



A-level

ENGLISH LANGUAGE AND LITERATURE

7707/1

Paper 1 Telling Stories

Mark scheme

June 2023

Version: 1.0 Final



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.

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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

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

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 emarker2 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>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>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</p> <p>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 and AO4 + 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 strands:

- 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 Read **Text A** and **Text B** printed below and on **pages 3 and 4**.

Compare and contrast how the writer of Text A and speakers of Text B express their ideas about their first experiences in Paris.

You should refer to both texts in your answer.

[40 marks]

AO1:

Text A:

- writer's subjective point of view anchored in use of first-person pronoun: *I*
- literariness of the writer's text conveyed through extended metaphor: *the world has moved in and claimed it, like a public claiming a national theatre. Because of this, Paris, which is the stage...*
- writer's emotional reactions to being in Paris conveyed in the mental past tense verb processes: *surprised, fascinated*
- writer's homesickness for Irish parks when compared to the Tuileries conveyed through contrast of abstract nouns: *dryness* and *lusciousness*
- writer's mild disdain for American tourists conveyed through the simile: *guarding their Americanism like something precious*
- writer emotionally overwhelmed by his early experiences of Paris suggested in the adjectives: *disorientated, afraid*
- the writer's criticism of his earlier self conveyed through the adverbs: *I announced grandly, I wrote solemnly*
- cosmopolitan nature of Paris emphasised in the metaphor: *the world has moved in and claimed it*
- Paris presented as an assured and experienced place in personification: *Paris knows what is expected of it*
- multi-faceted nature of Paris conveyed in list of adjectives: *trivial, vicious, depraved, dramatic, beautiful*
- the writer asserts that there are two sides to Paris, one for the tourists and the other for Parisians, introduced by the noun phrase: *The real life of Paris*
- the writer's view that the real Paris is the Paris of its inhabitants emphasised through the repetition of the adjective: *genuine*
- the inhabitants of Paris focused on by the writer included in a syndetic list: *the genuine artists, the students and the scholars and the French families*
- representation of ordinary Parisians through pre-modification: *regular, normal, slightly prudish life*
- liveliness of Paris conveyed in abstract noun *animation* and repetition of noun *life*
- writer's enthusiasm for Paris conveyed in the metaphor: *cosmopolitan people playing the great game of life.*

Text B:

- interaction reflected in first person pronouns to convey views from personal experience and second person pronoun and possessive determiner used between the participants: *I, you, your*
- dominance of present tense suggests the speakers are talking about enduring characteristics of Paris: *they dress, there's a lot, they know, they don't like it*
- the numbers of foreign tourists in Paris conveyed through the speakers' emphasis on the adjective **all** and intensifier **so**
- the speakers' enjoyment of their time in Paris conveyed through Sophia's non-verbal response ((*laughs*)) and Mike's declarative: *I love those*
- Mike and Sophia's agreement about foreign tourists conveyed through back-channelling: *yeah*
- Mike and Sophie's agreement conveyed through mirroring and repetition of each other's words: *selfie stick / selfie sticks, I saw those / I love those*

- Sophia opinion that Parisians look different from tourists emphasised in the phrasal verb: *stand out*
- Sophia's positive impression of Parisians' sense of fashion conveyed in the evaluative adverbs and adjective: *so smartly, chic*
- Mike topic shifts onto the cosmopolitan nature of Paris with his declarative: *there's a lot of different languages that you hear*
- Sophia's uncertainty shown by use of interrogative to topic shift and non-fluency features: *what was your impression of erm (.) the Paris(.) Parisian waiters*
- Mike's hedging of his opinion on the waiters conveyed in the qualifiers: *a little bit rude sometimes*
- Mike's view that the English are treated rudely by waiters expressed in his emphasis on the proper noun: *English*
- Sophia's less committal response to Mike's opinion conveyed in the minimal responses: *hmm, oh really*
- Mike conveys a degree of tentativeness in his comments through the repetition of the filler: *like*
- Sophia's slight challenge to Mike's point of view introduced with the false start: *cause I (.) I thought (.) I always thought*
- Mike's emotional response to his experience with Parisian waiters conveyed through the repetition of mental verb: *feel, felt*.

AO3:

- genre conventions and affordances of autobiographical travel writing (Text A)
- written mode and crafted nature of the writing (Text A)
- spoken mode and conventions of multi-speaker spontaneous discourse (Text B)
- autobiographical experience recounted retrospectively (Text A)
- interactional purpose and the relationship between speakers (Text B)
- purpose to inform and entertain (Text A)
- internal audience of the speakers themselves and their differing experiences (Text B)
- wide audience of non-French readers interested in French culture (Text A)
- Irish writer with interest in and knowledge of Paris through his work there as a journalist (Text A)
- student British speakers who have visited Paris as tourists (Text B).

AO4:

- similarities and differences in the representation of tourists in Paris: Americans and the writer himself in Text A, generalised tourists and the speakers themselves in Text B
- similarities and differences in representation of Parisians: educated Parisians, artists and ordinary families in Text A, more stereotypical, fashionable Parisians and waiters in Text B
- similarities and differences in the speakers' and writer's personal opinions: the writer's admiration for the cosmopolitan life of Paris in Text A, the speakers' enjoyment of the life of Paris but Mike's criticism of the attitude of some Parisians to the English in Text B
- similarities and differences in the use of representations of speech: small section of direct speech in Text A, transcript representing spontaneous spoken speech in Text B
- similarities and differences in genre and mode of texts: written autobiographical travelogue of Text A, transcript of spontaneous spoken dialogue of Text B
- similarities and differences in purposes of texts: entertain and inform in Text A, social interaction in Text B
- similarities and differences in audiences: primarily adult non-French speaking readers for Text A, speakers are each other's audience in Text B
- both writers and speakers view Paris as outsiders: Peter Lennon as an Irishman, Mike and Sophia as English
- both contain reflective accounts
- 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 (eg 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	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 the text including wholly relevant ideas. Provide perceptive accounts of how meanings are shaped by: <ul style="list-style-type: none"> investigating closely narrative techniques evaluating the writer's craft through close analysis of details. 	Level 5 13–15	Offer a perceptive account. Evaluate: <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.
Instructions to examiners <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.					

Indicative content

Q2: Read the extract printed below. This is from the section of the novel where Justine has been convicted of the murder of William and is visited in prison by Victor and Elizabeth.

Explore the significance of characters’ feelings about guilt in the novel. You should consider:

- the presentation of characters’ feelings about guilt in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • events seen from the homodiegetic viewpoint of Victor Frankenstein • Justine’s willingness to accept the guilty verdict and her imminent execution • suffering of the innocent Justine • Justine’s admirable behaviour in the face of being wrongly convicted – conveys her thoughts of others and hopes for their happiness • her desire to keep control of her emotions • Victor’s feelings of guilt for not revealing the identity of the true murderer • Victor compares himself unfavourably to Justine – she is not plagued by guilt • Victor’s sense of anguish and self-appraisal • Victor’s (and the creature’s) guilty actions create misery in the world • Elizabeth’s relieved feelings in response to realising that Justine is not guilty of William’s murder • Elizabeth not tainted by guilt – Victor emphasises her innocence • the honesty in her direct speech • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • use of first person pronoun <i>I, me</i> and possessive determiner <i>my</i> to reflect inner thoughts and feelings • Justine’s direct speech: ‘<i>Farewell, sweet lady, dearest Elizabeth, my beloved and only friend...</i>’ • noun phrases: <i>poor sufferer, unfortunate girl</i> • repetition of mental verb: <i>feel</i> • semantic field of admirable emotions: <i>sheerest gratitude, kindness, sweet</i> • repetition of modal verb: <i>may</i> • imperatives: <i>Live, be happy, make others so</i> • mental verb processes and compound adjective in the noun phrases: <i>assumed an air, repressed her bitter tears, half-suppressed emotion</i> • hyperbolic noun phrase: <i>the true murderer</i> • antithesis: <i>resignation/no hope or consolation, brightness/anguish and despair</i> • repetition of conjunction: <i>but</i> • negation: <i>never-dying, nothing, no hope</i> • metaphors: <i>never-dying worm alive in my bosom, I bore a hell within me</i> • semantic field of grief and unhappiness: <i>misery, unhappy, anguish, despair</i> • repetition of abstract nouns: <i>misery, anguish</i> • verbs in her direct speech: <i>relieved, trust</i> • adjectives: <i>amiable, mild, gentle, dear</i> • religious invocation in Justine’s direct speech to Elizabeth: <i>may heaven in its bounty bless and preserve you</i> • exclamatory: <i>Amiable cousin!</i> • use of conditional: <i>I never could, if I had.</i>

AO3

- 19th Century attitudes towards guilt, punishment and women as criminals
- 19th Century attitudes towards religion and martyrdom
- influence of melodrama in depiction of guilt
- Mary Shelley's interest in ethical dimensions of guilt and innocence
- 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:

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

- **Vol 2 chap 2** – Victor confronts the creature
- **Vol 3 chap 4** – Victor's response to Clerval's death
- **Vol 3 chap 7** – the creature talks to Walton after Victor's death.

Indicative content

Q3: Read the extract printed below. This is from the section of the novel where Victor has just destroyed the partner he was making for the creature.

Explore the significance of the relationship between Victor and the creature in the novel. You should consider:

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

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • events seen from Victor’s homodiegetic viewpoint • Victor’s hatred and fear of the creature • his verbal abuse of the creature • the creature’s anger at Victor • the creature’s sense of how he has suffered as a result of Victor’s treatment • the certainty in his verbal threats to Victor • the creature’s recognition of the power he holds over Victor • angry exchange between them reveals their inability to come to agreement • shifts in power relationship between them • their mirrored roles – master /slave • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • use of first person pronouns <i>I, me</i> and possessive determiner <i>my</i> to reflect inner thoughts and feelings • nouns: <i>wretch, daemon, monster</i> • abstract nouns in direct speech: <i>deformity, wickedness</i> • repetition of exclamatory imperative: <i>Begone!</i> • unusual collocation in noun phrase in reporting clause: <i>smothered voice</i> • anaphora: <i>I have dwelt, I have endured</i> • use of the noun: <i>slave</i> in the creature’s direct address to Frankenstein • antithesis: <i>You are my creator, but I am your master</i> • alliterative collocated nouns: <i>tyrant and tormentor</i> • rhetorical questions: <i>do you dare destroy my hopes? ...and I be alone?</i> • exclamatory imperatives: <i>obey! beware!</i> • modal verbs: <i>will, shall</i> • idiom: <i>gnashed his teeth</i> • dispreferred responses in adjacency pairs: <i>...destroy my hopes?/Begone!</i> • antithesis and parallelism: <i>The hour of my weakness is past, and the period of your power is arrived</i> • semantic contrasts in nouns: <i>slave/tyrant.</i>

AO3

- 19th Century interest in science and consequences of scientific and medical developments
- Mary Shelley's interest in relationship between creator and created
- influence of increasing interest in psychological dimension of character
- gothic elements in presentation of the creature
- consequences of human interference with nature
- 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 4** – Victor abandons the creature
- **Vol 2 chap 2** – Victor and the creature meet in the mountains
- **Vol 3 chap 7** – the creature's response to Victor's death.

Indicative content

Q4: Read the extract printed below. This is from the section of the novel where Jonathan Harker first arrives in Transylvania.

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

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

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • events seen from Jonathan Harker’s homodiegetic narrative viewpoint • Harker’s journal presents what he sees as reliable account • Harker is impressed by the scenery and finds it attractive • Romantic scenery – awe-inspiring in its size and wildness • his description of the Transylvanian locals • strangeness of the country from Harker’s viewpoint – and his lack of complete certainty about some of what he observes • his enthusiasm for journeying to foreign lands • religious beliefs of the Transylvanians • contrast between the beauty in the daylight and the foreboding of night • movement from light to dark • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • use of first person pronouns <i>I, me, us</i> and possessive determiner <i>my</i> reflects inner thoughts and feelings • declarative mood throughout: <i>Here and there seemed mighty rifts in the mountains</i> • world-builder nouns: <i>rock, crag, mountains</i> • repetition of adjective: <i>mighty</i> • repetition of verb: <i>rose</i> • semantic field of height and large scale: <i>lofty, towered, endless, steeply</i> • colour adjectives: <i>blue, purple, green, brown</i> • evaluative adjective in the noun phrase: <i>picturesque attire</i> • proper nouns: <i>Cszeks, Slovaks</i> • repetition of mental verb: <i>seemed</i> • material verbs and phrasal verbs of movement: <i>swept round, wound on, passed</i> • listing of sights: <i>blue and purple ...and pointed crags</i> • repetition of reflexive pronouns: <i>crossed himself, crossed themselves</i> • semantic field of religion: <i>God’s, crosses, shrine, devotion</i> • personification: <i>shadows of evening began to creep round us</i> • adverb and prepositional phrase: <i>(sun) sank lower and lower behind us.</i>

AO3

- 19th Century attitudes towards travel and exploration
- gothic features in presentation of Transylvania
- Romantic ideas about the picturesque
- 19th Century British attitudes towards other cultures and their folklore and traditions
- influence of other Gothic 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:

- **Chap 1** – Harker’s observations of Transylvanians at the inn
- **Chap 3** – Harker’s descriptions of the scenery from the castle
- **Chap 27** – Mina and Dr Seward’s description of the landscape as they pursue Dracula.

Indicative content

Q5: Read the extract printed below. This is from the section of the novel where Mina writes to Lucy shortly after her marriage to Jonathan Harker.

Explore the significance of Mina’s relationship with Jonathan Harker in the novel. You should consider:

- the presentation of Mina’s relationship with Jonathan Harker in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • events seen from Mina Harker’s homodiegetic viewpoint • Mina’s inner thoughts and feelings • epistolary form in letter to Lucy • Mina’s love for Jonathan • Mina’s excitement and joy at getting married • Jonathan and Mina’s mutual feelings • their commitments to each other and the swearing of oaths • Mina’s care-giver role and the recognition that caring for Jonathan will have its challenges • Jonathan’s weakness and his reliance on Mina • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • use of first person pronouns <i>I, me</i> and possessive determiner <i>my</i> • mental verb: <i>feel</i> • direct address: <i>Lucy, the time has come and gone</i> • second person pronoun: <i>you</i> • repetition of adverb within adjective phrase: <i>very very happy</i> • metaphor: <i>my heart was so full</i> • parenthesis in the multi-clausal sentence: <i>When the chaplain and the sisters had left me alone with my husband – oh, Lucy, it is the first time I have written the words ‘my husband’ – left me alone with my husband, I took the book from under his pillow...</i> • repetition of possessive determiner and noun: <i>my husband</i> • adverbs: <i>firmly and strongly</i> • haptics: <i>he took my hand in his ...he took his wife’s hand</i> • hyperbole: <i>all the wide world</i> • superlatives: <i>dearest, happiest</i> • semantic field of love and commitment in syndetic list of abstract nouns: <i>my life, and my trust, and that with these went my love and duty’</i> • repetition of seal as verb, compound noun and noun: <i>sealed, sealing-wax, seal</i> • triplet: <i>myself, my life, and my trust</i> • verbal processes: <i>speak, tell, told, said, say</i> • unusual collocation of adjectives in noun phrase: <i>grave and sweet responsibilities</i> • noun phrase: <i>poor dear</i> • negation: <i>he cannot think, not only the month.</i>

AO3

- 19th Century Christian values and marriage
- late 19th Century changes in attitudes to women's roles
- influences of previous gothic horror stories
- 21st Century responses to Mina and Jonathan's relationship
- 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 12 – Mina's letter to Lucy
- Chap 13 – Mina's journal – they see Dracula in London
- Chap 23 – Jonathan Harker's journal – his concerns for Mina.

Indicative content

Q6: Read the extract printed below. This is from the section of the novel where Offred and Ofglen encounter a group of Japanese tourists on one of their walks.

Explore the significance of women’s physical appearance in the novel. You should consider:

- **the presentation of women’s physical appearance in the extract below and at different points in the novel**
- **the use of fantasy elements in constructing a fictional world.**

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • Offred’s homodiegetic viewpoint • contrast between women’s physical appearance outside Gilead and within • Offred and Ofglen’s reactions to the physical appearance of the Japanese women tourists • Offred’s awareness that her views about women’s appearance and behaviour have changed • impression of the Japanese women tourists – restricted by their clothing – but more free than women in Gilead • extremes of women’s experiences as reflected in their clothing – highly sexualised or repressed • women as objects of attention • symbolism of women’s clothing • Aunt Lydia’s attitudes towards women’s appearance – her direct speech • Gilead’s infantilising and repression of women – women’s bodies not to be seen • Offred and Ofglen as silenced women in Gilead • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • use of first person pronouns <i>I, me, we</i> and <i>us</i> and possessive determiners <i>my, our</i> and repetition of mental verb <i>know</i> to reflect inner thoughts and feelings • simile: <i>teeter on their spiked feet as if on stilts, like delicate instruments of torture</i> • abstract nouns: <i>darkness, sexuality</i> • antithetical adjectives: <i>fascinated, repelled</i> • repetition of past tense mental verb phrase: <i>used to</i> • semantic field of exposure: <i>naked, uncovered, exposed, undressed</i> • verbs: <i>teeter, twittering</i> • simile: <i>like scrawls on a washroom wall</i> • foregrounding in stand-out lines: <i>Then I think....</i> • italicising: <i>westernized</i> • noun phrase: <i>damp cavities of their mouths</i> • repetition of verbs and phrases related to sight: <i>seen, look, hide, cannot take her eyes off</i> • modified nouns: <i>high-heeled shoes, thin stockings, lipstick, red</i> • metaphors: <i>modesty is invisibility, to be seen... is to be...penetrated</i> • representation of repetition and hesitation: <i>To be seen – to be seen – is to be – her voice trembled – penetrated</i> • repetition of noun: <i>girls</i> • simple declarative: <i>She called us girls</i> • repetition of mental verb phrase: <i>I know better than to look, I also know better than to say.</i>

AO3

- dystopian setting of the Gilead storyworld
- dystopian genre conventions eg similarities with real world but distorted
- influence on Atwood of 20th Century repressive regimes
- influence of feminism in physical appearance and behaviour of women
- context of reception – 21st Century threat of restriction of women's rights
- 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 11** – Offred's visit to the doctor
- **Chap 16** – The Ceremony
- **Chap 34** – Prayvaganza
- **Chap 37** – in Jezebel's.

Indicative content

Q7: Read the extract printed below. This is from the section of the novel where Offred remembers a past conversation with Moira.

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

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

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • Offred’s homodiegetic narrative viewpoint • strength of Offred’s thoughts about the past • freedom of the past in contrast to the present • Moira’s past risqué language • Offred and Moira’s unfettered interaction in the past • Offred’s memory of a happy time • contrast between liveliness of Offred’s memory and seriousness of her reflections on their past ignorance of how things would change • Offred’s reflection on her past lack of awareness of what was to come • Offred is self-critical about her own and others’ attitudes in the past • Offred universalises her experience of how conditions change • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • use of first person pronouns <i>I, we, us</i> and possessive determiner <i>my</i> to reflect inner thoughts and feelings • present tense and verbs in progressive aspect: <i>breezing, dropping, says</i> • colloquial nouns and phrase in direct speech: <i>tarts’, tits, cigs, pee our pants</i> • asyndetic list of underwear: <i>Lace crotches, snap garters.</i> • semantic field of sex in the nouns and neologisms: <i>Tarts, crotches, garters, Pornomarts, underwhore</i> • repetition of verb: <i>laughing, laugh</i> • representation of collaborative speech in adjacency pairs: <i>Who’ll come? Who needs it?/You’re never too young to learn, she says. Come on, it’ll be great</i> • mixture of past and present tense: <i>lived, did, were/is, does</i> • interrogative foregrounds new section: <i>Is that how we lived then?</i> • repeated use of first person plural pronoun: <i>we</i> • repetition of adverb phrase: <i>as usual</i> • repetition for emphasis: <i>ignoring</i> • idiomatic clause: <i>you have to work at it</i> • metaphor: <i>in a gradually heating bathtub you’d be boiled to death before you knew it</i> • second person address: <i>you</i> • semantic field of violence: <i>corpses, bludgeoned to death, mutilated, interfered with</i> • rhetorical patterning of noun/verb: <i>like dreams to us, bad dreams dreamt by others</i> • extended metaphor: <i>We lived in the blank white spaces at the edges of print...We lived in the gaps between the stories.</i>

AO3

- dystopian setting – contrast between a better past and unpleasant present
- dystopian setting – effects of political change
- influences on Atwood of 20th Century oppressive regimes
- influence of other dystopian novels and dystopian conventions
- 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 20** – Offred remembers her mother and Luke
- **Chap 24** – Offred recalls a documentary TV programme she saw as a child
- **Chap 35** – Offred recalls when she and Luke tried to escape across the border.

Indicative content

Q8: Read the extract printed below. This is from the section of the novel where Jack Salmon first visits Ruana’s house.

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

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

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • seen from Susie’s omniscient homodiegetic viewpoint • Susie’s favourable opinions of Ruana • Susie’s awareness of Ruana’s effects on Jack • Jack’s brief responses in his speech to Ruana reveal he is somewhat overcome in her presence • Ruana’s unusual character • how she is viewed by others • physical description of Ruana emphasises her Indian heritage • her soft movement • her directness revealed in the representation of her speech • Ruana’s home and what it reveals about her • 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 • third person pronouns and possessive determiners: <i>he, she, his</i> • adjective: <i>beautiful</i> • repetition of mental verb: <i>knew</i> • metaphorical idiomatic expression: <i>struck dumb</i> • verbs and verb phrases: <i>overwhelmed, almost lost (his balance), almost close to forgetting</i> • metaphor: <i>Her eyes, on the word Salmon, had gone from closed to open doorways — dark rooms where he wanted to travel firsthand</i> • adverbial: <i>(felt) suddenly very warm</i> • direct speech: <i>“Hot”, “Dr. Singh is a professor”</i> • proxemics/kinesics: <i>strange way she seemed to step back</i> • noun phrase: <i>offhand comments</i> • list of adjectives: <i>cold and snobbish, condescending, odd</i> • modification: <i>yellow sari, gold lame capri pants, dark hair, gray eyes</i> • verb: <i>padded</i> • direct speech: <i>“Come in and sit”, “Something to drink?”</i> • world-builder nouns and noun phrases: <i>small cramped front room, brown plaid couch, long muslin curtains, purple floor pillow, sparsely furnished home.</i>

AO3

- fantasy genre narrator observes from heaven
- fantasy genre narrator able to know what others are thinking and feeling
- 20th Century American views on foreignness
- 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 13** – Abigail talks to Ruana
- **Chap 16** – Ruth arrives at Ruana's house
- **Chap 23** – Ruana thinks about divorce.

Indicative content

Q9: Read the extract printed below. This is from the section of the novel where Abigail Salmon has left her family and travelled to California.

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

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

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • seen from Susie’s omniscient homodiegetic viewpoint • Abigail feels compelled to travel • her journey to reach the sea • her sense of freedom and her relief at travelling from home and achieving her goal • journeying as a way of escaping family life • her desire for a new life – seeing new places and people • her fear that she won’t be able to escape her old life • Abigail’s realisation that her situation has resonance to literature she has read and the struggles of women who also go on journeys, metaphorical and literal • Susie’s onlooker perspective on her mother’s journey • Susie’s concern for her mother on her travels • 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 • omniscient viewpoint third person pronoun <i>she</i> and mental verbs: <i>thinking, saw, felt</i> • material verbs of movement: <i>reached, drove, climbed, running, crawling, descended</i> • verb modified by adverb: <i>drove directly</i> • metaphor: <i>the pure baptismal goal of it</i> • imperative, triplet repetition and italicisation: <i>reach the waves, the waves, the waves</i> • list in parenthesis: – <i>squabbling families, bawling families, screaming families...–</i> • noun phrases: <i>another ocean, other side</i> • onomatopoeia: <i>Whoosh</i> • simile in the interrogative: <i>Or was life more like the horrible game in gym....</i> • intertextual literary references: <i>The Awakening, Virginia Woolf</i> • adjective: <i>relieved</i> • simple declarative on stand out line: <i>My mother started laughing.</i> • repetition of mental verb: <i>I watched, I was watching</i> • noun phrase: <i>my wildlife photographer’s eye</i> • simple declarative clause: <i>I worried about her slipping</i> • semantic field of caution in adjective: <i>careful</i> and mental verbs <i>worried, watched.</i>

AO3

- fantasy genre narrator observes the journeys of others and life after death as a journey
- grief and bereavement as a catalyst for journeys
- bildungsroman contains literal and metaphorical journeys
- influence of Sebald's personal experiences and roles of women in the 20th Century
- 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 2** – Susie's journey to heaven
- **Chap 17** – Lindsey and Samuel's journey to the abandoned house
- **Bones** – Mr Harvey's final journey.

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.

	Express ideas coherently and with development.		Offer a clear account of how meanings are shaped by: <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	Select language levels and explain some features. Apply terminology with some accuracy. Present ideas with some clear topics and organisation.	Level 3 5–6	Offer some analysis by: <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. Show some awareness of how meanings are shaped by: <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	Select language levels with incomplete development and identify some features. Apply terminology with more general labels. Communicate ideas with some organisation.	Level 2 3–4	Offer a partially descriptive/analytical account by: <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. Show a partial or an emerging awareness of how meanings are shaped by: <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 the speaker's views on the long-lasting nature of love in *The Anniversary* and one other poem of your choice.

[25 marks]

AO1:

- first person viewpoint anchored in first person singular and plural pronouns *I, us, we* and possessive determiners *my, our*
- direct address to the lover through second person pronoun *thou* and possessive determiners *thine, our*
- the speaker's awareness of the passing of time conveyed through the semantic field of time: *year, years, tomorrow, yesterday*
- the special nature of the speaker's love conveyed through negation: *no decay, no tomorrow hath, nor yesterday, never runs from us away*
- the speaker feels that time may pass but their love will remain the same, conveyed through the hyperbolic noun phrase: *everlasting day*
- length of time their love will exist emphasised through repetition and listing: *years and years unto years*
- the speaker asserts that death cannot extinguish their love in the alliterative metaphor: *death were no divorce*
- the all consuming nature of their love conveyed through the metaphor: *souls where nothing dwells but love*
- the speaker feels their love is safe from outside interference through the rhetorical question: *none can do treason to us, except one of us two?*
- the speaker elevates their love to the level of royalty through the declarative: *we're kings* and the semantic field of royalty: *kings, princes, subjects, reign*
- the speaker's sense that their love will be long-lasting is conveyed through the conceit of a king's reign, culminating in the final line with the metaphor: *this is the second of our reign.*

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 Apparition
The Canonization
The Good Morrow
The Relic
The Sun Rising
Twicknam Garden
A Valediction Forbidding Mourning
Elegy 5. His Picture

AO2:

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

- the speaker's attitudes towards his lover
- sacred nature of love
- love lasting beyond death
- love lasting despite lovers' separation
- lovers overcoming the potential fragility of love
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q11: Examine how Donne presents attitudes towards absences in *Elegy 5. His Picture* and one other poem of your choice.

[25 marks]

AO1:

- first-person viewpoint anchored in first-person pronouns *I, me, we* and possessive determiner *my*
- direct address to the lover through second person pronouns: *thou, thine, thee*
- sense of the speaker's immediate departure and absence in the deictic *here* and imperative: *take*
- the speaker focuses on how his absence will lead to a change in his appearance, emphasised through the semantic field of body parts: *hand, face, breast, head, skin*
- the speaker exaggerates the effects of his absence through colloquial hyperbole: *My body'a sack of bones*
- harshness of the speaker's experiences during his absence emphasised through plosives and consonance: *body'a sack of bones, stains scattered on my skin*
- caesuras introduce possible consequences of his absence: – *my hand perhaps with rude oars torn..., If rival fools tax thee*
- speaker projects how his appearance may look unattractive on his return in the adjectives: *foul, coarse*
- speaker's emotional response to his coming departure and what his absence will bring conveyed through interjection: *O*
- the speaker is aware that his absence may make his lover feel insecure, conveyed in the interrogatives: *Do his hurts reach me? Doth my worth decay? Or do they reach his judging mind....?*
- speaker suggests a sense of certainty about the consequences of his absence conveyed through modal verbs: *shall, shalt*
- the speaker feels that his absence will be a test of their love, conveyed through conditional clause: *If rival fools tax thee*
- the speaker contrasts their youthfulness at his departure and their maturity on his return through the personification of their love: *Did nurse it; who now is grown strong enough.*

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.

Woman's Constancy
A Valediction Forbidding Mourning
The Apparition
The Relic

AO2:

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

- the speakers' feelings about being apart from their lover
- absences as a test of true love
- direct address to the lover
- effects of absence during the passing of time
- the nature and function of poetic voice
- any other interpretation(s) offered.

N.B. Please note that students may refer to *Elegy 5. His Picture* OR *Elegy 12. His Picture*

Q12: Examine how Browning presents the speaker's intense feelings in *Prospice* 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*
- the speaker's strong, optimistic resolve to look forward in his life and face what is to come foregrounded in the Latin of the title: *Prospice*
- elliptical interrogative foregrounds the focus of the poem and suggests the speaker is responding to a listener or challenging the reader: *Fear death?*
- weather metaphors to convey the speaker's determination to face difficulties: *fog in my throat, mist in my face, press of the storm*
- the speaker's willingness to persevere with life's difficulties conveyed through the semantic field of battle and courage: *battle, fight, fighter, foe, strong man, heroes, brave*
- the intensity of the speaker's greatest fear conveyed through personification of death and converting a noun phrase into proper noun through capitalisation: *Arch Fear*
- speaker's intense desire to act in a brave way conveyed through modality and reference to himself in the third person: *the strong man must go*
- the speaker's resolve and desire to meet death head-on conveyed through exclamatories: *...one fight more/The best and the last!, No!*
- the speaker's change of emotions in final five lines conveyed through change of pace in repetition and parallelism: *Shall dwindle, shall blend,/Shall change, shall become...*
- change in the speaker's feelings conveyed through phonoaesthetics – cacophony: *rage, fiend-voices, rave* – euphony: *dwindle, blend, peace*
- the speaker's sense of the joy he will feel after death expressed in the interjection and exclamative addressed to his lover: *O thou soul of my soul!*
- speaker's feelings of certainty about what will happen after his death conveyed through epistemic modality and direct address to his dead lover: *I shall clasp thee again.*

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
The Lost Leader
The Laboratory
Cristina
Johannes Agricola in Meditation
Porphyria's Lover
Home-Thoughts, from Abroad
'De Gustibus –'

AO2:

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

- the speaker's intense feelings towards the subject of the poem
- intense feelings about death
- intense feelings about a lover
- intense feelings of disappointment
- intense feelings of joy
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q13: Examine how Browning presents attitudes towards possession in *Porphyria's Lover* 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*
- speaker's possessiveness conveyed in the repeated use of possessive first person pronoun: *mine, mine*
- temporal references underline the speaker's desire to have the moment with Porphyria preserved: *at last, that moment*
- shocking action of the speaker conveyed through foregrounding in the declarative: *And strangled her*
- the speaker's control over his lover conveyed through material verbs: *wound, strangled, oped, untightened*
- speaker's passion conveyed in the plosive alliteration: *Blushed bright beneath my burning kiss*
- the speaker's sense of certainty about his actions conveyed through modal adverb and adjective: *I am quite sure* and repetition in: *No pain felt she;.....she felt no pain*
- the speaker's disturbing view of his dead lover conveyed through a string of pre-modifiers: *smiling rosy little head*
- Porphyria's position as victim and the speaker's presentation of her as doll-like emphasised through repetition of adjective: *little*
- the speaker's normalising of the horrific situation through the semantic field of love and pleasure: *kiss, laughed, smiling, love, darling, glad*
- the speaker's sense of entitlement expressed in the exclamatory: *And I, its love, am gained instead!*
- consequences of possessiveness conveyed in the disturbing effect of tenses shift from past to present: *we sit together now*
- the speaker's sense of justification of his actions emphasised by the final exclamatory rhyming couplet: *And all night long we have not stirred, And yet God has not said a word!*

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
The Lost Leader
The Laboratory
Cristina

AO2:

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

- speaker's possessive attitudes towards another person
- speaker's disregard for the feelings of others
- mental instability and anguish caused by possessiveness
- violent consequences of possession
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q14: Examine how Duffy presents views on love in *Valentine* and one other poem of your choice.

[25 marks]

AO1:

- first person viewpoint anchored in first person pronoun *I*, *we* and possessive determiner *my*
- direct address to the lover or reader through second person pronoun *you* and possessive determiner *your*
- the speaker's unconventional views on Valentine's day emphasised through negation of clichéd noun phrases: *Not a red rose, Not a cute card*
- the conventional Valentine's gifts contrasted with the simple declarative: *I give you an onion*
- the many different dimensions of love portrayed through the extended metaphor of the onion: *It is a moon wrapped in brown paper...It will make your reflection a wobbling photo of grief*
- the speaker's desire to get the listener to accept their version of love being offered conveyed through imperatives: *Here, Take it*
- the speaker views love as causing emotional pain conveyed through the repetition of the modal verb *will* in the metaphors: *It will blind you with tears, It will make your reflection a wobbling photo of grief*
- the speaker asserts that it is important to be honest about the negative sides to romantic love in the declarative: *I am trying to be truthful*
- contrasting feelings engendered by love conveyed through the noun phrase *fierce kiss* and unusual collocation of adjectives: *possessive and faithful*
- lingering effects of a romantic relationship conveyed through the metaphor: *Its scent will cling to your fingers*
- potential violent consequences of love suggested by the disturbing single adjective line: *Lethal* and final metaphor: *cling to your knife*.

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.

Before You Were Mine

First Love

Close

Mean Time

The Biographer

AO2:

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

- speaker's attitudes towards their loved one
- speaker's awareness of the consequences of love
- strong feelings arising as a result of love
- potential destructive nature of love
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q15: Examine how Duffy presents confusion in *The Cliché Kid* and one other poem of your choice.

[25 marks]

AO1:

- first person viewpoint anchored in first person pronoun *I, me* and possessive determiner *my*
- speaker's direct address to the doctor using the colloquial honorific: *Doc*
- the speaker's opening direct appeal to the doctor in the declarative: *I need help* and coordinate clause: *and bad*
- the speaker's confusion and desire for help suggests that the doctor is a psychiatrist in the imperatives: *Give me a shot of something, Give me a break* and repetition of verb: *give*
- the speaker's desire to escape from the images in their head suggested by the ellipsis at the end of each stanza: *his French scent...*
- the speaker is upset by the confused gender roles they can't forget conveyed in the noun phrases: *my father's ballgown, his French scent*
- the speaker's fragile mental health conveyed in the colloquial expressions: *screwed up, Bonkers*
- the speaker's memories upset them conveyed through the semantic field of unpleasant emotions: *distraught, pine, tears, lonesome*
- the speaker's desperation conveyed through mild oaths: *Sweet Jesus, dammit*
- the speaker's mental disintegration emphasised through repetition and lack of punctuation: *the smell the smell the smell*
- the speaker's confusion emphasised by the wrongly collocated clichés in the final stanza: *fresh-baked grass, new-mown bread.*

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 Biographer
The Captain of the 1964 Top of the Form Team
Nostalgia
Small Female Skull
Never Go Back
Close

AO2:

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

- speaker's confused feelings about their past
- speaker's confused feelings towards another person
- speaker's confused feelings about their own or others' situations
- confusion caused by coping with new emotions
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q16: Examine how Heaney presents the speaker's feelings about journeys in *Night Drive* and one other poem of your choice.

[25 marks]

AO1:

- first person viewpoint anchored in use of first person pronoun *I* and direct address to audience in second person pronoun *you*
- the speaker's feeling that he is somewhere foreign conveyed through contrast of abstract noun *ordinariness* and adjective *new*
- speaker's enjoyment of the smells of the French countryside conveyed through the syndetic list: *rain and hay and woods*
- length of the journey emphasised by the passing of signposts caught in the headlights which the speaker describes with the unusual verb *whitened* modified by the adverb *relentlessly*
- the speaker's feelings that the journey is relentless conveyed through the asyndetic list of proper nouns to create contrast with home: *France, Montreuil, Abbeville, Beauvais*
- sense of onward travel conveyed through the deictic verbs: *came and went*
- the speaker's feeling that the journey is perhaps taking too long is mirrored in the personification of the late-working combine harvester: *groaning its way*
- the speaker creates a sense that it is too late to be driving when all around is shutting down conveyed in the verb phrases: *smouldered out, shut*
- the speaker's direct address to a loved one reveals the purpose for his journey, the mental verb *thought* and the adverb *continuously* stressing that the journey seems too long: *I thought of you continuously*
- the speaker's journey towards a lover emphasised through the sensual metaphor and alliteration: *where Italy laid its loin to France*
- a sense of journey's end and the speaker's optimism about the future conveyed through the cohesive repetition of the abstract noun *ordinariness* and the verb *renewed*.

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
The Skunk

AO2:

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

- journeys as a means of self-discovery
- speaker's feelings about journeying into a foreign place
- sense of time passing during a journey
- elements of quest narrative
- importance of the natural world to the speaker's journey
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q17: Examine how Heaney presents the speaker's attitude towards history in *The Tollund Man* and one other poem of your choice.

[25 marks]

AO1:

- first-person viewpoint anchored in first-person pronouns *I, me*
- historic nature of the subject matter foregrounded in the proper noun phrase of the title: *The Tollund Man*
- the speaker's intention to pay homage to the Tollund Man conveyed through modality and proper noun context-dependant reference to city in Denmark: *I will go to Aarhus, I will stand a long time*
- the speaker presents the Tollund Man as being integrally connected to the natural world through the description of his head in the compound adjective *peat-brown* and metaphor: *milk pods of his eye-lids*
- the speaker's sympathy for the historical Tollund man conveyed in the description of the basic nature of his last meal before his death in the noun phrase: *gruel of winter seeds*
- speaker's feelings of reverence and value for the man emphasised through the nouns: *saint's, trove*
- speaker's fascination with ancient religious practices and their more recent counterparts conveyed through semantic field of religion and mythology: *bridegroom, goddess, blasphemy, consecrate, holy*
- the speaker's sense of wonder at the way the body is preserved conveyed through personification in: *opened her fen*
- the speaker sees comparisons between the death of the ancient Tollund Man and those killed during the more recent history of the Troubles in Ireland, conveyed through the plural first person possessive determiner in: *Our holy ground*
- violence of the deaths in Ireland conveyed in noun phrases: *Flesh of labourers, stockinged corpses*
- the speaker's emotional response to murders ancient and more modern conveyed in the adjectives to describe his feelings: *lost, unhappy*
- the speaker's recognition of the connection between what happened in the prehistoric Jutland and the recent history of Ireland emphasised in the final prepositional phrase: *at home*.

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
Punishment
Bogland
Strange Fruit

AO2:

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

- the importance of Irish history to the speaker
- the speaker's feelings about family history
- connection between the past and the present
- presentation of religion and religious practices past and present
- the nature and function of poetic voice
- any other interpretation(s) offered.