer's craft through close comment on some details. | Level 4 10–12 | Offer a clear account.

Analyse:
• aspects of the novel in relation to the fantasy genre
• genre conventions
• how the production and various interpretations of the novel are motivated by contextual factors. |
| Level 3 5–6 | Apply terminology with some accuracy.

Select language levels and explain some features.

Present ideas with some clear topics and organisation. | Level 3 5–6 | Offer some analysis by:
• identifying the question focus straightforwardly
• providing some valid interpretations
• making some successful choices from the text.
• including ideas that are generally relevant.

Show some awareness of how meanings are shaped by:
• explaining some ways that narrative techniques contribute to meaning
• discussing the writer's craft | Level 3 7–9 | Offer some consideration.

Explain:
• aspects of the novel in relation to the fantasy genre
• more obvious genre conventions
• the contexts in which the novel was produced and has been interpreted. |

				through reference to some examples.	
Level 2 **3–4**	**Apply terminology with more general labels.** **Select language levels with incomplete development and identify some features.** **Communicate ideas with some organisation.**	**Level 2** **3–4**	**Offer a partially descriptive/analytical account by:** • commenting generally on the question focus • providing general interpretative points • showing less certainty in selecting from the text • possibly including some irrelevant ideas. **Show a partial or an emerging awareness of how meanings are shaped by:** • commenting broadly on narrative techniques • making general observations about the writer's craft with little comment on how meaning is conveyed.	**Level 2** **4-6**	**Offer partial awareness.** **Describe:** • aspects of the novel in relation to the fantasy genre • broad genre conventions • the contexts in which the novel was produced and has been interpreted.
Level 1 **1–2**	**Describe language features without linguistic description.** **Show limited awareness of language levels but may describe some features.** **Present material with little organisation.**	**Level 1** **1–2**	**Offer a brief or undeveloped account by:** • describing the question focus • offering limited interpretation • making limited reference to the text • including irrelevant ideas. **Show limited awareness of how**	**Level 1** **1–3**	**Offer limited discussion.** **Identify:** • basic points on fantasy writing with limited or no relation to the novel • basic ideas about the conventions of genre • some basic ideas about

			meanings are shaped by: • labelling with little relevance to narrative techniques • making brief or no reference to the writer's craft.		production and interpretation of the novel.
0	Nothing written about the text.	**0**	Nothing written about the text.	**0**	Nothing written about the text.

Instructions to examiners:

- When determining a Level/Mark for AO2 you should consider whether the answer includes selections from both the given extract and elsewhere in the novel. An answer that only includes selections from the set extract cannot be placed above Level 2.
- If the candidate does not write about the set extract, you should treat this in the same way as if s/he had written only about the extract, i.e. an answer that does not include selections from both the extract and elsewhere in the novel cannot be placed above level 2.

Indicative content

Q2: Read the extract printed below. This is from the section of the novel where Frankenstein is nearing the end of his search for the creature.

Explore the significance of Walton's letters in the novel. You should consider:
- **the presentation of Walton's letter in the extract below and at different points in the novel**
- **the use of fantasy elements in constructing a fictional world.**

Important Note: The starting extract is from the 1818 edition. However, students may write a response using a later version of the text and you should reward all responses as appropriate. The main differences include the way in the novel is organised: three volumes in the original and sequential chapter numbering in later editions.

AO1:
- Walton's homodiegetic narrative viewpoint
- use of second person address to Walton's sister, Margaret
- adjectives to describe Frankenstein's story: 'strange', 'terrific'
- metaphor and simile: 'blood congeal with horror'; 'like a volcano bursting forth'
- noun choice – semantic field of extremely unpleasant emotions: 'agony', 'anguish', 'indignation', 'sorrow', 'wretchedness'
- use of contrasting images to convey Frankenstein's emotional state: 'fine and lovely eyes'; 'subdued to downcast sorrow'
- use of temporal deixis and time adverbials to convey Frankenstein's changing emotions: 'now', 'sometimes', 'then'
- repetition of nouns and noun phrases to convey Walton's belief in Frankenstein's story: 'truth', 'conviction', 'real existence'
- example of epistemic modality and positive shading: 'cannot doubt it'

AO2:
- Walton's letters frame the novel
- Walton's perspective adds authenticity to Frankenstein's story
- Walton's description conveys Frankenstein's charged emotional state and provides another perspective on him following Frankenstein's own narrative
- Walton's character role (donor/provider/helper)
- Walton's letters provide the novel with a sub-plot

AO3:
- 'Frankenstein' was written at a time of exploration, adventure and scientific discovery
- Walton a 'Romantic' character – eg his desire for knowledge
- Victor Frankenstein tells Walton his cautionary tale – Walton serves as receiver of Frankenstein's story
- Gothic themes and images emerge in Walton's letters and in his experiences – isolation, remote settings, extreme events
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:
- Letters I, II, III, IV at the beginning of the novel
- Walton's final letter

Indicative content

Q3: Read the extract printed below. This is from the section of the novel where Frankenstein gives an account of how he and Henry Clerval travel through Europe.

Explore the significance of the relationship between Henry Clerval and Frankenstein in the novel. You should consider:
- **the presentation of their relationship in the extract below and at different points in the novel**
- **the use of fantasy elements in constructing a fictional world.**

Important Note: The starting extract is from the 1818 edition. However, students may write a response using a later version of the text and you should reward all responses as appropriate. The main differences include the way in the novel is organised: three volumes in the original and sequential chapter numbering in later editions.

AO1:
- Frankenstein's homodiegetic narrative viewpoint
- use of second person address in opening of extract to convey Frankenstein's sense of closeness to his friend: 'your words', 'you are so eminently deserving'
- use of exclamatives to convey Frankenstein's heightened feelings for his friend: 'Clerval! beloved friend!'
- choice of adjectives to convey Frankenstein's feelings for Clerval: 'beloved', 'devoted', 'wondrous', 'gentle', 'lovely'
- use of hypophora (question and self-answer) to emphasise Frankenstein's feelings that Clerval remains with him: 'Does it now only exist in my memory? No, it is not thus'

AO2:
- Clerval's helper character role as Frankenstein's closest friend and emotional support
- Clerval serves as contrast to Frankenstein
- Clerval presented as providing Frankenstein with a more balanced view of life
- Clerval serves as another close companion whom the creature kills and the emotional effect of this on Frankenstein

AO3:
- Shelley's use of Clerval as a human foil to Frankenstein's scientific character and attitudes towards new scientific discoveries
- Clerval's Romantic attitudes – his sensibilities and feelings towards nature – and Frankenstein's admiration of these qualities
- Romantic references to nature: mountains, rocks
- intertextual references: very 'poetry of nature'; extract from *Tintern Abbey*
- Romantic convention of presenting emotional characters/ importance of male friendship – emotional support
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:
- Chapter II – Frankenstein's early friendship with Clerval
- Chapter VI – Clerval at university with Frankenstein
- Vol 2 Chapter II – in Britain with Clerval
- Vol 2 Chapter IV – Clerval's death

Indicative content

Q4: Read the extract printed below. This is from the section of the novel where Jonathan Harker describes the men's visit to Carfax

Explore the significance of Carfax as a location in the novel. You should consider:
- **the presentation of Carfax in the extract below and at different points in the novel**
- **the use of fantasy elements in constructing a fictional world.**

AO1:
- Harker's homodiegetic narrative viewpoint
- foregrounding through repetition of the noun 'dust' to create fantasy location
- modifiers convey a sense of decay: 'old tattered', 'time-yellowed'
- simile: 'like old tattered rags'
- modifiers and their connotations to describe the door: 'low', 'arched', 'oaken', 'iron bands'
- material verb processes to convey activity focus: 'he turned his lamp on', 'we found the key', 'opened the door' - deviation of style from first descriptive paragraph
- prepositional phrases to indicate the characters' movement through the space and build the storyworld: 'in the dust'; 'through the gaps'

AO2:
- significance of Carfax as Dracula's base in England
- creation of the storyworld through textual detail
- readers experience Carfax mostly through Jonathan Harker's perspective
- effects of use of Gothic motifs and presentation of place: old building, locked door, hidden places – doors and keys, dangerous atmosphere
- motif of journeying present through narrative structure in the discovery of Dracula's lair in Carfax

AO3:
- Gothic motif of empty/haunted house - use of symbol and motif such as darkness, ghostliness, unpleasant sights and smells
- late 19th Century ideas about good and evil
- fantasy genre – creation of a sense of the characters' wonder at what they are experiencing
- Stoker's choice of Purfleet House as possible idea for Carfax
- the significance of narrative motifs of journeys and pursuit
- tradition of the vampire novel and contemporary resonances
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:
- Chapter 8 – Carfax first mentioned in a solicitor's letter & Dr Seward's diary
- Chapter 22 – Dracula's lair at Carfax destroyed

Indicative content

Q5: Read the extract printed below. This is from the section of the novel where Dr Seward describes Mina Harker's first meeting with Renfield.

Explore the significance of the character of Renfield in the novel. You should consider:
- **the presentation of his character in the extract below and at different points in the novel**
- **the use of fantasy elements in constructing a fictional world.**

AO1:
- Dr Seward's homodiegetic narrative viewpoint
- narrator's tension in Renfield's presence conveyed through modality: 'I took care to stand where I could seize him at once if he attempted…'
- prepositional phrases / adverbials to convey Renfield's body language: 'sat down on the edge of his bed', 'his head down but with eyelids raised'
- contrasts in adjacent clauses to convey Renfield's changing expressions: 'This look gave way to wonder, which merged into doubt'
- lexis to convey Renfield's changing and unpredictable emotions: 'feared', 'jealous', 'homicidal'
- contrast in modifiers to describe Mina's body language compared to Renfield: 'easy gracefulness', 'smiling pleasantly'
- Renfield's inappropriate response to Mina's opening utterance to him

AO2:
- Renfield's role as indicator of Dracula's presence / his desire for immortality mirrors Dracula's
- consideration of Renfield as flat character / villain type
- Renfield's kinesics and depiction as insane person
- Dr Seward's viewpoint and stance

AO3:
- elements of late 19th Century developments in psychology reflected in portrayal of Renfield
- attitudes towards the insane in late 19th Century
- elements of horror and fantasy in portrayal of Renfield – his eating of insects; his communication with Dracula
- use of gothic elements – insanity and the supernatural
- attitudes towards good and evil
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:
- Chapter 5 – Dr Seward' first mention of Renfield
- Chapter 6 – Dr Seward's description of Renfield's habits
- Chapter 8 – Renfield's excitable behaviour
- Chapter 9 – Renfield tries to escape
- Chapter 20 – Dr Seward's detailed conversation with Renfield
- Chapter 21 – Renfield's death

Indicative content

Q6: Read the extract printed below. This is from the section of the novel where Offred has recently been partnered with Ofglen.

Explore the significance of Offred's interactions with Ofglen in the novel. You should consider:
- **the presentation of their interactions in the extract below and at different points in the novel**
- **the use of fantasy elements in constructing a fictional world.**

AO1:
- interactions presented through Offred's homodiegetic narrative viewpoint
- use of present tense creates sense of immediacy: 'She walks demurely…'
- sense of guardedness conveyed through brief direct speech adjacency pairs: 'The war is going well, I hear' / 'Praise be.'
- Offred's tension conveyed through use of simple sentences and short clauses: 'She may be a real believer, a Handmaid in more than name. I can't take the risk.'
- Offred's dislike of Ofglen at this point conveyed through the simile: 'like a trained pig on its hind legs'
- exchange between Offred and Ofglen constrained and lacking spontaneity – formulaic responses in their phatic communication: 'which I receive with joy'
- use of epistemic modality reveals Offred's concerns about Ofglen: 'she may be a real believer'
- repetition of archaic religious register: 'Praise be'

AO2:
- context of the extract – Offred and Ofglen wary of one another
- comparison with later, more open exchanges
- Offred's critical viewpoint and attitudes towards Ofglen
- contrast between Offred's private thoughts and her speech
- Offred's desire for news forces her to communicate with Ofglen
- Offred and Ofglen later discover they are allies
- Offred and Ofglen share same roles as handmaids in Gilead

AO3:
- elements of dystopian fantasy fiction and associated genre conventions – for example the control of language and fear of discovery
- dystopian setting – oppressiveness of the regime, lack of openness
- the regime's control means women unable to form alliances
- influences on Atwood – 20th Century repressive regimes, feminism
- influences of other dystopian novels (eg '1984')
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:
- Chapter 27 – their first open conversation
- Chapter 31 – conversation about the Eyes
- Chapter 33 – at the Prayvaganza
- Chapter 43 – at the Salvaging
- Chapter 44 – the new Ofglen

Indicative content

Q7: Read the extract printed below. This is from the section of the novel where Offred recalls what happens at a Prayvaganza.

Explore the significance of Gilead's ceremonies in the novel. You should consider:
- **the presentation of Gilead's ceremonies in the extract below and at different points in the novel**
- **the use of fantasy elements in constructing a fictional world.**

AO1:
- seen through Offred's homodiegetic narrative viewpoint
- Offred's sardonic perspective – description of the mothers' body language: 'some mutual patting and hand-holding', 'the ostentatious use of handkerchiefs'
- passivity of the girls emphasized by the agency of their mothers in the opening sentence of the extract
- Commander's direct speech – archaic religious register: 'I suffer not a woman to teach'
- Commander's direct speech – noun choices convey women are associated with subjection: 'shamefacedness', 'sobriety', 'subjection', 'silence'
- effects of suspended quotation: 'Here he looks us over'
- contrast in Ofglen's common register with the archaic register of the Commander: 'when they're into the sherry' / 'Notwithstanding she shall be saved....'
  contrast in registers showing resistance and subversion: 'What did we suppose would save us, in the time before?'

AO2:
- ceremonies an element of the Gilead regime's control
- Offred's point of view - seriousness of the ceremony undercut by her ironic comments
- oppressive nature of all of Gilead's ceremonies
- presentation of the mothers and wives as complicit in the ceremonies
- stance of the narrator – reader positioned to be critical of the ceremonies

AO3:
- elements of dystopian fantasy fiction and associated genre conventions – for example use of language to represent new thinking
- dystopian setting – oppressive attitude towards women
- men's complicity in oppression of women and patriarchal power structures
- influences on Atwood – 20th Century repressive regimes, feminism
- influences of other dystopian novels (eg '1984')
  relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:
- Chapter 16 – intercourse ceremony
- Chapter 21 – birthing ceremony
- Chapter 42/3 - Salvaging

Indicative content

Q8: Read the extract printed below. This is from the section of the novel where Susie describes one of her earlier experiences in heaven.

Explore the significance of Susie's heaven in the novel. You should consider:
- **the presentation of Susie's heaven in the extract below and at different points in the novel**
- **the use of fantasy elements in constructing a fictional world.**

AO1:
- Susie's homodiegetic narrative viewpoint
- repetition of the noun 'dogs' and names for different breeds to convey extent of Susie's desires in heaven granted: 'pitballs', 'bassets', 'greyhounds', 'dachshunds'
- foregrounding of heaven being a lively place through use of material verbs': 'rolled', 'begging', 'tripped', 'ran', 'sat', 'dance', 'chased', 'circled'
- abundance of heaven created through syndetic listing of pairs of adjectives: 'fat and happy', 'skinny and hairy', 'lean and hairless'
- colourful nature of Susie's heaven conveyed through asyndetic list of modified nouns to describe the clothes worn: 'spotted gowns', 'flowered gowns', 'striped gowns', 'plain'.
- repeated use of modal auxiliary verb 'would' to convey sense of repeated activity: 'I would step outside, Holly would go into into an endless encore…and we would dance'
- syntactic patterning / parallelism: 'We chased them, they chased us. We circled tail to tail. We wore spotted gowns, flowered gowns, striped gowns, plain.'

AO2:
- personal nature of heaven
- the comforting nature of Susie's heaven
- Susie's heaven full of life
- secular nature of Susie's heaven
- creation of storyworld through textual detail

AO3:
- fantasy genre location
- 20th Century secular portrayal of heaven
- Susie's role as a fantastical narrator and her ability to describe her heaven
- influence of Sebold's background and views on religion
- bildungsroman elements
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:
- Chapter 2 – 1st description of Susie's heaven
- Chapter 3 – the gazebo and Holly
- Chapter 10 – Susie muses on the nature of heaven
- Chapter 14 – Susie's conversation with Franny in heaven
- Chapter 18 – Susie meets her grandfather in heaven
- 'Bones' – wide wide Heaven

Indicative content

Q9: Read the extract printed below. This is from the section of the novel where Mr Harvey has just taken Susie's remains in the metal safe to be disposed of by the Flanagans.

Explore the significance of the character of George Harvey in the novel. You should consider:
- **the presentation of his character in the extract below and at different points in the novel**
- **the use of fantasy elements in constructing a fictional world.**

AO1:
- Susie's homodiegetic narrative viewpoint
- dominance of material verbs convey Harvey's actions and lack of emotions: 'fingered', 'pulled over', 'ate', 'drove', 'parked'
- absence of mental verbs to describe Harvey's feelings
- use of mental verb 'couldn't remember' and the negative 'no memory' to express Harvey's lack of connection with the details of his crimes
- calculated nature of Harvey's actions emphasised through repetition of the verb 'prepared'
- physically repulsive nature of Harvey conveyed through the noun phrase 'fleshy pad of his index finger'
- use of modifiers to emphasise how Harvey feels at ease in a landscape that others would find frightening: 'monstrous bulk frightening in the dark'
- Harvey's solitary nature emphasised by the empty landscape described through textual detail: 'industrial park', 'construction lot'

AO2:
- Harvey's role as opponent and villain type
- Harvey's cold and calculated character - his lack of a sense of guilt
- his solitary nature
- Harvey's character revealed through his dialogue and interaction with other characters
- consideration of Harvey as flat/round character
- reminders of Harvey woven throughout the novel

AO3:
- influence of Sebold's personal experiences
- Sebold's/early twenty first-century concerns with dangers facing individuals, fear of the *stranger* and *the unknown*
- influences of 20th Century psychological profiling of serial killers
- Harvey's villain character type within the fantasy genre
- presentations of serial killers in literature – and readers' expectations
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:
- Chapter 1 – Harvey's murder of Susie
- Chapter 4 – Jack Salmon helps Harvey build a tent
- Chapter 5 – Len Fenerman speaks to Harvey at his house
- Chapter 8 – Harvey's childhood
- Chapter 11 – Harvey's previous encounter with a girl called Claire / his killing of animals
- Chapter 14 – Harvey's earlier victims
- Bones – Harvey's death

Section C

Assessment Objectives (Questions 10 – 17)

The AOs assessed in these questions are AO1and AO2 (AO1 15 marks, AO2 10 marks).

AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression.

In order to examine how the writer presents an idea within their poetry, students will need to:
- apply linguistic and literary concepts and methods as appropriate to illuminate the writer's craft
- use precise and relevant terminology for the context of the question
- use coherent written expression in their answer, adopting an academic style and register.

Strand One: use of terminology

Awarding at the different levels (Levels 1-5) will be based on:
- the level of accuracy and precision in using terminology and labelling features.

Strand Two: applying concepts and methods

Awarding at the different levels (Levels 1-5) will be based on the application of concepts and methods relevant to the text and the quality of discussion of patterns and effects of language choices. There is no hierarchy of methods or language levels and students should choose whatever is most appropriate to analyse based on the text studied and the focus of the question.

Strand Three: expression and presentation of ideas

Awarding at the different levels (Levels 1-5) will be based on
- the ability to present ideas academically with good expression and development of ideas
- the overall structural organisation of the answer, such as organising their ideas into topics and paragraphs.

Marginal annotations to be used for AO1: Section C

AO	Annotation symbol	Symbol indicates
AO1		*Reference to **language levels** / **concepts** selected by student for comment:*
	grm	**Grammar**
	LS	**lexis / semantics**
	graph	**Graphology**
	disc	**Discourse**
	phon	**Phonology**
	prg	**Pragmatics**
	nar	**point of view / poetic voice / narration / speech and thought presentation**
	genre	**genre** choices
	eg / eg?	where **textual support** is/is not given
	^	Where a quotation is used without accompanying linguistic description
	?	**terminology** used imprecisely
	X	**terminology** used incorrectly
	exp	**unclear expression**
	straight <u>underline</u>	underline **correctly used terminology**

AO2: Analyse ways in which meanings are shaped in texts.

In order to address this AO, students will need to:
- demonstrate an understanding of the question focus by providing valid interpretations and through the selection of relevant parts of the poems
- analyse poetic techniques and authorial craft, providing interpretive comments on any techniques credited under AO1.

There are 2 main strands to this AO which are highlighted in the marking grid:

1. The quality of analysis in terms of relevance, interpretation of the question and selections from the poems.
   The quality of the analysis will be measured though the key words:
   - **thorough** and **open-minded** (Level 5)
   - **good** and **secure** (Level 4)
   - **offer some analysis** (Level 3)
   - **offer a partially descriptive/analytical account** (Level 2)
   - **brief** and **undeveloped** (Level 1).

2. The quality of analysis in terms of the exploration of how meanings are shaped.
   This strand will be measured through the key words:
   - **perceptive accounts** (Level 5)
   - **clear account** (Level 4)
   - **show some awareness** (Level 3)
   - **partial** or **emerging awareness** (Level 2)
   - **limited awareness** (Level 1).

Marginal annotations to be used for AO2: Section C

AO	Annotation symbol	Symbol indicates
AO2	E	where *either* meaning *or* the writer's crafting of the text is engaged with through discussion/comment
	E?	where the discussion of meaning or the writer's crafting of the text lacks clarity (of ideas, *not* expression)

Section C – Poetic Voices   **Total for this section: 25 marks**

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*	
This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to poetry, and specifically to the construction of poetic voice and the presentation of time, place, people, and events. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to examine the ways that meanings are shaped in their chosen text through the selection and exploration of relevant sections of poems in response to a specific focus.	
Level/Mark	**Students are likely to:**	**Level/Mark**	**Students are likely to:**
Level 5 **13–15**	**Apply a range of terminology accurately.** **Select language levels with sustained relevance and evaluation of patterns.** **Express ideas with sophistication and sustained development.**	**Level 5** **9–10**	**Offer a thorough and open-minded analysis by:** • interpreting the question focus subtly • providing a perceptive interpretation • making careful selections from both poems • including wholly relevant ideas. **Provide perceptive accounts of how meanings are shaped by:** • investigating closely the construction of poetic voice • evaluating the writer's craft through close analysis of details.
Level 4 **10–12**	**Apply terminology relevantly and mainly accurately.** **Select language levels purposefully and explore some patterns.** **Express ideas coherently and with development.**	**Level 4** **7–8**	**Offer a good and secure analysis by:** • interpreting the question focus relevantly • providing a clear and sound interpretation • making appropriate choices from both poems • including ideas that are relevant. **Offer a clear account of how meanings are shaped by:**

			• exploring the construction of poetic voice • examining the writer's craft through some close analysis of detail.
Level 3 **7–9**	**Apply terminology with some accuracy.** **Select language levels and explain some features.** **Present ideas with some clear topics and organisation.**	**Level 3** **5–6**	**Offer some analysis by:** • identifying the question focus straightforwardly • providing some valid interpretations • making some successful choices from both poems • including ideas that are generally relevant. **Show some awareness of how meanings are shaped by:** • explaining the construction of poetic voice • discussing the writer's craft through reference to some examples.
Level 2 **4–6**	**Apply terminology with more general labels.** **Select language levels with incomplete development and identify some features.** **Communicate ideas with some organisation.**	**Level 2** **3–4**	**Offer a partially descriptive/analytical account by:** • commenting generally on the question focus • providing general interpretative points • showing less certainty in selecting from both poems or selecting from only one poem • possibly including some irrelevant ideas. **Show a partial or an emerging awareness of how meanings are shaped by:** • commenting broadly on the construction of poetic voice • making general observations about the writer's craft with little comment on how meaning is conveyed.

Level 1 1–3	**Describe language features without linguistic description.** **Show limited awareness of language levels but may describe some features.** **Present material with little organisation.**	Level 1 1–2	**Offer a brief or undeveloped account by:** - describing the question focus - offering limited interpretation - making limited reference to both poems or limited reference to only one poem - include irrelevant ideas. **Show limited awareness of how meanings are shaped by:** - making limited or no comment on the construction of poetic voice - making brief or no reference to the writer's craft.
0	Nothing written about the poems.	0	Nothing written about the poems.

Instructions to examiners:

- When determining a Level/Mark for AO2 you should consider whether the answer includes selections from both poems. An answer that includes selections from only one poem cannot be placed above Level 2. However, you should not be concerned with whether there is even coverage across poems but the appropriateness of the selections included.
- If the candidate does not write about the set poem, you should treat this in the same way as if s/he had written about only one poem, i.e. an answer that does not include selections from the set poem cannot be placed above level 2.

Indicative content

Q10: Examine how Donne presents views about the effects of change in 'Elegy 12. His Picture' and one other poem of your choice.

AO1:
- valediction poem - changes as result of separation/ going to war / years passing / growing older
- use of imperative and direct address to lover: 'Here take my picture'
- contrast between young man in the picture and what he may grow into – choice of modifiers: 'weather-beaten', 'foul', 'coarse'
- material verbs convey actions of time on his body: 'torn', 'tanned', 'broken', 'scattered'
- noun choices to convey ageing: 'hoariness', 'sack of bones'
- young love conveyed through lexis – 'fair', 'delicate', 'childish' - compared to more mature love conveyed through metaphor – 'now is grown strong
- use of imagined direct speech of the lover to answer critics of the speaker's changed appearance
- temporal deixis to convey sense of time passing: 'now', 'tis', ''twill be', ''twas before', 'then'
- food metaphor to convey childish tastes: 'milk' and more mature ones: 'To feed on that which to disused tastes seems tough'

Further features as appropriate to the student's selection of poem.

Possible poems for discussion are listed below. Examiners, however, must be prepared to credit other valid choices.

> 'Air and Angels'
> 'The Anniversary'
> 'The Apparition'
> 'The Good Morrow'
> 'Woman's Constancy'
> 'The Relic'
> 'The Triple Fool'
> 'Twicknam Garden'
> 'A Valediction: Forbidding Mourning'

AO2:

Students might refer to the following. Examiners however must be prepared to credit other valid choice:
- speaker's view that human beings change but his picture remains unchanged
- effects on love of the passing of time
- idea that true love remains constant even though physical circumstances may change
- love changes the lovers
- effects of ageing - love matures and becomes less dependent on physical beauty
- inevitability of death
- metaphysical nature of poet's ideas
- the nature and function of poetic voice.

Indicative content

Q11: Examine how Donne presents suffering in 'The Triple Fool' and one other poem of your choice.

AO1:
- use of first person viewpoint conveys personal suffering: 'if I could draw my pains'
- sense of self-criticism conveyed in choice of repeated noun 'fool' and the use of the adjective 'whining' to describe his poetry
- repetition of the noun 'pain' with the possessive determiner 'my' to emphasise the speaker's suffering
- contrast between the pleasure of others at reading his poetry and his personal suffering conveyed through contrasting lexis: 'delighting', 'pleases', 'triumphs' compared to repetition of noun 'grief'
- semantic field of emotional suffering: 'fretful', 'vexation', 'grief', 'pain'
- use of the metaphors: 'th'earth's inward narrow crooked lanes', 'Do purge seawater's fretful salt away' to express how the speaker would like to purge himself of his love and grief in the same way that rivers keep out the salt of the sea
- use of antithesis to create paradoxical statements: 'who are a little wise the best fools be'
- phonoaesthetic effects of alliteration: 'where's that wiseman that would not be I'
- cacophonous effects of: 'fretful', 'vexation'
- unusual rhyme scheme and use of half-rhyme reflects speaker's uncomfortable feelings

Further features as appropriate to the student's selection of poem.

Possible poems for discussion are listed below. Examiners, however, must be prepared to credit other valid choices.

> 'The Apparition'
> 'A Jet Ring Sent'
> 'Twicknam Garden'
> 'Elegy: His Picture'

AO2:

Students might refer to the following. Examiners however must be prepared to credit other valid choice:
- emotional suffering as a result of unrequited love
- suffering as a result of life experiences / ageing
- expression of personal suffering
- focus on the lover as the cause of suffering
- ideas about writing poetry
- metaphysical nature of poet's ideas
- the nature and function of poetic voice.

Indicative content

Q12: Examine how Browning presents the speaker's state of mind in 'Johannes Agricola in Meditation' and one other poem of your choice.

AO1:
- use of first person – dramatic monologue-to directly reveal the speaker's state of mind
- repeated use of objective personal pronoun 'me' to suggest the speaker's self-centredness: 'And having thus created me', 'Thus rooted me', 'he bade me grow'
- positive modal shading to convey Agricola's certainty: 'I intend to get to God…But sure that thought and word and deed'
- Agricola's arrogance conveyed in his declarative certainty that he is one of the elect: 'I have God's warrant' and that he is 'Guiltless forever'
- Agricola's lack of compassion for others conveyed in the metaphor that he is unlike those who are not predestined to be saved: 'No poison-gourd foredoomed to stoop!'
- semantic field of positive aspects of nature connected to Agricola: 'rooted', 'grow', 'tree', 'buds'
- repeated use of adverb 'always' to emphasise Agricola's feeling that he was predestined
- repeated use of temporal adverbs to assert Agricola's belief in predestination: 'ere', 'before'
- metaphor of the cup to convey Agricola's belief that he is able to transform sins to 'gladness': 'could I blend all hideous sins, as in a cup, to drink the mingled venoms up.'
- the speaker's views of those in Hell conveyed through phonoaesthetic effects and choice of lexis: 'in ghastly wretchedness'
- listing of Catholics who will not be saved: 'Priest', 'doctor', 'hermit', 'monk…'

Further features as appropriate to the student's selection of poem.

Possible poems for discussion are listed below. Examiners, however, must be prepared to credit other valid choices.

> 'Porphyria's Lover'
> 'My Last Duchess'
> 'The Lost Leader'
> 'The Laboratory'
> 'Cristina'
> 'Prospice'

NB: Advice has been given that 'Meeting at Night' and 'Parting at Morning' should be studied as a pair of linked poems. However, students can *either* choose one *or* both when they select their own poem to examine alongside the one stated in the question.

AO2:

Students might refer to the following. Examiners however must be prepared to credit other valid choice:
- the speakers' delusions
- ways in which attitudes towards others are conveyed
- speakers' beliefs and certainty
- ideas about religion
- the dramatic monologue as a form of psychological profiling.
- the nature and function of poetic voice.

Indicative content

Q13: Examine how Browning presents memories of people in 'Cristina' and one other poem of your choice.

AO1:
- first person viewpoint / dramatic monologue
- speaker's anger and blame towards Cristina expressed through modality: 'she should never have', 'If she meant I should not love her'
- speaker's intense feelings for Cristina on first meeting her – sense that she is responsible for his feelings conveyed through repetition of 'she fixed me' – and connotations of the verb 'fixed'
- use of the active voice – Cristina as agent in subject position implies her intention and the speaker being acted upon: 'she fixed me'
- fleeting nature of their meeting conveyed through verbs 'glancing, looked'
- metaphors to describe sudden, significant moments of connection with people: 'flashes struck from midnights, fire-flames noondays kindle'
- speaker's spoken mode expressions suggest he is talking to someone about his memories of the occasion: 'What? To fix me thus meant nothing!…Oh, we're sunk here, God knows!'
- use of second person address and repetition of verb: 'Doubt you'
- speaker's certainty conveyed through verb modified by adverb: 'she felt clearly'
- alliterative and phonoaesthetic effects of repetition of lateral 'l' sounds: 'Else it loses what it lived for', 'And eternally must lose it'
- absence of physical description of Cristina
- effects of regular rhyme scheme – trochaic tetrameter lines

Further features as appropriate to the student's selection of poem.

Possible poems for discussion are listed below. Examiners, however, must be prepared to credit other valid choices.

> 'My Last Duchess'
> 'Porphyria's Lover'
> 'The Lost Leader'

NB: Advice has been given that 'Meeting at Night' and 'Parting at Morning' should be studied as a pair of linked poems. However, students can *either* choose one *or* both when they select their own poem to examine alongside the one stated in the question.

AO2:

Students might refer to the following. Examiners however must be prepared to credit other valid choice:
- intense focus on one individual
- relationships with others
- speakers' attitudes towards those they are remembering
- changes in the feelings of the speaker
- the dramatic monologue as a form of psychological profiling
- the nature and function of poetic voice.

Indicative content

Q14: Examine how Duffy presents feelings of regret in 'Mean Time' and one other poem of your choice.

AO1:
- use of first person viewpoint
- sense of the speaker's responsibility conveyed through first person and noun choice: 'our mistakes'
- speaker's raw feelings of regret conveyed through verb choice and phonoaesthetic effects: 'I felt my heart gnaw'
- choice of adjectives creates bleak atmosphere: 'wrong', 'unmendable', 'bleak', 'shortened', 'endless'
- use of nouns associated with time to convey the speaker's desire to turn back the clock: 'clocks slid back an hour', 'lift more than one hour from this day'
- personification of time and phonological effects of alliteration: 'clocks slid back…stole light'
- possible meanings of 'Mean Time' – connotations and ambiguity of the adjective 'mean'
- ideas framed through sense of journeying – use of material verb: 'I walked through the wrong part of town'
- images of darkness conveyed through modifiers and preposition: 'darkening sky', 'shortened days', 'endless nights', 'beyond all light'
- speaker's recognition that it is impossible to turn back time conveyed through unusual adjective choice: 'unmendable rain' and certainty in the final declarative: 'These are the shortened days and the endless nights'
- pivotal use of the conjunction in prime position in final stanza to convey ultimate sense of pessimism: 'But…'
- possible effects of use of tenses – past in first two stanzas, conditional in third stanza, future and present in final stanza - switch and variety of tenses indicates the fragmented presentation of time

Further features as appropriate to the student's selection of poem.

Possible poems for discussion are listed below. Examiners, however, must be prepared to credit other valid choices

> 'The Captain of the 1964 *Top of the Form* Team'
> 'Nostalgia'
> 'The Biographer'
> 'Close'

AO2:
Students might refer to the following. Examiners however must be prepared to credit other valid choice:
- speakers' intense feelings
- regrets caused by failure of a relationship
- regrets caused by failure in life's ambitions
- contrast between earlier times and experiences and the present
- changes in individuals' points of view over time
- the ability of poetry to capture strong emotions
- the nature and function of poetic voice.

Indicative content

Q15: Examine how Duffy presents views on growing up in 'Litany' and one other poem of your choice.

AO1:
- first person viewpoint
- childhood experiences seen from perspective of an adult – established through use of temporal deixis: 'then'
- child as observer of adults and their behaviour conveyed through the use of metaphors: 'the stiff-haired wives', 'their terrible marriages crackled'
- use of metaphor, simile and personification to convey the gulf between outward appearance and reality: 'the terrible marriages crackled', 'A tiny ladder ran up…sly like a rumour', 'The Lounge would seem to bristle with eyes'
- significance of the title and listing of items – without punctuation to reflect style of a litany – names of products from the era of the speaker's childhood: 'candlewick bedspread three piece suite display cabinet'
- child's growing sense of awareness of the world conveyed through the metaphors: 'a mass grave of wasps bobbled in a jam-jar'; 'a butterfly stammered itself in my curious hands'
- importance of learning the 'right' language when growing up – use of the noun 'code' and its connotations
- child's growing rebellion shown in the use of taboo language in her direct speech: 'told me to fuck off'
- speaker's enjoyment in breaking the rules conveyed through the adjectives: 'thrilled', 'malicious'
- child's punishment / reprimand suggested by reference to clichéd expression in final sentence: 'The taste of soap'

Further features as appropriate to the student's selection of poem.

Possible poems for discussion are listed below. Examiners, however, must be prepared to credit other valid choices.

> 'The Captain of the 1964 *Top of the Form* Team'
> 'Before You Were Mine'
> 'Beachcomber'
> 'First Love'
> 'Stafford Afternoons'

AO2:

Students might refer to the following. Examiners however must be prepared to credit other valid choice:
- adult perspectives on younger selves/childhood experiences
- loss of innocence
- childhood seen as another place
- locations as sites of memories and emotions
- views on time and change
- the nature and function of poetic voice.

Indicative content

Q16: Examine how Heaney presents attitudes towards the Irish landscape in 'Bogland' and one other poem of your choice.

AO1:
- use of first person plural perspective to suggest identification with the landscape: 'we', 'our'
- contrast between expansive images of American landscape: 'prairies', 'big sun' and the more enclosed Irish bogland: 'encroaching horizon'
- metaphorical contrast suggested between American pioneers who went outwards on the surface of the landscape and the Irish: 'Our pioneers keep striking inwards and downwards'
- material verbs to convey actions of uncovering history from the soil: 'taken…out', 'recovered'
- nurturing aspect of the land conveyed in the metaphor of the ground as 'kind', 'black butter'
- use of present participle to convey sense that the process of uncovering the past is continuous: 'melting', 'opening', 'missing'
- depth of Irish history suggested through references to 'cyclop's eye', 'the Great Irish Elk' and the final adjective: 'bottomless'
- watery nature and softness of the earth suggested through modifiers: 'waterlogged', 'soft', 'wet' and nouns: 'tarn', 'peat', 'butter', 'pulp', 'bogholes', 'seepage'
- effects of phonological choices: open vowels of 'bog', 'pulp', sibilance of 'sights of the sun'
- layout of the poem suggests layers of the earth and its history

Further features as appropriate to the student's selection of poem.

Possible poems for discussion are listed below. Examiners, however, must be prepared to credit other valid choices.

> 'Digging'
> 'Blackberry-Picking'
> 'Broagh'
> 'Death of a Naturalist'
> 'Follower'

AO2:

Students might refer to the following. Examiners however must be prepared to credit other valid choice:
- Heaney's use of the Irish landscape as vehicle to explore other concerns
- Heaney's personal connection with the Irish landscape
- Irish bog as preserver of history/memory
- linking present to past
- ideas about digging and exploration
- deep connections between the Irish, their history, and the landscape
- the ability of poetry to capture a sense of place
- the nature and function of poetic voice.

Indicative content

Q17: Examine how Heaney presents views on death in 'Mid-Term Break' and one other poem of your choice.

AO1:
- through speaker's first person viewpoint
- use of possessive determiner + noun to relate to family structure: 'my father', 'my mother'
- foregrounding of idea of death in the first stanza through lexis 'sick', 'knelling'
- phonological effects (internal rhyme, alliteration, assonance) of 'bells knelling' to replicate the funeral bells
- semantic field of illness/death: 'sick bay', 'knelling', 'crying', 'funerals', 'sigh', 'stanched', 'bandaged', 'corpse'
- images of whiteness suggest death and funeral ritual: 'paler', 'snowdrops', 'candles'
- use of material verbs to convey speaker's experiences: 'I sat', 'I met', 'I came in', 'I went up'
- contrast in the baby's lack of awareness and liveliness and the subject of the poem, conveyed in the verbs: 'cooed', 'laughed', 'rocked'
- phonological/rhythmic effects of 'cooed and laughed and rocked the pram'
- monosyllabic phonological effects: 'He lay in a four foot box as in his cot'
- sibilance used to convey atmosphere: 'Whispers informed strangers I was the eldest'
- euphemistic colloquial expressions of the adults: 'it was a hard blow', 'sorry for your trouble'
- suggestion of the violence of death in the metaphor of the 'poppy bruise' and the adverbial 'knocked him clear'
- repetition emphasises child's death: 'four foot box'
- parallelism in the final isolated line to emphasise the youth of Heaney's dead brother

Further features as appropriate to the student's selection of poem.

Possible poems for discussion are listed below. Examiners, however, must be prepared to credit other valid choices.

> 'Blackberry-Picking'
> 'Punishment'
> 'Death of a Naturalist'
> 'The Tollund Man'
> 'Strange Fruit'

AO2:

Students might refer to the following. Examiners however must be prepared to credit other valid choice:
- literal and metaphorical death
- Heaney's autobiographical experiences
- child and adult perspectives on death
- connection between deaths in the bog poems and politically motivated killings in Ireland
- speaker's attitudes towards sacrificial deaths
- nature and function of the poetic voice.