



A-level

ENGLISH LANGUAGE AND LITERATURE

7707/1

Paper 1 Telling Stories

Mark scheme

June 2020

Version: 1.0 Final Mark Scheme

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 Examiner.

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

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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.

Approach

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

This specification is underpinned by the belief that the best form of literary criticism is rooted in a rigorous and precise application of concepts and methods from language study. This means that although vague and impressionistic terms like ‘imagery’ and ‘tone’ are unhelpful, there will be occasions where students might be drawing on different areas of linguistics, or on different ideas about classifying language. They therefore may use a term that is different from what an examiner might normally expect but it is in the spirit of this specification that we accept a range of ideas and approaches **as long as they are grounded in precise descriptive analysis**.

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

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.

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 as these 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.

Indicative content

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.

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 the relevant marker2 annotation commenting on the answer's relationship to the Assessment Objectives
- write a summative comment at the end for each Assessment Objective.

Please do not make 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
Questions 10–17	15	10			25
					100

Annotating scripts

Please use the following annotations

Emarker2 symbol	Use of symbol
<p>✓</p> <p>?</p> <p>×</p>	<p>To be used in the body of the response</p> <p>to show where a language feature, concept or method has been selected and exemplified</p> <p>where textual evidence is not given or where terminology has been used imprecisely</p> <p>terminology used incorrectly</p>
<p>AO2</p> <p>✓</p> <p>C</p> <p>GEN</p> <p>COP COR</p> <p>REP</p> <p>Mode</p> <p>NAR</p> <p></p>	<p>The following to be used in the margins</p> <p>for use in <i>Section B</i> to show where reference has been made to a different point in the prose text for use in <i>Section C</i> to show where reference has been made to another poem</p> <p>to show where meaning /interpretation is engaged with through discussion</p> <p>where connections have been made between the texts in Section A</p> <p>genre</p> <p>context of production and context of reception</p> <p>representation</p> <p>mode</p> <p>reference to writer’s crafting</p> <p>used for summative comments for all AOs but use a separate one per AO (please use 3 boxes for AO1 + comment, AO2 + comment, AO3 + comment for Section A)</p>

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 strands:

Strand One: applying concepts and methods

Awarding at the different levels (Levels 1-5) will be based on the selection of language levels relevant to the texts (rather than any hierarchical judgements about the language levels themselves) and the quality of discussion of the patterns and effects of these.

Strand Two: use of terminology

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

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 development of ideas and the overall structural organisation of the answer to compare and contrast how the writers and speakers in these extracts present Paris.

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 strands:

- 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 the nature of the texts themselves.)

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.
-

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	Select language levels with sustained relevance and evaluation of patterns. Apply a range of terminology accurately. Express ideas with sophistication and sustained development.	Level 5 13–15	Offer a perceptive account. Evaluate: <ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> ideas about how individuals and societies are framed and represented in detail the ways in which the extracts are similar and different.

<p>Level 4 10–12</p>	<p>Select language levels purposefully and explore some patterns.</p> <p>Apply terminology relevantly and mainly accurately.</p> <p>Express ideas coherently and with development.</p>	<p>Level 4 10–12</p>	<p>Offer a clear account.</p> <p>Analyse:</p> <ul style="list-style-type: none"> • different aspects of mode • genre conventions of the different extracts • how the production and reception of the extracts are motivated by contextual factors. 	<p>Level 4 7–8</p>	<p>Make sound and occasionally perceptive connections.</p> <p>Covers extracts evenly.</p> <p>Analyse:</p> <ul style="list-style-type: none"> • ideas about how writers and speakers represent places, societies and people • a number of ways in which the extracts are similar and different.
<p>Level 3 7–9</p>	<p>Select language levels and explain some features.</p> <p>Apply terminology with some accuracy.</p> <p>Present ideas with some clear topics and organisation.</p>	<p>Level 3 7–9</p>	<p>Offer some consideration.</p> <p>Explain:</p> <ul style="list-style-type: none"> • aspects of mode • more obvious genre conventions • the contexts in which the extracts were produced and received. 	<p>Level 3 5–6</p>	<p>Make some connections.</p> <p>Covers extracts reasonably evenly.</p> <p>Explain:</p> <ul style="list-style-type: none"> • more obvious points about representation • some ways in which the extracts are similar and different.
<p>Level 2 4–6</p>	<p>Select language levels with incomplete development and identify some features.</p> <p>Apply terminology with more general labels.</p>	<p>Level 2 4–6</p>	<p>Offer generalised awareness.</p> <p>Describe:</p> <ul style="list-style-type: none"> • some features of speech and writing • genre conventions with some limited awareness 	<p>Level 2 3–4</p>	<p>Make limited connections.</p> <p>Covers extracts unevenly</p> <p>Describe:</p> <ul style="list-style-type: none"> • some simple points about representation

	Communicate ideas with some organisation.		<ul style="list-style-type: none"> with limited awareness the contexts in which extracts were produced and received. 		<ul style="list-style-type: none"> some simple points on how the extracts might be similar and different.
Level 1 1–3	<p>Show limited awareness of language levels but may describe some features.</p> <p>Describe language features without linguistic description.</p> <p>Present material with little organisation.</p>	Level 1 1–3	<p>Offer little discussion.</p> <p>Identify:</p> <ul style="list-style-type: none"> basic points on speech and writing basic ideas about conventions of genre some basic ideas about production and reception. 	Level 1 1–2	<p>Make very few (if any) connections.</p> <p>Covers extracts unevenly.</p> <p>Identify:</p> <ul style="list-style-type: none"> 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.

Instructions 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 writers of **Text A** and **Text B** express their ideas about travelling around Paris.

You should refer to both texts in your answer.

[40 marks]

AO1:

Text A:

- contrasting experiences of tourists and Parisians conveyed through the mental verb *frustrates*, abstract noun *hesitation* and the adjectives *confident* and *casual*
- simile to describe Parisians attitude towards moving around the city reflecting the crafted nature of the writing: *as careless as birds in a tree*
- Paris seen from the perspective of someone walking around the city, reflected in the semantic field of walking: *walk, pedestrians, on foot, walker, strolling*
- third-person plural pronouns to reflect the position of the writer as an outsider to French culture: *them, they*
- hypophora to create a relationship with the reader and a knowledgeable tone: *How do they know? Well this is their habitat*
- negation to emphasise the difference to moving around Paris compared with other cities: *People don't step out of their front doors into their cars, No Parisian drives around*
- French lexis to convey knowledge about French culture: *quartier, pietons, à pied*
- declarative sentences to convey the writer's strong opinion about the way to travel around Paris: *And it's only on foot that you discover [...], A walk is not a parade or a race*
- intertextual references to other non-French writers to support the writer's view about walking in Paris: *the writer, Edmund White, Another writer, Adam Gopnik*
- figurative language to convey the deep significance of the experience of walking around Paris: *a succession of instants, any one of which can illuminate a lifetime*
- noun phrases in multi-clause sentences to create sensory description: *the glance, the scent, the glimpse, the way the light just falls [...]*

Text B:

- first-person pronouns and past tense to convey personal memories: *I'd spent, gave us*
- Americanisms/colloquial language linked to the American nationality of the writer and the less formal nature of blogs: *hanging out with friends, stuff that people ask me about*
- material verb phrases to describe the writer's movement through Paris: *wandering, walking, exploring*
- Paris seen from the perspective of someone walking around the city reflected in material verbs *wandering, walking* and noun *steps*
- sensory language to provide vivid details of aspects of the writer's journey: *the sound of klaxons, the tangy taste, the din of the dinner service, yeasty smell*
- asyndetic list to describe the myriad of people encountered while walking around Paris: *men in their scarves, adults on scooters, women whose hair was dyed [...]*
- mental verb phrases to convey thoughts and feelings about memory: *I'd almost forgotten, I loved*
- frequent use of pre-modification to provide precise description about what is seen: *rattan café chairs, taciturn cashiers, crispy galettes, exuberant group*
- proper nouns to indicate various locations visited and linked to the purpose to inform: *Crêperie Josselin, Jardin des Rosiers-Joseph Migneret, Musée Picasso*
- evaluative adjectives to convey positive personal opinions about locations visited: *delightful Jardin des Rosiers-Joseph Migneret, perfect spot*

- metaphorical language to reflect the crafted nature of the written mode: *the building seemingly ready to set sail, treasure trove of work*
- graphological features reflecting the genre of the text as a blog with links and subheadings to aid potential visitors in planning their own journeys around Paris: *Out and About in Paris, Parisian Markets, Parisian Walks*.

AO3:

- genre conventions and affordances of travel blogs (Text B)
- genre conventions of travel writing (Text A & B)
- multi-modal nature of the text combining less formal spoken features along with more crafted written features demonstrating a level of literariness (Text B)
- written mode with high levels of literariness throughout the text (Text A)
- purpose to inform the audience about places of interest to visit in Paris but also to entertain by conveying personal experience in an engaging manner (Text B)
- primary purpose to entertain the reader while also providing advice to potential travellers to the city about the best way to travel around Paris (Text A)
- wide audience of adults, possibly American tourists, interested in visiting Paris (Text B)
- wide audience of adults with an interest in Paris and French culture (Text A)
- personal nature of the text conveying memories of the writers' own experiences living in and visiting Paris (Text B)
- the nationality of the writer as an American and an enthusiastic observer of French culture (Text B)
- the nationality of the writer as an Australian positioned both as an outsider to French culture but also knowledgeable about Parisian life as one of its residents (Text A).

AO4:

- similarities and differences in the way in which Paris is represented as a city full of interest using sensory description and figurative language to create vivid description
- similarities and differences in the point of view and perspectives of the writers; both writers are outsiders to French culture but are also presented as knowledgeable commentators
- both writers view Paris from the perspective of walkers and focus on walking as a means of discovery
- similarities and differences in conventions associated with the travel genre which could also include reference to elements of Young's quest narrative and the way in which the writers are positioned as flâneurs to French culture
- ways in which journeys are presented in both texts and the significance of these journeys to the writers
- similarities and differences in mode of the texts with both texts demonstrating crafted language and aspects of literariness but text B also combines elements of spoken language and uses multi-modal features
- similarities and differences in the purposes of the texts; both writers present their knowledge of Paris or their experiences in engaging ways to entertain the audience, however text B also aims to inform and advise
- any other connections that are linked by features and/or concepts
- any other connections that are linked by narrative perspective 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.

Students are assessed on meeting three distinct strands:

Strand One: applying concepts and methods

Awarding at the different levels (Levels 1-5) will be based on the selection of language levels relevant to the texts (rather than any hierarchical judgements about the language levels themselves) and the quality of discussion of the patterns and effects of these.

It is useful to think about the distinction between a concept (an idea), a method (a tool for analysis) and a feature (a specific example) when assessing AO1. So, a student could be exploring characterisation (concept), using speech and thought presentation (method) and identifying different kinds of speech verbs (feature).

Strand Two: use of terminology

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

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 development of ideas and the overall structural organisation of the answer.

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 interpretations and through the selection of relevant parts of the text.
- demonstrate an understanding of narrative techniques and authorial craft.

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:

- demonstrate an understanding of their chosen novel as part of a wider literary genre and its associated conventions
- demonstrate an understanding of the influence of contextual factors (social, historical, biographical, literary) on the production and interpretations of their chosen text.

Students may address AO3 by discussing

- how the novel (and extract) might be considered to be from the fantasy genre (e.g. themes, characters, plot)
- Social, historical, political and literary influences on the production and reception of the novel (eg relevant points from the study of Sebald's own reflections on the writing of the novel, gothic and feminist influences, 'adversity' narratives, relevant references to specific literary critical and non-academic readings from a variety of theoretical lenses and stances, any re-writings/adaptations).

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	<p>Select language levels with sustained relevance and evaluation of patterns.</p> <p>Apply a range of terminology accurately.</p> <p>Express ideas with sophistication and sustained development.</p>	Level 5 9–10	<p>Offer a thorough and open-minded analysis by:</p> <ul style="list-style-type: none"> interpreting the question focus subtly providing a perceptive interpretation making careful selections from the text including wholly relevant ideas. <p>Provide perceptive accounts of how meanings are shaped by:</p> <ul style="list-style-type: none"> investigating closely narrative techniques evaluating the writer's craft through close analysis of details. 	Level 5 13–15	<p>Offer a perceptive account.</p> <p>Evaluate:</p> <ul style="list-style-type: none"> 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.

<p>Level 4 7–8</p>	<p>Select language levels purposefully and explore some patterns.</p> <p>Apply terminology relevantly and mainly accurately.</p> <p>Express ideas coherently and with development.</p>	<p>Level 4 7–8</p>	<p>Offer a good and secure analysis by:</p> <ul style="list-style-type: none"> • interpreting the question focus relevantly • providing a clear and sound interpretation • making appropriate choices from the text • including ideas that are relevant. <p>Offer a clear account of how meanings are shaped by:</p> <ul style="list-style-type: none"> • exploring how narrative techniques contribute to meaning • examining the writer’s craft through close comment on some details. 	<p>Level 4 10–12</p>	<p>Offer a clear account.</p> <p>Analyse:</p> <ul style="list-style-type: none"> • 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.
<p>Level 3 5–6</p>	<p>Select language levels and explain some features.</p> <p>Apply terminology with some accuracy.</p> <p>Present ideas with some clear topics and organisation.</p>	<p>Level 3 5–6</p>	<p>Offer some analysis by:</p> <ul style="list-style-type: none"> • identifying the question focus straightforwardly • providing some valid interpretations • making some successful choices from the text • including ideas that are generally relevant. <p>Show some awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> • explaining some ways that narrative techniques contribute to meaning • discussing the writer’s craft through reference to some examples. 	<p>Level 3 7–9</p>	<p>Offer some consideration.</p> <p>Explain:</p> <ul style="list-style-type: none"> • 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.

<p>Level 2 3–4</p>	<p>Select language levels with incomplete development and identify some features.</p> <p>Apply terminology with more general labels.</p> <p>Communicate ideas with some organisation.</p>	<p>Level 2 3–4</p> <p>Offer a partially descriptive/analytical account by:</p> <ul style="list-style-type: none"> • commenting generally on the question focus • providing general interpretative points • showing less certainty in selecting from the text • possibly including some irrelevant ideas. <p>Show a partial or an emerging awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> • commenting broadly on narrative techniques • making general observations about the writer’s craft with little comment on how meaning is conveyed. 	<p>Level 2 4–6</p> <p>Offer partial awareness.</p> <p>Describe:</p> <ul style="list-style-type: none"> • 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.
<p>Level 1 1–2</p>	<p>Show limited awareness of language levels but may describe some features.</p> <p>Describe language features without linguistic description.</p> <p>Present material with little organisation.</p>	<p>Level 1 1–2</p> <p>Offer a brief or undeveloped account by:</p> <ul style="list-style-type: none"> • describing the question focus • offering limited interpretation • making limited reference to the text • including irrelevant ideas. <p>Show limited awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> • labelling with little relevance to narrative techniques • making brief or no reference to the writer’s craft. 	<p>Level 1 1–3</p> <p>Offer limited discussion.</p> <p>Identify:</p> <ul style="list-style-type: none"> • basic points on fantasy writing with limited or no relation to the novel • basic ideas about the conventions of genre • some basic ideas about production and interpretation of the novel.

0	Nothing written about the text.	0	Nothing written about the text.	0	Nothing written about the text.
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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, ie 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 the creature tells Frankenstein his story.

Explore the significance of attitudes towards nature in the novel. You should consider:

- the presentation of attitudes towards nature in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fantasy world.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • extract – nature seen through the creature’s narrative perspective • the creature’s state of mind reflected in his attitude towards nature and his improved mood • his new-found optimism with the arrival of spring • attractiveness of spring • nature represented as happy and energetic • contrast between nature in spring and winter • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • use of first person pronoun <i>I</i> and possessive determiner <i>my</i> to reflect inner thoughts and feelings • exclamation: <i>Happy, happy earth!</i> • adjectives: <i>gratified, refreshed</i> • abstract nouns: <i>hope, joy</i> • triplet and parallelism: <i>the past was blotted from my memory, the present was tranquil, and the future gilded by bright rays of hope</i> • pairings of pre-modified nouns: <i>pleasant showers and genial warmth</i> • positive shading in evaluative adjectives: <i>cheerful, enchanting</i> • material verbs: <i>sang, bud forth, bloom</i> • semantic field of renewal: <i>bud forth, bloom, refreshed</i> • semantic field of nature: <i>birds, leaves, trees, flowers</i> • hyperbole and parallelism: <i>a thousand scents of delight, and a thousand sights of beauty</i> • temporal adverbs: <i>before, now</i> • adjectives in group of three to describe winter: <i>bleak, damp, unwholesome</i> • juxtaposition/use of antithesis: <i>happy earth/bleak, damp and unwholesome.</i>

AO3

- 19th Century Romantic Movement views on nature and the sublime
- use of pathetic fallacy by 19th Century writers
- portrayal of nature in Gothic genre
- Mary Shelley's own ideas about nature
- perspective of the fantastical narrator
- 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:

- **Vol 1 chap 6** – Victor's feelings about a storm
- **Vol 2 chap 1** – Victor's description of the Chamonix valley
- **Vol 2 chap 7** – Victor's description of the harsh environment of the Arctic.

Indicative content

Q3: Read the extract printed below. This is from the section of the novel where Walton tells his sister about Victor Frankenstein, who has recently taken shelter on Walton’s ship.

Explore the significance of Victor Frankenstein’s relationship with Walton in the novel. You should consider:

- the presentation of the relationship in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fantasy world.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • extract – relationship seen from Walton’s point of view • Walton’s relationship with Victor revealed through the letters to his sister that frame the novel • Walton’s admiration for Victor • Victor has made a deep impression on Walton – Walton reveals an emotional response to Victor • Walton sees himself as less impressive than Victor • Walton shares his private thoughts with Victor and regards him as a friend – their relationship is based on their conversation • Victor shows an interest in Walton’s project • similarity between Walton’s and Victor’s quests creates a bond between the two – offering and receiving advice • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • use of first person pronoun <i>I</i> and possessive determiner <i>my</i> to reflect inner thoughts and feelings • graphology of letter format: <i>August 13th, 17-</i> • adjectives and intensifiers: <i>so gentle...so wise, so cultivated</i> • verb <i>excites</i> modified by adverbial <i>at once</i> • abstract nouns: <i>admiration, pity</i> • noun modified by adjective: <i>noble creature</i> • hyperbole: <i>unparalleled eloquence</i> • rhetorical question: <i>....without feeling the most poignant grief?</i> • adjective in the noun phrase <i>my little history</i> • adverb <i>frankly</i> • verbal verb processes: <i>asked, related, suggested, mentioned</i> • semantic field of speech: <i>speaks, eloquence</i> • parallelism: <i>I have endeavoured....trust I have succeeded</i> • semantic field of enquiry: <i>asked, questions, interest</i> • semantic field of trust: <i>counsel, advice, repetition of noun confidence.</i>

AO3

- 19th Century interest in exploration and discovery
- the Romantics' view of male friendships
- epistolary form and its importance as a means of communication in 19th Century
- Gothic / fantasy setting in which the relationship develops
- 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:

- **Letter IV** – Walton's account of his first meetings with Victor
- **Vol 3 chap 7 letter Sept 12th** – Walton's account of Victor's death
- **Vol 3 chap 7 letter Aug 26th** – Walton's final comments on Victor's tale and his advice.

Indicative content

Q4: Read the extract printed below. This is from the section of the novel where Jonathan Harker describes his encounter with the women vampires in Dracula’s castle.

Explore the significance of women in the novel. You should consider:

- the presentation of women in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fantasy world.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • women vampires seen from Harker’s male point of view • Harker’s conflicted emotional responses to the women • Harker finds the women sexually attractive • the women attractive but also threatening • the women are other-worldly and appear at night • Harker entranced by the women – but also uncomfortable • the women presented as being in control • women vampires presented as conspiratorial and cunning • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • use of first person pronouns <i>I</i> and <i>me</i> reflects inner thoughts and feelings • contrast in abstract nouns <i>longing, fear, desire</i> • semantic field of sexuality: <i>voluptuous, desire, kiss, coquettishly, red lips</i> • modified noun phrase: <i>wicked, burning desire</i> • multiple pre-modification: <i>great dark, piercing eyes, great masses of golden hair</i> • similes: <i>eyes like sapphires; white teeth, that shone like pearls against the ruby of their voluptuous lips</i> • repetition: verb <i>laughed</i> and noun <i>laugh</i> • semantic field of night-time and darkness: <i>moonlight, dreaming, moon</i> • simile: <i>It was like the intolerable, tingling sweetness of water-glasses when played on by a cunning hand</i> • repetition of verbal verb <i>whispered</i> and adverb <i>together</i> • verb phrase: <i>urged her on.</i>

AO3

- attitudes towards women in 19th Century
- features of the gothic horror genre
- influence of other gothic novels
- fantasy elements in the portrayal of the women vampires
- 21st Century responses to the portrayal of women in the novel
- 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:

The novel includes many possible extracts. Below are a few suggestions:

- **Chap X Lucy's diary** – presentation of Lucy as weak and needing protection
- **Chap XVI** – Lucy as vampire
- **Chap XXVII** – Mina on journey in pursuit of Dracula.

Indicative content

Q5: Read the extract printed below. This is from the section of the novel where Mina Murray first arrives in Whitby.

Explore the significance of Whitby as a location in the novel. You should consider:

- the presentation of Whitby in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fantasy world.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • extract – Whitby seen from Mina’s viewpoint • journal genre description of the scene <ul style="list-style-type: none"> • Mina enjoys Whitby as a location • picturesque/romantic • features that are large and impressive • steep-sided • expansive views – what can be seen will be important to the narrative <ul style="list-style-type: none"> • Whitby as a historic location • violent episodes in the past <ul style="list-style-type: none"> • horror elements in the location <ul style="list-style-type: none"> • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • use of first person pronoun <i>I</i> and possessive determiner <i>my</i> to reflect inner thoughts and feelings • declarative mood • world builder nouns: <i>river, harbour, houses, graveyard</i> • some informality in register – use of superlative <i>niciest</i> and idiomatic nouns <i>spot, bits</i> <ul style="list-style-type: none"> • simple declarative: <i>This is a lovely place</i> • modifiers: <i>beautifully green, romantic</i> • simile: <i>like the pictures we see of Nuremberg</i> • modified noun phrases: <i>great viaduct, high piers, immense size, big graveyard</i> • descriptive adjectives: <i>deep, high, steep</i> • intensifier in <i>so steep, so steeply</i> • repetition of noun <i>view</i> • perception verbs <i>see</i> and <i>look</i> <ul style="list-style-type: none"> • repetition of noun <i>ruin</i> • past violence suggested in verb phrases and prepositional phrases: <i>sacked by the Danes</i> and <i>built up in the wall</i> • semantic field of death: <i>graveyard, tombstones, graves, destroyed, ruin</i> <ul style="list-style-type: none"> • nouns: <i>graveyard, tombstones, white lady, ruin, graves</i> • intertextual reference to <i>Marmion</i>

AO3

- popularity of journals in 19th Century as a way of recording responses to places
- popularity of Whitby during 19th Century as tourist destination
- influence of the gothic genre
- influences of previous gothic horror stories
- 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:

- **Chap VI** – Mina's journal 6th August – Mina describes the seascape at the beginning of the storm
- **Chap VII** – Extract from the 'Dailygraph' on the storm in Whitby
- **Chap VIII** – Mina goes to find Lucy in the churchyard.

Indicative content

Q6: Read the extract printed below. This is from the section of the novel where Offred describes a walk beyond the Commander’s compound.

Explore the significance of Gilead as a location in the novel. You should consider:

- the presentation of Gilead in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fantasy world.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • Gilead seen through Offred’s homodiegetic narrative • dystopian setting – absence of people, military overtones • lacks a sense of real life going on • location central to the republic of Gilead – and the novel • repressive atmosphere – control evident in its manicured appearance • superficially pleasant but the regime’s control all pervasive • a place where ‘normal’ life was once experienced by Offred • Gilead was once a liberal place where well educated people lived • contrast between the freedom before and repression now • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • use of first person pronouns <i>I</i> and <i>we</i> to reflect inner thoughts and feelings • disturbing quietness emphasised in parallelism and anaphora: <i>the same absence of people, the same air of being asleep</i> • semantic field of lack of life: <i>absence, asleep, closed</i> • list of three, followed by disturbing negation in final clause: <i>As in those pictures, those museums, those model towns, there are no children</i> • military semantic field: <i>Commander’s compound, Guardian, war, attacks, counter attacks</i> • metaphors: <i>the centre, where nothing moves, the heart of Gilead</i> • adjectives: <i>tidy, gracious, good (repair)</i> • similes: <i>(almost) like a museum, or a street in a model town</i> • concrete noun <i>facades</i> • Aunt Lydia’s metaphorical direct speech: <i>Gilead is within you</i> • repetition of past tense verb: <i>used to</i> • verbs <i>walk</i> and <i>talk</i> suggest freedom • adverb <i>once</i> juxtaposed in following sentence to <i>no lawyers any more</i> • syndetic list of professions: <i>Doctors lived here once, lawyers, university professors</i> • past tense verb <i>lived</i>

AO3

- dystopian setting – similarities with real world but distorted
- dystopian genre conventions eg surveillance
- importance of Gilead as a setting within the storyworld
- Atwood's geographical location of Gilead within USA
- influence on Atwood of 20th Century repressive regimes
- influence of other dystopian novels
- 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:

The novel includes many possible extracts. Below are a few suggestions:

- **Chap 27** – Offred and Offglen walk through the streets
- **Chap 31** – Offred and Offglen walk through the streets
- **Chap 33** – the Prayvaganza
- **Chap 36** – Offred travels to Jezebel's.

Indicative content

Q7: Read the extract printed below. This is from the section of the novel where Offred recalls a time when Aunt Lydia spoke to the Handmaids.

Explore the significance of Offred’s memories of when she was training as a Handmaid in the novel. You should consider:

- the presentation of Offred’s memories of when she was training as a Handmaid in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fantasy world.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • Offred’s homodiegetic narrative • Offred’s memories explain the background to current events • Aunt Lydia’s attitudes illustrate the regime’s propaganda – and her attitude towards women who do not obey • Aunt Lydia’s threatening presence and didactic tone • military environment • Offred reflects on how life has changed since the Red Centre was a normal school – and what was normal now seems remote • Offred’s memories of the Red Centre reveal the process of indoctrination • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • use of first person pronoun <i>I</i> and possessive determiner <i>my</i> to reflect inner thoughts and feelings • present tense to create sense of immediacy in the recollections: <i>She stands at the front of the room, On the top of my desk there are initials</i> • Aunt Lydia’s declarative direct speech: <i>There was no one cause</i> • repetition of the preposition <i>down</i> to emphasise the declining birth rate • presentation of Aunt Lydia’s kinesics: <i>Aunt Lydia’s nostrils narrow</i> • pejorative adjective and noun: <i>lazy, sluts</i> • representation of Aunt Lydia’s speech: <i>That was the excuse they used, says Aunt Lydia</i> • adjective <i>khaki</i> • world-builder nouns: <i>blackboard, desk, armrest</i> • similes: <i>like the inscriptions...carved on the stone walls of caves, like a handprint on stone</i> • adjective phrase: <i>incredibly ancient</i> • semantic field of loss: <i>vanished, once alive</i> • list of three adjectives: <i>lavish, decadent, immoral</i> reveal how Offred’s views have changed.

AO3

- dystopian setting – oppressive ‘training’ of the Handmaids
- dystopian setting – similarities with real world but distorted
- importance of the Red Centre within the storyworld
- influences on Atwood of 20th Century oppressive regimes
- influences of feminism
- influence of other dystopian novels
- 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:

The novel includes many possible extracts. Below are a few suggestions:

- **Chap 1** – Offred’s first account of her training to be a Handmaid
- **Chap 13** – Offred recalls when Moira was brought to the Red Centre and Janine’s treatment
- **Chap 20** – Offred remembers the movies they were shown.

Indicative content

Q8: Read the extract printed below. This is from the section of the novel where Jack is recovering from the operation on his knee.

Explore the significance of the character of Jack Salmon in the novel. You should consider:

- the presentation of Jack in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fantasy world.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • Jack seen from Susie’s omniscient homodiegetic viewpoint • her affection and care for Jack • her position as onlooker emotionally involved in events • Jack concerned to be a good father to Buckley by engaging with him and protecting him • Jack willing to suffer pain and make difficult effort in order to improve his relationship with Buckley • energetic nature of the game contrasted with Jack’s weakness • Susie recognises the success of Jack’s effort and is aware of his inner thoughts • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • first person pronoun <i>I</i> and possessive determiner <i>my</i> anchoring the narrative to Susie’s point of view • declarative: <i>my father became my hero</i> • material verb processes and alliteration emphasise her feelings: <i>I crossed my fingers hard in heaven and held my breath</i> • direct speech with imperatives: <i>watch out, Duck, now duck again</i> • colloquial lexis and expressions: <i>scoot up, old dad</i> • informal abbreviated name <i>Buck</i> • boulomaic modality – repetition of <i>wanted</i> • proxemics: <i>stooping forward, lift him up</i> • adverb <i>awkwardly</i> • modified noun: <i>wincing pain</i> • semantic field of physical weakness: <i>pain, injury, repairing</i> • verb <i>challenging</i> and noun phrase <i>challenge of strength</i> • material verb processes: <i>scoot up, grab, galumphed, rushing</i> • adjective <i>joyous</i> describes Buckley’s feelings • mental verb: <i>he knew</i> • idiomatic phrase: <i>done the right thing.</i>

AO3

- fantasy genre narrator observes Jack from heaven
- fantasy genre narrator able to know what Jack is thinking and feeling
- father/son relationships in 20th Century
- Jack's role within the storyworld
- influence of Sebald's personal experiences
- 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:

The novel includes many possible extracts. Below are a few suggestions:

- **Chap 3** – Jack destroys the ships in bottles
- **Chap 11** – Jack fights with Brian Nelson in the cornfield
- **Chap 18** – Jack's heart attack.

Indicative content

Q9: Read the extract printed below. This is from the section of the novel where Susie is observing events on earth some months after her death.

Explore the significance of George Harvey’s house as a location in the novel. You should consider:

- the presentation of George Harvey’s house in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fantasy world.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • Harvey’s house seen from Susie’s omniscient homodiegetic viewpoint • her factual account of the house as onlooker • Susie’s detailed knowledge of the house • Harvey’s house cold – like its owner • lacks the comforts of a normal home • house of empty spaces • Harvey’s disturbing activities in the house – calculated planning and preparing • sense of time passing in the house • the house tainted by Susie’s murder – horror aspects • the house is a place of refuge for Harvey – a barrier between him and the world outside which he observes from within • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • first person pronoun <i>I</i> and possessive determiner <i>my</i> anchoring the narrative to Susie’s point of view • repetition of relational verb <i>had</i> • world-builder nouns: <i>bathroom, kitchen, window, chair</i> • simple declarative: <i>He kept it cold</i> • repetition of mental verb <i>knew</i> • contrasts between the colours and decoration in the Salmon home and in Mr Harvey’s - colour adjectives: <i>pink, yellow, green</i> • contrasts introduced by adverb <i>where</i> and concluded by noun phrase <i>almost nothing: where Buckley, Lindsey, and I had our rooms, he had almost nothing</i> • proxemics of Harvey’s position within the house: <i>stare out the window, in the back on the first floor</i> • material verb processes: <i>set, building</i> • modal verb <i>would</i> conveys his repeated actions: <i>he would turn the lights on</i> • semantic field of time: <i>months, summer, clocks, hours</i> • disturbing euphemistic antithesis: <i>made a warm spot...until I cooled</i> • past tense and alliteration: <i>He had brought my blood into the house</i> • semantic field of surveillance: <i>stare, listen, saw.</i>

AO3

- fantasy genre narrator observes her murderer from heaven
- influences of gothic and horror genres – house of horror
- 20th Century interest in the psychological profile of serial killers
- influence of Sebald's personal experiences
- 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:

- **Chap 11** – the crawl space in the basement
- **Chap 14** – Lindsey breaks into Mr Harvey's house
- **Chap 15** – Mr Harvey calls the police to his house after a 'burglary'.

Section C

Assessment Objectives (Questions 10–17)

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

How the Assessment Objectives apply to Section C

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

Students are assessed on meeting three distinct strands:

Strand One: applying concepts and methods

Awarding at the different levels (Levels 1-5) will be based on the selection of language levels relevant to the texts (rather than any hierarchical judgements about the language levels themselves) and the quality of discussion of the patterns and effects of these.

Strand Two: use of terminology

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

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 development of ideas and the overall structural organisation of the answer.

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 interpretations and through the selection of relevant parts of the text
- demonstrate an understanding of poetic voice and authorial craft.

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	Select language levels with sustained relevance and evaluation of patterns. Apply a range of terminology accurately. Express ideas with sophistication and sustained development.	Level 5 9–10	Offer a thorough and open-minded analysis by: <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • investigating closely the construction of poetic voice • evaluating the writer's craft through close analysis of details.
Level 4 10–12	Select language levels purposefully and explore some patterns. Apply terminology relevantly and mainly accurately.	Level 4 7–8	Offer a good and secure analysis by: <ul style="list-style-type: none"> • 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:

	Express ideas coherently and with development.		<ul style="list-style-type: none"> • exploring the construction of poetic voice • examining the writer’s craft through some close analysis of detail.
Level 3 7–9	<p>Select language levels and explain some features.</p> <p>Apply terminology with some accuracy.</p> <p>Present ideas with some clear topics and organisation.</p>	Level 3 5–6	<p>Offer some analysis by:</p> <ul style="list-style-type: none"> • identifying the question focus straightforwardly • providing some valid interpretations • making some successful choices from both poems • including ideas that are generally relevant. <p>Show some awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> • explaining the construction of poetic voice • discussing the writer’s craft through reference to some examples.
Level 2 4–6	<p>Select language levels with incomplete development and identify some features.</p> <p>Apply terminology with more general labels.</p> <p>Communicate ideas with some organisation.</p>	Level 2 3–4	<p>Offer a partially descriptive/analytical account by:</p> <ul style="list-style-type: none"> • 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. <p>Show a partial or an emerging awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> • 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	<p>Show limited awareness of language levels but may describe some features.</p> <p>Describe language features without linguistic description.</p> <p>Present material with little organisation.</p>	Level 1 1–2	<p>Offer a brief or undeveloped account by:</p> <ul style="list-style-type: none"> • describing the question focus • offering limited interpretation • making limited reference to both poems or limited reference to only one poem • include irrelevant ideas. <p>Show limited awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> • 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.
<p>Instructions to examiners:</p> <ul style="list-style-type: none"> • 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, ie an answer that does not include selections from both the extract and elsewhere in the novel cannot be placed above Level 2. 			

Q10: Examine how Donne presents views about rejection in *The Apparition* and one other poem of your choice.

[25 marks]

AO1:

- first person viewpoint anchored in first person pronouns *I* and *me*
- direct address to the lover through second person pronouns *thee* and *thou*, and possessive determiner *thy*
- opening prepositional phrase *by thy scorn* lays blame on the speaker's lover
- the apostrophe *O* and noun *murd'ress* convey the heightened emotions of the speaker
- hyperbole in the declarative *I am dead* whereby the speaker claims he has been killed by his lover's rejection
- semantic field of death and illness suggest the consequences of rejection: *apparition, dead, ghost, sick, sweat*
- repetition of modal verbs *shall* and *will* convey the speaker's certainty about future events
- adverbs *when* followed by *then* suggests a certainty in the speaker taking his revenge as a consequence of her actions in rejecting him
- noun phrase *feigned vestal* suggests the lover's false virginity
- threatening register in modal and verbal verb combination *What I will say, I will not tell thee now*
- metaphor *bathed in a quicksilver sweat* suggests the lover's lack of sexual fulfilment with her new partner
- harshness of the plosive sounds in *spent* and *painfully repent* that reflect the speaker's desire to make her suffer
- irony in the speaker's claim that his love for her is *spent* but he still appears to be obsessed with her
- single stanza focuses the intensity of the speaker's bitterness
- unstable metre and unusual rhyme scheme creates unsettling effect.

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.

A Jet Ring Sent
The Triple Fool
Twicknam Garden
Woman's Constancy

AO2:

Students might refer to the following. Examiners however must be prepared to credit other valid choices:

- the speaker's attitudes towards his lover
- emotional responses to being rejected
- use of metaphors in conveying the consequences of rejection
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q11: Examine how Donne presents physical attraction in *Elegy 8: To His Mistress Going to Bed* and one other poem of your choice.

[25 marks]

AO1:

- first-person viewpoint anchored in first-person pronouns *I, we* and possessive determiner *my*
- direct address to the lover through second person pronouns *you, thou, thee* and possessive determiner *your*
- play on *labour* as verb and noun to suggest the speaker's agony in waiting for his lover to undress
- imperatives *come, unpin, unlace* suggest the speaker's haste
- semantic field of undressing *unpin, unlace, unclothed, nakedness, naked* emphasise the erotic nature of the speaker's attraction
- repetition of possessive determiner *my* conveys the speaker's desire to 'own' his lover's body
- semantic field of clothing *girdle, breastplate, coronet, robes, busk, gown* focus on the physical aspect of the lover
- use of semantic field of physical attributes *beauteous state, hairy diadem* convey the speaker's sexual desires
- noun phrase *roving hands* conveys sensual actions of the speaker
- conceit of discovering new lands, introduced with the apostrophe *O my America, my new-found-land* conveys the excitement of discovering his lover's body as she undresses
- list of adverbs/prepositions *Behind, before, above, between, below* express the speaker's desire to explore his lover's body
- repetition of abstract noun *joys* conveys the pleasure the speaker takes in his lover's physical body
- metaphorical allusions to *Mahomet's paradise* and *Atlanta's balls* reinforce the theme of sexual desire
- regular metre (mostly iambic) and rhyming couplets reflect the playful confidence of the speaker.

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 Good Morrow
The Flea
The Sun Rising
Elegy 5: His Picture

AO2:

Students might refer to the following. Examiners however must be prepared to credit other valid choices:

- first-person viewpoint
- direct address to the lover
- the speaker's feelings about the lover
- sensual description
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q12: Examine how Browning presents views about betrayal in *The Lost Leader* and one other poem of your choice.

[25 marks]

AO1:

- first person viewpoint anchored in use of first person pronouns *us, we*
- use of person deixis *he, us* and its effects, including the universalising of betrayal
- repetition of first-person plural pronouns *we, us* in opposition to third-person pronouns *he, his* suggest the leader has betrayed a number of people: *he left us, our copper had gone for his service*
- repetition of adverb *just* in prime position emphasises how easily the leader was 'bought'
- semantic field of money and rewards *silver, riband, gift, gold, copper* suggest the leader's mercenary motives
- past perfect tense in stanza 1 *his heart had been proud, We that had loved him so* conveys the esteem the leader had in the past
- triplet of laudatory verbs *loved, followed, honoured* contrasted with present tense verbs *breaks, sinks* show the shift in the speaker's attitudes towards the leader from admiration to contempt
- listing of famous writers and rhetorical use of substitution *Shakespeare was of us, Milton was for us...* illustrates those who did not abandon their principles
- repetition of *he alone* emphasises the leader's isolation in his betrayal
- modality in stanza 2 *shall, will* convey the speaker's certainty about the future without their leader
- three caesuras at the beginning of stanza 2 *We shall march prospering, - not thro' his presence* reinforce how the group will survive without their leader
- religious lexis *devil's-triumph, sorrow for angels, one more insult to God* imply the leader has betrayed God
- noun phrase *handful of silver* suggests the biblical betrayal of Judas
- exclamations *had been proud! to live and to die! and the slaves!* Convey the speaker's emotional response to the betrayal
- dactylic tetrameter creates drum-like rhythm and strong sense of purpose.

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 Laboratory
My Last Duchess
Cristina

AO2:

Students might refer to the following. Examiners however must be prepared to credit other valid choices:

- use of first person viewpoint
- the speaker's strong feelings towards the subject of the poem
- the speaker's response to betrayal
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q13: Examine how Browning presents the attitudes of the murderer in *The Laboratory* and one other poem of your choice.

[25 marks]

AO1:

- first person viewpoint anchored in use of first person pronouns *I* and *me* and possessive determiner *my*
- direct address to the apothecary in the second person pronoun *you*, *thee* and possessive determiner *thy*
- sub-title *Ancien Regime* implies a setting in the past
- world-builder nouns and noun phrases create sense of the laboratory location: *mortar, phial, glass mask*
- metaphorical compound noun *devil's-smithy* and repetition of *poison* as noun and verb clearly state the speaker's murderous intent in the opening stanza
- person deixis through pronouns *he*, *her* and *they* create a level of uncertainty in the poem about the speaker's victims
- many exclamations convey the speaker's feverish excitement: *..such gold oozings come! ..invisible pleasures!*
- speaker's excitement in urging on the apothecary in the imperatives: *grind, pound, moisten and mash*
- complimentary modifiers and nouns reveal the speaker has only positive feelings about the poisons: *exquisite, treasures, pleasures*
- material verbs in quick succession present the speaker revelling in the imagined details of the effects of the poisonings: *turn, stir, try, taste*
- repeated use of imperative verb *let* shows the speaker's desire for revenge
- frequent alliteration creates lively and, at times, comic effect: *to poison her, prithee?, try it and taste, Brand, burn up, bite*
- strong anapaestic metre creates sense of energy and movement in keeping with the speaker's excitement at what she is doing.

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

AO2:

Students might refer to the following. Examiners however must be prepared to credit other valid choices:

- speaker's desire for power and control
- psychopathy of the speaker
- dramatic monologue form
- violent actions of the speaker
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q14: Examine how Duffy presents attitudes towards particular places in *Stafford Afternoons* and one other poem of your choice.

[25 marks]

AO1:

- first person viewpoint anchored in first person pronoun *I, me* and possessive determiner *my*
- spatial deixis in opening adverb and pronoun: *Only there* indicates that this is a special place in the life of the poetic voice
- proper noun *Stafford* in title of the poem suggests that this was the place of the poet's childhood
- child's perspective indicated by the material verb processes: *lacing my shoe, waved at windscreens*
- spaciousness experienced by the voice reflected in the long vowel sounds: *pause, chimed, away*
- world-builder nouns create a sense of place: *gardens, motorway bridge, field, cul-de-sac, wood*
- quietness of the place conveyed through adjective *empty* and clause *a long road held no one*
- speaker's isolation also conveyed through noun phrase *blurred waves* to indicate distance from other people
- personification in description of the wood creates a sense of a danger: *The green silence gulped, trees drew sly faces, the wood let out its sticky breath*
- threats to the child conveyed through personification: *flowering nettles gathered spit in their throats*
- child's mixed feelings about the wood conveyed in the unusual collocation of adjectives *lonely and thrilled*
- the wood associated with the frightening approach of the man: use of single imperative direct speech *Touch*
- child's feelings of shock conveyed through ellipsis as she is made aware of her surroundings: *birds, a distant lawnmower*
- contrast between the quiet spaces and noise of home through use of sibilance and material verb *scattered* and verbal verb *shrieked*.

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.

Captain of the 1964 Top of the Form Team

Nostalgia

First Love

Before You Were Mine

Beachcomber

Litany

Never Go Back

Close

AO2:

Students might refer to the following. Examiners however must be prepared to credit other valid choices:

- use of first person viewpoint
- memories associated with particular places
- emotional responses to particular places
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q15: Examine how Duffy presents the speaker’s intense emotions in *Nostalgia* and one other poem of your choice.

[25 marks]

AO1:

- idea of illness introduced in opening line with declarative *it made them ill*
- semantic field of illness: *ill, Doctor, killing, pain, hurt*
- repetition of verb *leaving* emphasises the cause of their illness
- repetition of adverb *down* suggests a movement in the wrong direction
- repetition of adjective *wrong* emphasises the mercenaries’ feeling out of place in their new environment
- phonaesthetics in the alliteration *crude coins clenched* emphasises the harsh mercenary reality of their reason for leaving home
- deictic adverb *here* together with the noun *ache* suggests heartache – an intense emotion that the mercenaries do not yet have a name for
- intense feelings conveyed in the verbs *pined, wept*
- hyperbole in the declarative *It was killing them*
- oxymoron *sweet pain* to describe the feeling of homesickness
- alliteration *heart...how..hurt...heavier hear* creates sense of heaviness and sighing
- caesuras and parenthesis - *the sad pipes – summoning* reflect the search for a cause for these feelings
- personification of *sad pipes* evokes the emotional response to nostalgia
- importance of giving an intense feeling a name conveyed in the opening simple clause of final stanza beginning with fronted conjunction: *But the word was out*
- power of the senses in evoking strong memories in noun phrases *colour of leaves, scent of her youth*
- antithesis in list of three and repetition of adjective *same* followed by adjective *changed* makes clear that it is impossible to return to an unchanged place (so the feeling of nostalgia is inevitable).

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
First Love
Valentine
The Biographer
Litany
Small Female Skull
Never Go Back
Close

AO2:

Students might refer to the following. Examiners however must be prepared to credit other valid choices:

- use of first and third person viewpoint
- memories provoking strong emotions
- strong emotions about another person
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q16: Examine how Heaney presents views about time in *Hailstones* and one other poem of your choice.

[25 marks]

AO1:

- first person viewpoint anchored in use of first person pronoun *I* and possessive determiner *my*
- repetition of material verb *hit and hit* conveys the violence of the hailstones
- past tense verbs *was, pelted, bounced* indicate that this is a memory
- introduction of present tense *make* and adverb *now* reveals the speaker reflecting on a past event in the present
- metaphor *melt of the real thing smarting into its absence* suggests that something about this past event has stirred emotions in the present
- verb *smarting* suggests something painful about a past experience
- extended metaphor of the hailstones as having a transient existence but lasting effects on the memory for Heaney – semantic field of processes of disappearance: *cleared, melt, absence, ended*
- personification in the noun phrase *brats of showers* where noun *brats* suggests unruly children
- list of comparisons made between the showers and the boys introduced by the parallelism *the way they*
- inter-textual reference to 17th Century poet Thomas Traherne – compares his metaphor of the *orient wheat* with the hailstones of the speaker's own experience
- caesura after hypophora *For what?* places emphasis on the time period of the answer *forty years*
- noun phrase *truest foretaste of your aftermath* suggests a projection into the future, with the noun *aftermath* and its connotations of death
- birth/life/death cycle reinforced through the extended metaphor of the hailstones: *perfect first....then in no time dirty slush*
- metaphor *the light opened in silence* and its possible interpretations
- structure of the poem: section I in present tense, section II in past tense, section III in present tense suggests a life cycle.

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
Mid-Term Break
Death of a Naturalist
Follower
Digging
Bogland

AO2:

Students might refer to the following. Examiners however must be prepared to credit other valid choices:

- first person perspective
- changes over time experienced by the poetic voice
- experiences of time passing
- sense of historical time
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q17: Examine how Heaney presents attitudes to work in *Digging* and one other poem of your choice.

[25 marks]

AO1:

- first-person viewpoint anchored in first-person pronoun *I* and possessive determiner *my*
- present tense at beginning and end of the poem *I look down, comes up, the squat pen rests* locates speaker in present reflecting on past
- simile of the pen *as snug as a gun* suggests the writer's tool can be just as powerful and links to Ireland's violent history
- material verb processes *digging, scatter, picked, nicking, slicing, heaving* convey the physical nature of his father's work
- world-builder nouns *ground, flowerbeds, potato drills, bog* create image of the location
- oath *By God* emphasises the speaker's admiration for his father's skill
- colloquial register *the old man could handle a spade* reflects the everyday, manual nature of the work
- central position of lines 15 and 16 emphasise the central idea in the poem – that the speaker's forbears have all worked the land
- adverbs *firmly, neatly* convey the ease and skill with which his father worked
- adverb *sloppily* contrasts the speaker's lack of skill with that of his father
- adjectives *clean, good* suggest the wholesome nature of the work of digging
- phonological effects – onomatopoeia, alliteration, assonance – convey the speaker's knowledge and enjoyment of rural work: *squelch and slap, rasping, curt cuts, gravelly ground, nicking, slicing*
- fronted conjunction *But* in line 28 introduces the speaker's recognition that he is different from his forefathers
- metaphorical simple declarative *I'll dig with it* conveys the speaker's certainty that he will work as a writer.

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.

Follower
Blackberry-Picking
Night Drive

AO2:

Students might refer to the following. Examiners however must be prepared to credit other valid choices:

- first-person viewpoint of the poetic voice
- strong sense of connection with the land
- admiration for the speaker's father
- connection with contemporary situation in Ireland
- use of references to the natural world
- the nature and function of poetic voice
- any other interpretation(s) offered.