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**English Language and  
Literature**

7706/1 Views and Voices  
Mark scheme

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7706  
June 2016

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Version 1.0: Final Mark Scheme

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

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

Further copies of this mark scheme are available from [aqa.org.uk](http://aqa.org.uk).

## English Language and Literature Mark Scheme

### How to Mark

#### Aims

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

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

#### Approach

It is important to be **open minded** and **positive** when marking scripts. The specification recognises the variety of experiences and knowledge that students will have. It encourages them to study language and literature in a way that is relevant to them. The questions have been designed to give them opportunities to discuss what they have learnt on the course. It is important to assess the quality of **what the student offers**. The mark schemes have been composed to assess **quality of response** and not to identify expected items of knowledge.

#### Assessment Objectives

This component requires students to:

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

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

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

#### 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	AO4	Total
Questions 1 - 4	20	15		35
Questions 5 - 8	15	15	10	40
				<b>75</b>

## The Marking Grids

The specification has generic marking grids for each Assessment Objective which are customised for individual tasks. Within each Assessment Objective there are five broad levels representing different levels of achievement. Do not think of levels equalling grade boundaries. Depending on the part of the examination, the levels will have different mark ranges assigned to them. This will reflect the different weighting of Assessment Objectives in particular tasks and across the examination as a whole. You may be required to give different marks to bands for different Assessment Objectives.

## Using the Grids

Level of response mark schemes are broken down into five levels, each of which have descriptors. The descriptors for the level show the typical performance for the level. There is the same number of marks in each level for an individual Assessment Objective. The number of marks per level will vary between different Assessment Objectives depending upon the number of marks allocated to the various Assessment Objectives covered by a particular question. 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

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 in 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 fulfils most but not all of 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. It is often best to start in the middle of the level's mark range and then check and adjust. If the descriptors are all fully identifiable in the work you need to give the highest mark in the level. If only some are identifiable or they are only partially fulfilled then give a lower mark.

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

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

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

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

### Annotating scripts (at question level)

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

You should for all questions:

- identify points of merit with ✓ (ticks should engage with the detail of a student's thinking and analysis and be related to marginal annotations – see further advice on the placement of ticks for specific Assessment Objectives)
- write notes in the margin commenting on the answer's relationship to the AOs/grid/key words/focus with reference to the standard abbreviations outlined below
- write a summative comment at the end for each Assessment Objective based on the level descriptors and justification for awarding it this mark based on reference to the relevant standardisation script.
- indicate the marks for each Assessment Objective being tested at the end of the answer in the margin in sequence.

### Annotating scripts (generally)

- All pages in the answer booklet should be ticked, even if there is nothing written on the pages.
- Your initials should be placed on the front page in the appropriate box at the top of the script.
- Total marks for each question should be transferred to the front of the script, in addition to the total mark for the whole script.

## Section A

### Assessment Objectives (Questions 1-4)

The AOs assessed in these questions are AO1 and AO2 (AO1 20 marks, AO2 15 marks).

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

In order to examine how the writer presents an aspect of the novel, students will need to:

- apply linguistic and literary concepts and methods as appropriate to illuminate the extract
- use correct and relevant terminology for the context of the question
- use coherent written expression in their answer, adopting an academic style and register.

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

In order to address this AO, students will need to:

- demonstrate an understanding of the question focus by providing valid interpretations and through the selection of relevant parts of the extract
- analyse narrative techniques and authorial craft, providing interpretive comments on any techniques credited under AO1.

### 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.**

The three strands within this AO are about:

- using terminology

Clearly in their response to this question students will need to use correct and relevant terminology for the concepts, methods and features they select in order to thoroughly examine how a writer presents. For example, students could identify accurately and precisely how adjectives and modified verbs are used or the shift in pronoun use or patterns in syntax.

- applying concepts and methods

In order to examine how the writer crafts the narrative, students will need to apply linguistic and literary concepts and methods as appropriate to illuminate the extract. The examples they choose to consider will enable them to illustrate understanding of both linguistic and literary methods by drawing on the field of stylistics. Students will be drawing on appropriate language levels (eg grammar, lexis, phonology) and concepts (eg point of view, characterisation, speech and thought presentation, genre choices).

- expressing and presenting ideas

Students will need to use coherent written expression in their answer in order to efficiently convey their ideas. Their ability to maintain an academic style and organise their ideas into topics and paragraphs is being assessed. However, this aspect of AO1 is of relatively lower importance than the use of terminology and applying concepts and methods. It should be used to 'fine tune' marks within a level.

**Generic Mark Grid: AO1**

The generic marking grid is divided into five levels, the highest achievement being Level 5 and the lowest Level 1.

**Level 5**

Students who receive a Level 5 mark for AO1 will select entirely appropriate language levels to comment on, supported by well chosen examples from the extract. They will use terminology accurately and there will be strong evidence of an ability to evaluate patterns in language use. They will use a controlled academic style and register and produce sustained answers.

**Level 4**

Students who receive a Level 4 mark for AO1 will select appropriate language levels on which to base their answers and will make valid comments on these, but are unlikely to include the range of features identified in Level 5. There will be mostly accurate use of terminology and exploration of some patterns. Ideas will be expressed in a developed, clear and coherent way but without the more assured and sustained academic style of Level 5.

**Level 3**

Students who receive a Level 3 mark for AO1 will select some appropriate language levels on which to base their answers and will make some valid comments on these, but are unlikely to include the range of features identified in Levels 4 and 5, and there will be some inaccuracy in the application of terminology. Answers will contain discussion of some clear topics but others are likely to be less thoroughly considered. Ideas will be expressed in a straightforward way with some use of academic register.

**Level 2**

Students who receive a Level 2 mark for AO1 will tend to make more general points about language levels and lack precision in the use of terminology. There will be some organization of ideas but the line of argument will not be well developed. There are likely to be flaws in expression and inconsistent or insecure use of academic style and register.

**Level 1**

Students who receive a Level 1 mark for AO1 will produce very limited answers. At the top of this level there may be some very broad description of a limited number of features. Towards the bottom of this level, there will be very few coherent points made. It is likely that answers at this level will lack relevance and will not be well expressed.

## Marginal annotations to be used for AO1: Questions 1 - 4

AO	Annotation symbol	Symbol indicates
AO1		Reference to <b>language levels / concepts</b> selected by student for comment:
	grm	<b>grammar</b>
	LS	<b>lexis / semantics</b>
	graph	<b>graphology</b>
	disc	<b>discourse</b>
	phon	<b>phonology</b>
	prg	<b>pragmatics</b>
	ch	<b>characterisation</b>
	sp	<b>speech</b> and <b>thought</b> presentation
	pov	<b>point of view</b>
	genre	<b>genre</b> choices
	eg / eg?	where <b>textual support</b> is/is not given
	?	<b>terminology</b> used imprecisely
	X	<b>terminology</b> used incorrectly
	exp	<b>unclear expression</b>
straight underline	underline <b>correctly used terminology</b>	



**Indicative Content: AO1**

Indicative content for AO1 will include likely/possible language features (at any analytical level) that students could comment on. In particular, those features which are foregrounded will be highlighted. Indicative content is not intended to be a checklist of ideas that students must include – it is an indication of the kinds of ideas that students could write about. You should always accept other valid ideas that students include in their answers.

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

The two strands within this AO are about:

- question focus / selecting relevant parts of the extract / providing valid interpretations.

This part of AO2 assesses the student's ability to maintain a relevant focus on the question throughout their answer, to make appropriate choices of examples from the extract and to include valid ideas on these choices.

- analysing narrative techniques and authorial craft

This part of the AO2 assesses the student's ability to analyse and interpret the effects of the writer's crafting within the extract. For example, students could discuss how the homodiegetic narrative point of view and the use of particular lexical choices convey an impression of the narrator's state of mind and how this could be received by the reader.

**Generic Mark Grid: AO2**

The generic marking grid is divided into five levels, the highest achievement being Level 5 and the lowest Level 1. Each level is divided into two key aspects of the assessment:

- relevance / interpretations / selection of examples from the extract
- awareness of how meanings are shaped.

**Level 5**

Students who receive a Level 5 mark for AO2 will produce answers that are knowledgeable and perceptive. They will include a judicious selection of examples from the extract and use these to investigate closely the writer's craft. There will be close analysis of details with some subtle interpretation.

**Level 4**

Students who receive a Level 4 mark for AO2 will produce sound and secure answers. Examples from the extract will be appropriate and relevant to the question focus. There will be close attention to some details but without the more subtle and perceptive interpretations of Level 5.

**Level 3**

Students who receive a Level 3 mark for AO2 will produce answers that are generally relevant and include some discussion of appropriate examples from the extract. Interpretations will be generally valid although lacking in the more precise and developed ideas of the Levels 4 and 5.

**Level 2**

Students who receive a Level 2 mark for AO2 will interpret the question focus in a broad way and make some generally appropriate points. Answers will be characterized by broad comments on narrative

techniques and general observations about the writer's craft. Choices of examples from the extract will not always be apt or adequately explored. There will be limited comment on how meaning is conveyed.

#### Level 1

Students who receive a Level 1 mark for AO2 will struggle to engage with the question. At the upper end of this level, there may be some attempt to make limited reference to the extract. Ideas are likely to be irrelevant or offering very limited interpretation. There will be brief or no reference to how the writer has shaped meaning.

#### Marginal annotations to be used for AO2: Questions 1 - 4

AO	Annotation symbol	Symbol indicates
AO2	EWM	where the student is <b>analysing</b> and <b>exploring</b> the writer's crafting of the text ( <b>engages with meaning</b> )
	✓ (tick)	to indicate a <b>relevant, positive</b> point / interpretation of the question

#### Indicative Content: AO2

The indicative content will highlight some of the **key themes/interpretations** of the extract that might be possible. For the final strand (analysis of narrative techniques and authorial craft), indicative content in the mark scheme will also include interpretative comment on any of the techniques identified for AO1. Remember that Indicative content is not intended to be a checklist of ideas that students must include - you should always accept other valid ideas that students offer in their answers.

**Section A: Imagined Worlds (Questions 1 – 4)**

<b>AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</b>		<b>AO2: Analyse ways in which meanings are shaped in texts</b>	
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 extract in response to a specific focus.	
<b>Level/Mark</b>	<b>Students are likely to:</b>	<b>Level/Mark</b>	<b>Students are likely to:</b>
<b>Level 5</b>  <b>17-20</b>	<b>Apply a range of terminology accurately.</b>  <b>Select language levels with sustained relevance and evaluate patterns.</b>  <b>Express ideas with sophistication and sustained development.</b>	<b>Level 5</b>  <b>13-15</b>	<b>Offer a thorough and open-minded analysis by:</b> <ul style="list-style-type: none"> <li>• interpreting the question focus subtly</li> <li>• providing a perceptive interpretation</li> <li>• making careful selections from the extract</li> <li>• including wholly relevant ideas.</li> </ul> <b>Provide perceptive accounts of how meanings are shaped by:</b> <ul style="list-style-type: none"> <li>• investigating closely narrative techniques</li> <li>• evaluating the writer's craft through close analysis of details.</li> </ul>
<b>Level 4</b>  <b>13-16</b>	<b>Apply terminology relevantly and mainly accurately.</b>  <b>Select language levels purposefully and explore some patterns.</b>  <b>Express ideas coherently and with development.</b>	<b>Level 4</b>  <b>10-12</b>	<b>Offer a good and secure analysis by:</b> <ul style="list-style-type: none"> <li>• interpreting the question focus relevantly</li> <li>• providing a clear and sound interpretation</li> <li>• making appropriate choices from the extract</li> <li>• including ideas that are relevant.</li> </ul> <b>Offer a clear account of how meanings are shaped by:</b> <ul style="list-style-type: none"> <li>• exploring how narrative techniques contribute to meaning</li> <li>• examining the writer's craft through close comment on some details.</li> </ul>

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<p><b>Level 3</b> <b>9-12</b></p>	<p><b>Apply terminology with some accuracy.</b></p> <p><b>Select language levels and explain some features.</b></p> <p><b>Present ideas with some clear topics and organisation.</b></p>	<p><b>Level 3</b> <b>7-9</b></p>	<p><b>Offer some analysis by:</b></p> <ul style="list-style-type: none"> <li>• identifying the question focus straightforwardly</li> <li>• providing some valid interpretations</li> <li>• making some successful choices from the extract</li> <li>• including ideas that are generally relevant.</li> </ul> <p><b>Show some awareness of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>• explaining some ways that narrative technique contributes to meaning</li> <li>• discussing the writer's craft through reference to some examples.</li> </ul>
<p><b>Level 2</b> <b>5-8</b></p>	<p><b>Apply terminology with more general labels.</b></p> <p><b>Select language levels with incomplete development and identify some features.</b></p> <p><b>Communicate ideas with some organisation.</b></p>	<p><b>Level 2</b> <b>4-6</b></p>	<p><b>Offer a partially descriptive/ analytical account by:</b></p> <ul style="list-style-type: none"> <li>• commenting generally on the question focus</li> <li>• providing general interpretative points</li> <li>• showing less certainty in selecting from the extract</li> <li>• possibly including some irrelevant ideas.</li> </ul> <p><b>Show a partial or an emerging awareness of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>• commenting broadly on narrative technique</li> <li>• making general observations about the writer's craft with little comment on how meaning is conveyed.</li> </ul>
<p><b>Level 1</b> <b>1-4</b></p>	<p><b>Describe language features without linguistic description.</b></p> <p><b>Show limited awareness of language levels but may describe some features.</b></p> <p><b>Present material with little organisation.</b></p>	<p><b>Level 1</b> <b>1-3</b></p>	<p><b>Offer a brief or undeveloped account by:</b></p> <ul style="list-style-type: none"> <li>• describing the question focus</li> <li>• offering limited interpretation</li> <li>• making limited reference to the extract</li> <li>• including irrelevant ideas.</li> </ul> <p><b>Show limited awareness of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>• labelling with little relevance to technique</li> <li>• making brief or no reference to the writer's craft.</li> </ul>
<p><b>0</b></p>	<p>Nothing written about the extract.</p>	<p><b>0</b></p>	<p>Nothing written about the extract.</p>

**Indicative content****Frankenstein – Mary Shelley**

**0 1** Read the extract printed below and on page 3. Examine how Shelley presents the mountain setting in this extract.

**[35 marks]**

<b>AO2 Students might refer to:</b>	<b>AO1 Students might refer to:</b>
<ul style="list-style-type: none"> <li>• the sense of the power and scale of nature and the mountain scenery</li> <li>• nature used as a motif to exemplify the concerns and attitudes of the Romantic Movement</li> <li>• the changing presentation of the mountain setting to show the power and energy of the natural world and its relationship with mankind</li>   <li>• Frankenstein recounting his experiences to Walton: the integration of an account of his experiences with grand philosophical points/thoughts</li>   <li>• Frankenstein's shifting attitude towards life</li> <li>• the shift from description in the first part of the extract to Frankenstein being more of an agent; from physical sensation to emotional experience</li>   <li>• the significance of the poem – its meaning and how it affects Frankenstein's state of mind</li> </ul>	<ul style="list-style-type: none"> <li>• modifiers to represent the scale of the mountain: 'vast', 'deep' and phrases: 'almost a league in width', 'at the distance of a league'</li> <li>• semantic field of weather: 'snow', 'mists', 'rain', 'clouds', 'breeze'</li> <li>• semantic field of destruction and gloominess: 'broken', 'strewed', 'entirely destroyed', 'sombre', 'melancholy'</li> <li>• simile to describe the glacier: 'rising like the waves of a troubled sea'</li> <li>• repetition of 'perpendicularity' to convey overbearing nature of the mountains</li> <li>• contrast between the description of the setting at the beginning as being dark: 'uniform clouds', 'dark sky' - and the brighter images towards the end: 'aerial summits', 'glittering peaks', 'shone in the sunlight'</li> <li>• noun phrases to convey Frankenstein's mixed feelings about the mountains: 'awful majesty'</li>   <li>• Frankenstein as homodiegetic narrator</li> <li>• pronouns moves from the use of second person (generic and specific) to first person: 'as you ascend higher, if our impulses', 'we might nearly be free'</li> <li>• final address through direct speech: "Wandering spirits..."</li> <li>• present tense at the beginning of the extract – past tense later and then back to present tense in direct speech</li>   <li>• adjectives to convey Frankenstein's state of mind 'sombre', 'dark', 'melancholy', 'troubled', 'awful'</li> <li>• verb choices that present Frankenstein as agent: 'I sat upon', 'I descended', 'I remained'</li> <li>• multi-clause structure to show emotional impact: 'My heart', 'which was before sorrowful...'</li>   <li>• the intertextual reference to 'Mutability'</li> </ul>

**Indicative content*****Dracula* – Bram Stoker**

**0 2** Read the extract printed below. Examine how Stoker presents the storm in Whitby in this extract.

**[35 marks]**

<b>AO2 Students might refer to:</b>	<b>AO1 Students might refer to:</b>
<ul style="list-style-type: none"> <li>power of the storm to show relative weakness of mankind</li> <li>hinting at a supernatural force/influence</li> </ul> <ul style="list-style-type: none"> <li>framing of narrative events in the form of a contemporary newspaper article that has been cut out and pasted in Mina's journal</li> </ul> <ul style="list-style-type: none"> <li>the positioning of the reader as an experiencer of the events from a particular vantage point</li> <li>the context of a report that seeks to dramatise and sensationalise</li> </ul> <ul style="list-style-type: none"> <li>the ending of the extract and the ironic suggestion of safety; symbolic of Dracula's control and anticipating his imminent arrival</li> </ul>	<ul style="list-style-type: none"> <li>noun to refer to the storm: 'tempest'</li> <li>lexis to refer to the speed with which the storm broke: 'without warning', 'rapidity which ...seemed incredible', 'came thick and fast'</li> <li>modified verbs: 'beat madly', 'rushed up', 'threw skywards', 'dashing against'</li> <li>semantic field of the supernatural: 'ghostly fashion', 'the spirits of those lost at sea'</li> <li>lexis to suggest the scale and enormity of the effects of the sea: 'running mountains high', 'each wave mighty masses of white foam'</li> <li>personification/simile/metaphor: 'the wind roared like thunder', 'clammy hands of death', 'waves rose in fury', 'sea was like a roaring and devouring monster', 'the whole sky overhead seemed trembling under the shock'</li> <li>lexis to convey the fragility of the boats and creatures: 'rag of sail', 'storm-tossed sea-bird'</li> </ul> <ul style="list-style-type: none"> <li>anonymous teller, identified through indefinite article and role: 'From a Correspondent'</li> <li>foregrounding of newspaper article as part of Mina's journal</li> </ul> <ul style="list-style-type: none"> <li>deixis to suggest movement and proximity to the reader: 'came drifting inland', 'came thick and fast', 'here and there'</li> <li>hyperbole and repetition: 'mass of onlookers', 'masses of sea-fog', 'mighty masses of white foam'</li> </ul> <ul style="list-style-type: none"> <li>noun phrases: 'the safety of the port', 'a shout of joy from the mass of people on shore'</li> </ul>

**Indicative content*****The Handmaid's Tale* – Margaret Atwood**

**0 3** Read the extract printed below. Examine how Atwood presents Moira in this extract.

**[35 marks]**

<b>AO2 Students might refer to:</b>	<b>AO1 Students might refer to:</b>
<ul style="list-style-type: none"> <li>• positions the reader as having sympathy for Moira</li> <li>• Moira's actions: sense of being in control; dominant; powerful participant</li> <li>• Moira's speech: sense of directness, bluntness, degrees of certainty and discontent</li> <li>• sense of rebelliousness and contempt for those in authority.</li> <li>• her discomfort in the role that she is being forced to play; being out of her comfort zone</li> <li>• Offred's admiration for Moira; their close, affectionate relationship</li> <li>• Offred's presentation of Moira's rebelliousness, dominance and typical behaviour</li> <li>• Moira presented as a contrast to Offred</li> </ul>	<ul style="list-style-type: none"> <li>• Offred as homodiegetic narrator</li> <li>• Moira as agent: 'Moira hugs me', 'she stands up'</li> <li>• sentence functions: imperatives: 'shove over', 'don't do that', 'lend me one'; interrogatives: 'what the hell are you doing here'; declaratives: 'you look like the Whore of Babylon'</li> <li>• modal forms indicating desires, beliefs and her understanding of her situation: 'I guess they thought it was me', 'probably', 'I can't imagine', 'you must know'</li> <li>• negation: 'not my style', 'don't do that', 'isn't time', 'don't imagine'</li> <li>• blaspheming – dangerous in the context: 'Godawful', 'Hell no', 'what the hell'</li> <li>• use of crude and colloquial language: 'What'd you do wrong?', 'Laugh at his dick?', 'That shit you're with?'; 'you want a cig?', 'he's the pits'</li> <li>• metaphorical language to describe the actions of those in authority: 'it's like screwing on the altar', 'chaste vessels', 'all painted up', 'crummy power trip'</li> <li>• verb choices such as 'teeters'</li> <li>• modification: 'peremptory rough-cut slapdash manner'; temporal deictic reference 'as usual'</li> <li>• Offred's adjective to describe Moira as 'a skilful borrower'</li> <li>• verb processes denoting physical contact and engagement such as 'hugs', 'kiss', 'grins'</li> <li>• modification: 'peremptory rough-cut slapdash manner'; temporal deictic reference 'as usual'</li> <li>• elliptical and brief constructions: 'Hell no', 'government issue'</li> <li>• Offred: verbs of perception: 'wonder'; 'knowing'; use of negation: 'don't know'; 'don't want'; 'not knowing'</li> </ul>

**Indicative content*****The Lovely Bones* – Alice Sebold**

**0 4** Read the extract printed below. Examine how Sebold presents Lindsey Salmon in this extract.

**[35 marks]**

<b>AO2 Students might refer to:</b>	<b>AO1 Students might refer to:</b>
<ul style="list-style-type: none"> <li>• Lindsey’s ways of coping with Susie’s death is to harden herself</li> <li>• Lindsey’s attempts to rebuff those who sympathise with her</li> <li>• Lindsey seeking solitude and Susie’s recognition of this</li>   <li>• Lindsey’s responses to attempts to comfort her, often dismissive / aggressive / sarcastic</li> <li>• reaction to Principal Caden, classmates and secretaries</li>   <li>• Susie’s concern for Lindsey</li> <li>• Susie’s desire to help and be back with her sister</li> <li>• Susie attempting to empathise and feeling a sense of responsibility</li>   <li>• closeness and shared understanding between Lindsey and Susie</li> </ul>	<ul style="list-style-type: none"> <li>• imperatives: ‘Take deep breaths ...’, ‘Try to stay still ...’, ‘Make yourself...’</li> <li>• metaphor: ‘Curl the edges of yourself up and fold them under’; ‘she was armed to the teeth for any onslaught of sympathy’</li> <li>• declaratives to show Susie’s certainty about Lindsey’s state of mind: ‘She was perfecting the art of talking to someone while looking through them’, ‘blessed with empty halls’</li> <li>• verb: ‘dodging’</li>   <li>• simile ‘his hand was like a brand burning into her’</li> <li>• abrupt responses in her free direct speech: “What exactly is my loss?”</li> <li>• metaphor: ‘a look as a laser’, ‘she was armed to the teeth’</li> <li>• modification: ‘drippy looks of consoling secretaries’</li>   <li>• Susie as homodiegetic narrator</li> <li>• lexical choices such as ‘worried’; ‘everyone stared at her’</li> <li>• repetition of possessive determiner ‘my sister’</li> <li>• verbs of desire: ‘I wished I could walk with her’; ‘I’d like to think I hadn’t robbed her of everything’</li>   <li>• capitalisation of ‘The Sofa’; subtle humour alludes to private jokes between Lindsey and Susie</li> <li>• deictic references to proper nouns to show a shared understanding: ‘Mrs Dewitt’, ‘Danny Clarke’</li> </ul>



## Section B

### Assessment Objectives (Questions 5 – 8)

The AOs assessed in these questions are AO1, AO2 and AO4 (AO1 15 marks, AO2 15 marks, AO4 10 marks).

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

In order to examine how the writer presents an idea within their poetry, students will need to:

- apply linguistic and literary concepts and methods as appropriate to illuminate the writer's craft
- use correct and relevant terminology for the context of the question
- use coherent written expression in their answer, adopting an academic style and register.

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

In order to address this AO, students will need to:

- demonstrate an understanding of the question focus by providing valid interpretations and through the selection of relevant parts of the poems
- analyse poetic techniques and authorial craft, providing interpretive comments on any techniques credited under AO1.

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

In order to address this AO, students will need to:

- demonstrate an ability to make links between poems
- explore ways in which the poems are similar and different.

### 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.**

The three strands within this AO are about:

- using terminology

Clearly in their response to this question students will need to use correct and relevant terminology for the concepts, methods and features they select in order to thoroughly examine how the poet presents ideas.

- applying concepts and methods

In order to examine how the poet presents ideas in the given poems, students will need to apply linguistic and literary concepts and methods as appropriate to illuminate them. The examples they choose to consider will enable them to illustrate understanding of both linguistic and literary methods by drawing on the field of stylistics. Students will be drawing on appropriate language levels (eg grammar, lexis, phonology, verse form and structure) and concepts (eg point of view, characterisation, speech and thought presentation, genre choices).

- expressing and presenting ideas

Students will need to use coherent written expression in their answer in order to efficiently convey their ideas about the poems. Their ability to maintain an academic style and organise their ideas into topics and paragraphs is being assessed. However, this aspect of AO1 is of relatively lower importance than the use of terminology and applying concepts and methods. It should be used to 'fine tune' marks within a level.

### **Generic Mark Grid: AO1**

The generic marking grid is divided into five levels, the highest achievement being Level 5 and the lowest Level 1.

#### **Level 5**

Students who receive a Level 5 mark for AO1 will select entirely appropriate language levels to comment on, supported by well chosen examples from the poems. They will use terminology accurately and there will be strong evidence of an ability to evaluate patterns in language use. They will use a controlled academic style and register and produce sustained answers.

#### **Level 4**

Students who receive a Level 4 mark for AO1 will select appropriate language levels on which to base their answers and will make valid comments on these, but are unlikely to include the range of features identified in Level 5. There will be mostly accurate use of terminology and exploration of some patterns. Ideas will be expressed in a developed, clear and coherent way but without the more assured and sustained academic style of Level 5.

#### **Level 3**

Students who receive a Level 3 mark for AO1 will select some appropriate language levels on which to base their answers and will make some valid comments on these, but are unlikely to include the range of features identified in Levels 4 and 5, and there will be some inaccuracy in the application of terminology. Answers will contain discussion of some clear topics but others are likely to be less thoroughly considered. Ideas will be expressed in a straightforward way with some use of academic register.

#### **Level 2**

Students who receive a Level 2 mark for AO1 will tend to make more general points about language levels and lack precision in the use of terminology. There will be some organisation of ideas but the line of argument will not be well developed. There are likely to be flaws in expression and inconsistent or insecure use of academic style and register.

#### **Level 1**

Students who receive a Level 1 mark for AO1 will produce very limited answers. At the top of this level there may be some very broad description of a limited number of features. Towards the bottom of this level, there will be very few coherent points made. It is likely that answers at this level will lack relevance and will not be well expressed.

## Marginal annotations to be used for AO1: Questions 5 - 8

AO	Annotation symbol	Symbol indicates
AO1		Reference to <b>language levels</b> / <b>concepts</b> selected by student for comment:
	grm	<b>grammar</b>
	LS	<b>lexis / semantics</b>
	graph	<b>graphology</b>
	disc	<b>discourse</b>
	phon	<b>phonology</b>
	prg	<b>pragmatics</b>
	pov	<b>point of view / poetic voice</b>
	sp	<b>speech</b> and <b>thought</b> presentation
	genre	<b>genre</b> choices
	eg / eg?	where <b>textual support</b> is/is not given
	?	<b>terminology</b> used imprecisely
	X	<b>terminology</b> used incorrectly
	exp	<b>unclear expression</b>
straight underline	underline <b>correctly used terminology</b>	

**Indicative Content AO1**

Indicative content for AO1 will include likely/possible language features (at any analytical level) that students could comment on. In particular, those features which are foregrounded will be highlighted. Remember that Indicative content is not intended to be a checklist of ideas that students must include - you should always accept other valid ideas that students offer in their answers.

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

The two strands within this AO are about:

- question focus / selecting relevant parts of the extract / providing valid interpretations.

This part of AO2 assesses the student's ability to maintain a relevant focus on the question throughout their answer, to make appropriate choices of examples from the poems and to include valid ideas on these choices.

- analysing narrative techniques and authorial craft

This part of the AO2 assesses the student's ability to analyse and interpret the effects of the writer's crafting within the poems. For example, how the poet has constructed a poetic voice or how character or place are presented.

**Generic Mark Grid: AO2**

The generic marking grid is divided into five levels, the highest achievement being Level 5 and the lowest Level 1. Each level is divided into two key aspects of the assessment:

- relevance / interpretations / selection of examples from the poems
- awareness of how meanings are shaped.

**Level 5**

Students who receive a Level 5 mark for AO2 will produce answers that are knowledgeable and perceptive. They will include a judicious selection of examples from both poems and use these to investigate closely the writer's craft. There will be close analysis of details with some subtle interpretation.

**Level 4**

Students who receive a Level 4 mark for AO2 will produce sound and secure answers. Examples from both poems will be appropriate and relevant to the question focus. There will be close attention to some details but without the more subtle and perceptive interpretations of Level 5.

**Level 3**

Students who receive a Level 3 mark for AO2 will produce answers that are generally relevant and include some discussion of appropriate examples from both poems. There may be slight imbalance in the coverage of the poems at this level. Interpretations will be generally valid although lacking in the more precise and developed ideas of the Levels 4 and 5.

**Level 2**

Students who receive a Level 2 mark for AO2 will interpret the question focus in a broad way and make some generally appropriate points. Answers will be characterized by broad comments on poetic techniques and general observations about the writer's craft. Choices of examples from the poems will not always be apt or adequately explored. Answers that consider only one poem may also fall into this band. There will be limited comment on how meaning is conveyed.

**Level 1**

Students who receive a Level 1 mark for AO2 will struggle to engage with the question. At the upper end of this level, there may be some attempt to make limited reference to the poems or the answer may contain reference to only one poem. Ideas are likely to be irrelevant or offering very limited interpretation. There will be brief or no reference to how the writer has shaped meaning.

**Marginal annotations to be used for AO2: Questions 5 - 8**

AO	Annotation symbol	Symbol indicates
AO2	EWM	where the student is <b>analysing</b> and <b>exploring</b> the writer's crafting of the text ( <b>engages with meaning</b> )
	✓ (tick)	to indicate a <b>relevant, positive</b> point / interpretation of the question

**Indicative Content AO2**

The indicative content will highlight some of the **key themes/interpretations** of the poems that might be possible. For the final strand (analysis of the construction of poetic voice and authorial craft), indicative content in the mark scheme will also include interpretative comment on any of the techniques identified for AO1. Remember that Indicative content is not intended to be a checklist of ideas that students must include - you should always accept other valid ideas that students offer in their answers.

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

The key words in the question are 'compare and contrast' with these command words directing students to identify similarities and differences in how the writer has presented an idea in the two named poems. They are thus clearly invited to explore connections between the two poems.

**Generic Mark Grid: AO4****Level 5**

Level 5 answers will include well developed ideas on links between the poems and make perceptive comments in comparing and contrasting them. They will contain detailed consideration of ways in which the poems are similar and different.

**Level 4**

Level 4 answers will contain sound ideas on links between the poems, with occasional perceptive remarks. They will include consideration of a number of ways in which the poems are similar and different.

**Level 3**

Level 3 answers will include some ideas on ways in which the poems are similar and/or different. They are likely to be of a more generalised nature with one or two clearer references.

**Level 2**

Level 2 answers will include some simple points on how the poems might be similar or different. Comments will be limited and lacking in precision.

**Level 1**

Level 1 answers will struggle to make few, if any, connections between the poems. There may be an isolated basic point of comparison.

**Marginal annotations to be used for AO4: Questions 5 - 8**

AO	Annotation symbol	Symbol indicates
AO4	C	<b>Comparison/connection</b> made (similarities and differences) between the 2 poems.
	(C)	<b>implicit comparison</b>

**Indicative Content AO4**

Indicative content in the mark scheme will draw attention to how students could compare and contrast.

**Section B: Poetic Voices (Questions 5 – 8)**

<b>AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</b>		<b>AO2: Analyse ways in which meanings are shaped in texts</b>		<b>AO4: Explore connections across texts, informed by linguistic and literary concepts and methods</b>	
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.		This relates to students' ability to make links between poems, and draw attention to similarities and differences.	
<b>Level/Mark</b>	<b>Students are likely to:</b>	<b>Level/Mark</b>	<b>Students are likely to:</b>	<b>Level/Mark</b>	<b>Students are likely to:</b>
<b>Level 5</b>  <b>13-15</b>	<b>Apply a range of terminology accurately.</b>  <b>Select language levels with sustained relevance and evaluation of patterns.</b>  <b>Express ideas with sophistication and sustained development.</b>	<b>Level 5</b>  <b>13-15</b>	<b>Offer a thorough and open-minded analysis by:</b> <ul style="list-style-type: none"> <li>interpreting the question focus subtly</li> <li>providing a perceptive interpretation</li> <li>making careful selections from both poems</li> <li>including wholly relevant ideas.</li> </ul> <b>Provide perceptive accounts of how meanings are shaped by:</b> <ul style="list-style-type: none"> <li>investigating closely the construction of poetic voice</li> <li>evaluating the writer's craft through close analysis of details.</li> </ul>	<b>Level 5</b>  <b>9-10</b>	<b>Make sophisticated and perceptive connections.</b>  <b>Covers poems evenly.</b>  <b>Evaluate:</b> <ul style="list-style-type: none"> <li>in detail the ways in which the poems are similar and different.</li> </ul>

<p><b>Level 4</b> <b>10-12</b></p>	<p><b>Apply terminology relevantly and mainly accurately.</b></p> <p><b>Select language levels purposefully and explore some patterns.</b></p> <p><b>Express ideas coherently and with development.</b></p>	<p><b>Level 4</b> <b>10-12</b></p>	<p><b>Offer a good and secure analysis by:</b></p> <ul style="list-style-type: none"> <li>• interpreting the question focus relevantly</li> <li>• providing a clear and sound interpretation</li> <li>• making appropriate choices from both poems</li> <li>• including ideas that are relevant.</li> </ul> <p><b>Offer a clear account of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>• exploring the construction of poetic voice</li> <li>• examining the writer's craft through some close analysis of detail.</li> </ul>	<p><b>Level 4</b> <b>7-8</b></p>	<p><b>Make sound and occasionally perceptive connections.</b></p> <p><b>Covers poems evenly.</b></p> <p><b>Explore:</b></p> <ul style="list-style-type: none"> <li>• a number of ways in which the poems are similar and different</li> </ul>
<p><b>Level 3</b> <b>7-9</b></p>	<p><b>Apply terminology with some accuracy.</b></p> <p><b>Select language levels and explain some features.</b></p> <p><b>Present ideas with some clear topics and organisation.</b></p>	<p><b>Level 3</b> <b>7-9</b></p>	<p><b>Offer some analysis by:</b></p> <ul style="list-style-type: none"> <li>• identifying the question focus straightforwardly</li> <li>• providing some valid interpretations</li> <li>• making some successful choices from both poems</li> <li>• including ideas that are generally relevant.</li> </ul> <p><b>Show some awareness of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>• explaining the construction of poetic voice</li> <li>• discussing the writer's craft through reference to some examples.</li> </ul>	<p><b>Level 3</b> <b>5-6</b></p>	<p><b>Make some connections.</b></p> <p><b>Covers poems reasonably evenly.</b></p> <p><b>Explain:</b></p> <ul style="list-style-type: none"> <li>• ways in which the poems are similar and different.</li> </ul>



<p><b>Level 2</b> <b>4-6</b></p>	<p><b>Apply terminology with more general labels.</b></p> <p><b>Select language levels with incomplete development and identify some features.</b></p> <p><b>Communicate ideas with some organisation.</b></p>	<p><b>Level 2</b> <b>4-6</b></p>	<p><b>Offer a partially descriptive/analytical account by:</b></p> <ul style="list-style-type: none"> <li>• commenting generally on the question focus</li> <li>• providing general interpretative points</li> <li>• showing less certainty in selecting from both poems and/or selecting from only one poem</li> <li>• possibly including some irrelevant ideas.</li> </ul> <p><b>Show a partial or an emerging awareness of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>• commenting broadly on the construction of poetic voice</li> <li>• making general observations about the writer's craft with little comment on how meaning is conveyed.</li> </ul>	<p><b>Level 2</b> <b>3-4</b></p>	<p><b>Make limited connections.</b></p> <p><b>Covers poems unevenly.</b></p> <p><b>Describe:</b></p> <ul style="list-style-type: none"> <li>• some simple points on how the poems might be similar and different.</li> </ul>
<p><b>Level 1</b> <b>1-3</b></p>	<p><b>Describe language features without linguistic description.</b></p> <p><b>Show limited awareness of language levels but may describe some features.</b></p> <p><b>Present material with little organisation.</b></p>	<p><b>Level 1</b> <b>1-3</b></p>	<p><b>Offer a brief or undeveloped account by:</b></p> <ul style="list-style-type: none"> <li>• describing the question focus</li> <li>• offering limited interpretation</li> <li>• making limited reference both poems and/or limited reference to only one poem</li> <li>• including irrelevant ideas.</li> </ul> <p><b>Show limited awareness of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>• labelling with little relevance to technique</li> <li>• making brief or no reference to the writer's craft.</li> </ul>	<p><b>Level 1</b> <b>1-2</b></p>	<p><b>Make very few if any connections.</b></p> <p><b>Covers poems unevenly.</b></p> <p><b>Identify:</b></p> <ul style="list-style-type: none"> <li>• some isolated points about the poems</li> <li>• very basic points of comparison.</li> </ul>
<p><b>0</b></p>	<p>Nothing written about the poems.</p>	<p><b>0</b></p>	<p>Nothing written about the poems.</p>	<p><b>0</b></p>	<p>Nothing written about the poems or only one poem considered.</p>

Instructions to examiners:

- When determining a Level/Mark for AO2 you should consider whether the answer includes selections from both poems. An answer that includes selections from only one poem cannot be placed above Level 2. However, you should not be concerned with whether there is even coverage across poems (as this is addressed under AO4) but the appropriateness of the selections included.
- When determining a Level/Mark for AO4 you should consider whether the answer has dealt with both poems 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 poems. An answer that only deals with one poem should not be given any credit for AO4. An answer that offers two separate analyses of the poems cannot be placed above Level 1 for AO4.

## Indicative content

### John Donne

**0 5** Read 'The Apparition' and 'A Valediction Forbidding Mourning', printed below and on page 9. Compare and contrast how Donne presents the speakers' attitudes towards their lovers in these poems.

**[40 marks]**

### Students might refer to:

#### AO1:

#### The Apparition

- direct address to the lover with the apostrophe 'O murd'ress' to convey heightened emotion
- connotations and effects of the nouns 'scorn' and 'murd'ress' in the first line
- hyperbole in the assertion that the speaker has been killed by his lover's rejection: 'by thy scorn...I am dead'
- semantic field of death and illness: 'apparition', 'dead', 'ghost', 'sick', 'sweat'
- the noun phrase 'feigned vestal' and the possible meanings
- metaphor to convey lack of sexual fulfilment: 'bathed in a quicksilver sweat'
- 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
- choice of verse form and structure

#### A Valediction Forbidding Mourning

- repeated use of first person pronouns: 'us', 'ourselves', 'we'
- patterns in use of possessive determiner in 'our joys'; 'our love'; our 'two souls'; 'my circle'
- lexical choices related to unity: 'inter-assured of the mind'; 'ourselves'; 'two souls'; 'let us melt'
- conceit of the compass to suggest their connection even when apart
- repetition of the noun 'souls' to suggest spiritual depth of their love
- comparison between earthly 'sublunary lovers' and their love that is likened to the 'trepidation of the spheres'
- lexis of circles and spheres: 'spheres', 'th'earth', 'circle', 'centre'

- material verb processes to indicate movement: 'go', 'move', 'roam'; 'run', 'grows'
- modality of desire and obligation: 'let us'; 'cannot admit'; 'must go'
- cohesion in the final line that completes the conceit 'And makes me end where I begun' to convey the confidence in their relationship
- choice of verse form and structure

**AO2:**

- the nature and function of poetic voice; how identities, beliefs and values are projected
- possible reasons and motivations for the speaker telling their story
- feelings engendered by requited and unrequited love
- 'true' love compared to earthly desires
- sexual fulfilment or lack of it
- viewpoint of the male lover
- attitudes towards the female object of the speakers' affections

**AO4:**

- the love is requited in *A Valediction*; the speaker's love is unrequited in *The Apparition*
- bitter, vengeful register in *The Apparition*; loving, affectionate register in *A Valediction*
- awareness of effects of time and separation in both
- 'higher' feelings and spiritual love in *A Valediction*; base feelings and sexual desire in *An Apparition*
- the speaker claims he no longer loves the woman at the end of *The Apparition*; the speaker asserts his love in *A Valediction*
- specific language features and aspects of structure that provide opportunities for further comparative work

## Robert Browning

**0 6** Read 'Home-Thoughts, from Abroad' and 'De Gustibus – ', printed below and on page 11. Compare and contrast how Browning presents England and Italy in these poems.

**[40 marks]**

### Students might refer to:

#### AO1:

#### Home-Thoughts, From Abroad

- foregrounding in the title and first lines to convey the speaker's physical distance from England: 'Home-Thoughts, From Abroad', 'Oh, to be in England', 'April's there'
- sense of nostalgia and emotion – use of exclamations and apostrophe: 'Oh'
- definite article repeatedly used after line 4 to suggest the shift from generalised yearning to richly remembered specific details
- semantic field of springtime: 'April', 'wakes', 'morning', 'tiny leaf', 'May', 'blossomed'
- nature references: 'elm-tree', 'chaffinch', 'hedge', 'clover' etc
- joyful register: 'careless rapture', 'gay', comparative 'brighter'
- references to birds and bird song: 'chaffinch sings', 'whitethroat', 'swallows', 'sings each song'
- use of present tense
- sensory detail of rural setting – what is seen and heard
- contrast between the positive descriptions of an English springtime and the foreign 'gaudy melon-flower'
- choice of verse form and structure

#### 'De Gustibus - '

- significance and meaning of the Latin title – matters of taste are subjective
- second person address in first stanza, first person in second
- world building of the English countryside in first stanza: 'cornfield', 'poppies', 'hazel-coppice', 'bean-flowers', 'blackbird'
- use of the 'ghost' image in first stanza and death and age in the second: 'old fellow of mine', 'grave', 'spirit's'
- symbols of the 'Romantic' movement: nature, the moon, the castle
- description of Italy: 'wind-grieved Apennine', 'cypress', 'blue-breadth of sea', 'frescoed walls'

- pre-modification: 'rough', 'ripe', 'sharp' etc
- semantic field of heat and dryness: 'baked', 'drouth', 'ripe'
- exclamations to convey a sense of emotion
- use of possessive determiner in 'my Italy!'
- metaphor of the speaker's heart engraved with 'Italy'
- ambiguity in the reference to 'she' in line 45
- unusual syntax in line 45, foregrounding 'old' and 'she'
- choice of verse form and structure

**AO2:**

- the nature and function of poetic voice; how identities, beliefs and values are projected
- possible reasons and motivations for the speaker telling their story
- viewpoint of the Englishman abroad
- romantic image of rural England
- sense of longing and nostalgia
- emotional attachment to places

**AO4:**

- the speakers long for home – but live in Italy
- contrast between freshness and colours of rural England and dryness of Italy
- emotional attachment to both countries
- references to Italy's unstable political situation: 'the king was shot at' - compared to more stable image of England
- sense of enthusiasm for both countries conveyed
- specific language features and aspects of structure that provide opportunities for further comparative work

**Carol Ann Duffy**

**0 7** Read 'The Captain of the 1964 *Top of the Form* Team' and 'Before You Were Mine', printed below and on page 13. Compare and contrast how Duffy presents experiences of youth in these poems.

**[40marks]**

**Students might refer to:**

**AO1:**

**The Captain of the 1964 *Top of the Form* Team**

- first person narrative
- proper nouns: 'The Beatles;' 'Dusty Springfield' - specific cultural references
- semantic field of colour and excitement: 'pink', 'blue', 'red', 'Green', 'fizzing', 'whooped'
- material verb processes to convey a sense of liveliness and movement: 'running', 'sped', 'gargled', 'saluted', 'ran', 'stamped'
- italicised '*Sir!..... Correct*' to convey his enthusiasm and his engagement with school
- noun phrase 'fizzing hope' to convey a sense of optimism
- modification: 'clever smell of my satchel', 'my prize shoes' to emphasise his success
- intertextual references to the TV show questions: 'Name the Prime Minister of Rhodesia'
- contrast in the final stanza – adjectives: 'thick kids', 'stale wife'
- orthographic sentences 'The bag. The tie.'
- simple sentence declarative: 'I want it back'
- choice of verse form and structure

**Before You Were Mine**

- first person narrative and direct address
- person and temporal deixis in 'ghost', 'you', 'I', 'yet', 'ten years away', 'before'
- material verb processes to convey liveliness and enjoyment: 'laugh', 'shriek', 'dance', 'sparkle, waltz', 'winking'
- semantic field of the movies and dancing: 'Marilyn', 'movie', 'stars', 'glamorous', 'ballroom', 'dance', 'waltz', 'cha cha cha!'
- presentation of the mother - the Marilyn Monroe image: 'Your polka-dot dress blows round your legs' and the use of the adjective 'bold'
- manipulation of deixis: 'I'm ten years away', 'I'm not here yet', 'the decade ahead of...', 'before I was born'
- simile 'clear as scent'

- noun phrases ‘loud possessive yell’, ‘high-heeled red shoes’
- colloquial expressions: ‘your pals’, ‘your Ma’
- metaphor to convey adult experience: ‘stamping stars from the wrong pavement’
- choice of verse form and structure

**AO2:**

- the nature and function of poetic voice; how identities, beliefs and values are projected
- possible reasons and motivations for the speaker telling their story
- youthful experiences viewed positively
- youth seen as a time of optimism and enjoyment
- responsibilities of adulthood contrasted in a negative way
- contrast between expansiveness of youth and restrictions of adult family life
- parent-child relationships

**AO4:**

- self-reflection in *Captain* and reflection another in *Before You Were Mine*
- both show lively representations of youthful experiences
- both refer to the excitement of early ‘romance’
- *Captain* focuses on younger, schoolboy experiences, *Before You Were Mine* on a slightly older female perspective
- use of popular cultural references in both
- differences in speakers’ stance with regard to growing older – *Captain* bitter, disappointed; *Before You Were Mine* more accepting
- specific language features and aspects of structure that provide opportunities for further comparative work



**Seamus Heaney**

**0 8** Read ‘Blackberry-Picking’ and ‘Death of a Naturalist’, printed below and on page 15. Compare and contrast how Heaney presents nature in these poems.

**[40 marks]**

**Students might refer to:**

**AO1:**

**Blackberry–Picking**

- sensuous description of the blackberries – attractive modification: ‘glossy’, ‘sweet’, ‘Its flesh was sweet like thickened wine’
- semantic field of rich reds: ‘purple’, ‘blood’, ‘red’
- metaphor: ‘summer’s blood was in it’
- similes: ‘hard as a knot’, ‘like thickened wine’, ‘like a plate of eyes’, ‘palms as sticky as Bluebeard’s’
- world building of rural setting: ‘hayfields’, ‘cornfields and potato-drills’
- verbs to present activity and the child’s enthusiasm
- active and passive forms to show agency of nature: ‘briars scratched’; ‘our hands were peppered with thorn pricks’
- use of adjectives to convey the unattractive aspect of nature in the second stanza: ‘rat-grey fungus’, ‘sour’
- contrasts: ‘sweet flesh would turn sour’; ‘lovely canfuls smelt of rot’; ‘I hoped they’d keep’, ‘knew they would not’
- Phonoaesthetics: euphony/cacophony: ‘scratched’, ‘tinkling’, alliteration of plosive and fricative sounds : ‘peppered’, ‘thorn pricks’, ‘palms’, ‘fruit fermented’
- choice of verse form and structure

**Death of a Naturalist**

- centrality of the flax dam – the image: ‘festered in the heart of the townland’
- lexis of decay and change: ‘festered’, ‘rotted’, ‘sweltered’
- nature as punitive: ‘punishing sun’, ‘angry’, ‘vengeance’
- unusual metaphor with its synaesthesia: ‘wove a strong gauze of sound around the smell’
- simile: ‘grew like clotted water’
- child-like language to reflect naivety: ‘daddy frog’, ‘mammy frog’
- change in the second stanza signalled by the adverb ‘then’ and the adjectives: ‘hot’, ‘rank’, ‘angry’, ‘coarse’
- lexis to convey the threat of the frogs: ‘angry’, ‘invaded’, ‘obscene threats’, ‘grenades’, ‘gathered there for vengeance’

- modification to suggest the revolting description of the frogs: ‘gross-bellied’, ‘loose necks pulsed’, ‘blunt heads farting’
- final verb phrase to suggest a sense of horror: ‘would clutch it’
- Phonoaesthetics: onomatopoeia: ‘slobber’, ‘slap and plop’, ‘gargled’; alliteration: ‘flax-dam festered’, ‘jampotfuls of jellied’, ‘wait and watch’; assonance: ‘slobber of frogspawn....clotted’, ‘nimble-swimming’
- choice of verse form and structure

**AO2:**

- the nature and function of poetic voice; how identities, beliefs and values are projected
- possible reasons and motivations for the speaker telling their story
- sense of nature as living and changing
- attractiveness of nature to a child
- the metamorphosing effects of heat
- child’s revulsion at the realities of the natural world
- loss of innocence

**AO4:**

- both present a childhood experience recalled from adult perspective
- both convey the attractiveness of nature – followed by disappointment and revulsion as a result of change
- in both poems, the child’s is eager to capture and keep nature as it is
- both convey the child’s enthusiasm for the natural world
- both contain very sensuous descriptions
- in *Blackberry Picking* the event appears to be repeated each year; *Death of a Naturalist* presents a one-off experience
- nature seen as more dangerous in *Death of a Naturalist*
- both explore a loss of innocence
- specific language features and aspects of structure that provide opportunities for further comparative work