



AS

English Language and Literature

7706/1 Paper 1 Views and Voices

Mark scheme

7706

June 2018

Version/Stage: 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 Assessment Writer.

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

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

English Language and Literature Mark Scheme How to Mark

Aims

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

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

Approach

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

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 to what an examiner might normally expect but 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

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
				75

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 levels 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 usually 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:

- add marginal annotations in relationship to the AOs using the standard abbreviations outlined in the mark scheme
- write a summative comment at the end for each Assessment Objective based on the level descriptors and your justification for awarding it this mark (using one text box, as per the practice and standardisation scripts)
- indicate the marks for each Assessment Objective being tested in the relevant RM Assessor section (carefully selecting the right question number).

Please refer to the keys to the annotation symbols on pages 8 and 17 of this mark scheme.

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 concepts and methods as appropriate to illuminate the extract. The examples they choose to consider will enable them to illustrate understanding of 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.

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 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.

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.

RM Assessor Symbols: Section A (Questions 1-4)

Annotation Symbol	Symbol indicates
	Language point used with example OR – if used with symbol below - language point used without example
	No example of feature given OR example given but with no reference to a language feature
	Terminology used incorrectly
	Terminology used imprecisely
	Unclear expression
	Where the student is analysing and exploring the writer's crafting of the text (engages with meaning)
	Narrative devices (to include characterisation, narration, point of view, genre, poetic voice)
	Not relevant
	Summative comments on the response for the Assessment Objectives
	Indicates that the page has been seen

Section A: Imagined Worlds (Questions 1 – 4)

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 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.	
Level/Mark	Students are likely to:	Level/Mark	Students are likely to:
Level 5 17-20	Apply a range of terminology accurately. Select language levels with sustained relevance and evaluate patterns. Express ideas with sophistication and sustained development.	Level 5 13-15	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 extract • 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 4 13-16	Apply terminology relevantly and mainly accurately. Select language levels purposefully and explore some patterns. Express ideas coherently and with development.	Level 4 10-12	Offer a 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 the extract • including ideas that are accurate and relevant. Offer a clear account of how meanings are shaped by: <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 3 9-12</p>	<p>Apply terminology with some accuracy.</p> <p>Select language levels and explain some features.</p> <p>Present ideas with some clear topics and organisation.</p>	<p>Level 3 7-9</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 extract • including ideas that are generally accurate and relevant. <p>Show some awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> • explaining some ways that narrative technique contributes to meaning • discussing the writer's craft through reference to some examples.
<p>Level 2 5-8</p>	<p>Apply terminology with more general labels.</p> <p>Select language levels with incomplete development and identify some features.</p> <p>Communicate ideas with some organisation.</p>	<p>Level 2 4-6</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 extract • 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 technique • making general observations about the writer's craft with little comment on how meaning is conveyed.
<p>Level 1 1-4</p>	<p>Describe language features without linguistic description.</p> <p>Show limited awareness of language levels but may describe some features.</p> <p>Present material with little organisation.</p>	<p>Level 1 1-3</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 extract • 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 technique • making brief or no reference to the writer's craft.
<p>0</p>	<p>Nothing written about the extract.</p>	<p>0</p>	<p>Nothing written about the extract.</p>

Indicative content

Frankenstein – Mary Shelley

0 1 Read the extract printed below. Examine how Shelley presents the natural world in this extract.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • Homodiegetic narrative perspective of Victor Frankenstein • The way that the peaceful sky rapidly shifts to a violent and encompassing storm • The natural world presented as beautiful, which the narrator is in awe of • The size and scale of nature • The natural world as violent; humans as powerless • The storm's power in the way it evokes memories of William and affects the narrator's erratic behaviour • Use of pathetic fallacy, as the storm marks the arrival of the Creature • The way that the Creature is presented as a harbinger of doom • The conflict between nature and nurture, and whether the Creature can be seen as 'natural' or not • The Creature's desire to be seen as part of the natural world • Use of gothic and fantasy elements such as violence, outsiders and inner turmoil 	<ul style="list-style-type: none"> • Use of first-person pronouns to reflect inner thoughts and feelings • Contrast marked through adjectives: <i>the sky was serene; the most violent storm</i> • Metaphor: <i>the lightning playing</i> • Superlative and comparative adjectives: <i>the most beautiful figures; so beautiful yet terrific</i> • World-builders to create a dramatic mountain setting: <i>Mont Blanc; a peaked mountain; the heavens</i> • Semantic field of nature, foregrounding its importance in this extract • Metaphor: <i>noble war in the sky, vast sheet of fire</i> • Weather in subject position: <i>the storm appeared to approach rapidly, it advances</i> • Phonology: onomatopoeia, plosive sounds (<i>the thunder burst</i>) and fricatives (<i>terrific crash</i>) • Speech verbs: <i>exclaimed aloud</i> • Thought verbs: <i>I perceived in the gloom; I could not be mistaken</i> • Interrogatives, as the narrator questions what he is seeing, due to the intensity of the storm and nature shrouding his judgements: <i>Could he be the murderer of my brother?</i> • Noun phrases that dehumanise the Creature: <i>the filthy daemon; the wretch; the figure; the object; its shape</i> • Comparison between the Creature and humanity: <i>more hideous than belongs to humanity</i>

Indicative content

Dracula – Bram Stoker

0 2 Read the extract printed below. Examine how Stoker presents Renfield in this extract.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • Homodiegetic narrative: how Renfield is framed and presented through Dr. Seward's diary • The symbolism of the mental asylum and its associations of madness and otherness • How Renfield is presented as someone on the margins of society • Sympathy for Renfield • Dr. Seward growing uneasy and creating plans to investigate Renfield further • Renfield as a 'madman', and the way that he is described/positioned as an 'other' and a threat • The idea that Renfield is not in control of his own thoughts and actions • Use of gothic and fantasy elements such as madness, outsiders and inner turmoil 	<ul style="list-style-type: none"> • Use of the first-person pronoun, filtering the perspective of Renfield through Dr Seward • Thought verbs of Dr.Seward: <i>I wish; I was satisfied</i> • Speech verbs of Renfield: <i>he said in a whisper, kept murmuring to himself</i> • World-builders of a mental asylum in the form of noun phrases: <i>the strait-waistcoat, the padded room</i> • Noun phrases to describe Renfield: <i>this poor madman; their old pleading; sane wits [against] mad ones</i> • Interrogatives and Dr Seward questioning himself: <i>(Am I to take it that I have anything in common with him?)</i> • Modality to indicate future time, plots and plans: <i>we shall tonight play, we shall give him a chance; I can wait</i> • Lexical associations with the medical industry, which arguably dehumanises him: <i>the case of Renfield; the patient; paroxysm</i> • Suggested metaphor of wolves and vampires: <i>then one night, just as the moon rose</i> • Epistemic modality: <i>they think I could hurt you</i> • Modifiers in the form of adjectives (<i>uneasy; violent</i>)

Indicative content

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

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

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • Homodiegetic narrative perspective of Offred • Gilead as a dystopian, prison-like storyworld, as a symbol/motif for oppression and authority • Combination of 'everyday' schematic knowledge combined with dystopian, unknown knowledge • The vivid description of the Wall and the way it is foregrounded as a significant place • Absence of the executioners and other humans, apart from those that are dead • Gilead presented as a society that cares little for its people • Offred's awareness that she will never escape the regime of Gilead • Gruesome and violent imagery of the hanging bodies • The way that the bodies act as a warning for other residents of Gilead • The way that Gilead oppression has become routine and normal for Offred • Use of time references and flashbacks to indicate how Gilead has changed 	<ul style="list-style-type: none"> • Use of first-person pronouns to reflect inner thoughts and feelings • World-builders to create a dystopian fictional world, in the form of modified noun phrases: <i>the gates; metal posts; the electronic alarm system; ugly new floodlights</i> • Capitalisation of <i>the Wall</i> to suggest its status as an official place • Foregrounding of human bodies and body parts (<i>bodies; heads</i>) • Use of plural pronouns to refer to the dead bodies (<i>they</i>) • Passive voice, downplaying the agency of humans: <i>the hooks have been set into the brickwork</i> • Semantic field of industry: <i>steel; red brick; floodlights</i> • Extensive use of negation: <i>it doesn't matter; no one; didn't hear; not snowmen</i> • Metaphor and simile (<i>like scarecrows; like grey shadows; the heads of snowmen; the heads are zeros; the heads are melting</i>) • Semantic field of children which appears eerie amongst the description of dead bodies (<i>kindergarten; child; snowmen</i>) • Adverbs and thought verbs (<i>I didn't hear the bells. Perhaps I've become used to them; Sometimes they'll be there for days</i>) • Adverbs of time (<i>now the gates have sentries</i>); modality (<i>must once have been plain</i>)

Indicative content

The Lovely Bones – Alice Sebold

0 4 Read the extract printed below. Examine how Sebold presents Susie's thoughts in this extract.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • Narrative voice and the way that we are presented with Susie's internal thoughts • Subjective feel of the narrative, it being filtered through Susie's perspective • Susie looking back in time and reflecting on past events • The recollection of long term memories • The way that Susie looks at her mother with admiration, fondness and awe, but also with sadness • Susie reflecting on her parent's relationship • How Susie feels guilty that her mother didn't achieve the things she set out to do • Strong memories of people, places and family events • Elements of the fantasy genre 	<ul style="list-style-type: none"> • Homodiegetic narrative: first-person <i>I</i> and <i>we</i>, anchoring the narrative to Susie's thoughts • Verbs of cognition and mental processes: <i>I had seen; I thought it was me</i> • Past tense and modality, to indicate Susie looking back in time: <i>my mother would...; my mother was...; she would listen seriously</i> • Temporal deixis and temporal adverbs: <i>when we were in grocery stores; it had only ever been; back then she talked to us about mythology...</i> • Foregrounding of people, their behaviours and their emotions, through use of noun phrases, proper nouns, perception verbs. • Speech verbs (<i>she sang; we talked; she liked to tell us stories</i>) • Possessive determiners (<i>my mother; my father</i>) and personal pronouns (<i>she, I, her</i>) • Euphemism and the way it creates a sense of childhood innocence/naivety: <i>Mommy and Daddy time</i> • Metaphor: <i>watching things hit my mother; the loss of it reached her in waves</i> • World-building of the house and other family locations: <i>pink bathroom; bath-time; our playroom</i> • Speech verbs: <i>she sang; we talked</i>

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 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 concepts and methods as appropriate to illuminate them. The examples they choose to consider will enable them to illustrate understanding of 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.

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.












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.

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

RM Assessor Symbols: Section B (Questions 5–8)

Annotation Symbol	Symbol indicates
	Compares
	Language point used with example OR – if used with symbol below - language point used without example
	No example of feature given OR example given but with no reference to a language feature
	Terminology used incorrectly
	Terminology used imprecisely
	Unclear expression
	Where the student is analysing and exploring the writer's crafting of the text (engages with meaning)
	Narrative devices (to include characterisation, narration, point of view, genre, poetic voice)
	Not relevant
	Summative comments on the response for the Assessment Objectives
	Indicates that the page has been seen

Section B: Poetic Voices (Questions 5 – 8)

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	
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.	
Level/Mark	Students are likely to:	Level/Mark	Students are likely to:	Level/Mark	Students are likely to:
Level 5 13-15	Apply a range of terminology accurately. Select language levels with sustained relevance and evaluation of patterns. Express ideas with sophistication and sustained development.	Level 5 13-15	Offer a 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 though close analysis of details. 	Level 5 9-10	Make sophisticated and perceptive connections. Covers poems evenly. Evaluate: <ul style="list-style-type: none"> • in detail the ways in which the poems are similar and different.

<p>Level 4 10-12</p>	<p>Apply terminology relevantly and mainly accurately.</p> <p>Select language levels purposefully and explore some patterns.</p> <p>Express ideas coherently and with development.</p>	<p>Level 4 10-12</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 both poems • including ideas that are accurate and relevant. <p>Offer a clear account of how meanings are shaped by:</p> <ul style="list-style-type: none"> • exploring the construction of poetic voice • examining the writer's craft through some close analysis of detail. 	<p>Level 4 7-8</p>	<p>Make sound and occasionally perceptive connections.</p> <p>Covers poems evenly.</p> <p>Explore: a number of ways in which the poems are similar and different</p>
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<p>Level 3 7-9</p>	<p>Apply terminology with some accuracy.</p> <p>Select language levels and explain some features.</p> <p>Present ideas with some clear topics and organisation.</p>	<p>Level 3 7-9</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 both poems • including ideas that are generally accurate and relevant. <p>Show some awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> • explaining the construction of poetic voice • discussing the writer's craft through reference to some examples. 	<p>Level 3 5-6</p>	<p>Make some connections.</p> <p>Covers poems reasonably evenly.</p> <p>Explain:</p> <ul style="list-style-type: none"> • ways in which the poems are similar and different.
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<p>Level 2 4-6</p>	<p>Apply terminology with more general labels.</p> <p>Select language levels with incomplete development and identify some features.</p> <p>Communicate ideas with some organisation.</p>	<p>Level 2 4-6</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 both poems and/or selecting from only one poem • possibly including some irrelevant ideas. <p>Show a partial or an emerging awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> • commenting broadly on the construction of poetic voice • making general observations about the writer's craft with little comment on how meaning is conveyed. 	<p>Level 2 3-4</p>	<p>Make limited connections.</p> <p>Covers poems unevenly.</p> <p>Describe:</p> <ul style="list-style-type: none"> • some simple points on how the poems might be similar and different.
<p>Level 1 1-3</p>	<p>Describe language features without linguistic description.</p> <p>Show limited awareness of language levels but may describe some features.</p> <p>Present material with little organisation.</p>	<p>Level 1 1-3</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 both poems and/or limited reference to only one poem • including irrelevant ideas. 	<p>Level 1 1-2</p>	<p>Make very few if any connections.</p> <p>Covers poems unevenly.</p> <p>Identify:</p> <ul style="list-style-type: none"> • some isolated points about the poems • very basic points of comparison.

			<p>Show limited awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> labelling with little relevance to technique making brief or no reference to the writer's craft. 		
0	Nothing written about the poems.	0	Nothing written about the poems.	0	Nothing written about the poems or only one poem considered.

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 Flea' and 'The Triple Fool', printed below. Compare and contrast how Donne presents speakers' feelings of love in these poems.

[40 marks]

The Flea**AO1**

- Extended metaphor of the flea and sexual intercourse: *this flea is you; swells with one blood made of two*
- Metonymy of the *mingling blood* standing in for the speaker and his lover
- Lexical field and symbolism of religion: *a sin; marriage; marriage bed; maidenhead*
- Sexual and provocative lexis: *it sucked me first, and now sucks thee*
- Imperatives and direct address, to indicate the speaker talking to his lover: *mark but this flea; this flea's death took life from thee*
- Lexical fields of death: *make you apt to kill me; self-murder*
- Use of iambic tetrameter and iambic pentameter, and the potential significance of this choice
- The rhetorical finish of the final 3 lines and the sense of the speaker's 'victory'
- Interrogatives (*hast thou since Purpled thy nail in blood of innocence?*)

AO2

- Strong emotions and love and sexual desire
- The speaker's self-assurance and confidence that his lover should sleep together
- The sense of persuasive rhetoric, argument and associated stylistic devices
- The absurdity of the speaker's argument and choice of metaphor
- Homodiegetic narrator marked through the first-person pronoun
- Observations about the potential significance of the rhyme scheme
- The nature and style of metaphysical poetry
- Any other interpretation(s) offered

The Triple Fool

AO1

- Use of cognition verbs to indicate the speaker's inner thoughts and reflections: *I know; I thought*
- Metaphor and personification: *verse did restrain; purge sea water's fretful salt away*; a sense of wanting to be 'purified' and cleansed of his troubles
- Lexical field of creativity and writing: *verse; published; poetry; art*
- Self-deprecation and how the poem explores inner conflict: *I am two fools*
- Use of declarative clauses to express the speaker's thoughts and feelings: *And I, which was two fools, do so grow three*
- Negation indicating uncertainty: *would not be I, If she would not deny; but not of such*
- Superlative adjectives: *the best fools*

AO2

- The speaker's feelings that he is a fool for falling in love, and for expressing it in poetry, which only adds to his grief
- Meta-reflective feelings on the writing process itself
- The way that love can trigger strong emotions
- Presentation of grief and longing
- Art as an expression of feeling
- Metaphysical poetry and the idea that a person can be 'three fools' at once
- Homodiegetic narrator marked through the first-person pronoun
- Observations about the potential significance of the rhyme scheme
- Any other interpretation(s) offered

AO4

- Strong feelings of love, desire and heartbreak
- Speaker's sense of frustration in *The Flea*; sense of sorrow in *The Triple Fool*
- Use of metaphor
- Use of rhetoric and persuasive techniques
- Use of the first-person
- The nature of metaphysical poetry

Indicative content**Robert Browning**

0 6 Read 'Cristina' and 'The Laboratory', printed below. Compare and contrast how Browning presents speakers' attitudes towards their lovers in these poems.

[40 marks]

Cristina**AO1**

- Modality to indicate strong feelings (eg *she should never have looked; I should not love her*)
- Fragmented syntax, indicating the speaker's sense of inner turmoil, frustration and rage: ellipsis: *there are plenty men, you call*
- Foregrounding of interrogatives as the speaker questions himself and Cristina's actions: *What? To fix me thus meant nothing?*
- Metaphor: *she has lost me; I have gained her, some other soul to mingle*
- Use of negation, as the speaker attempts to understand Cristina's look: *she should never, I'm not so; but not quite so sunk; never fear*
- Lexical field of religion (*God; devil; spirit*)
- Exclamatory sentences suggesting heightened emotions (*And then, come next life quickly!*)
- Self-deprecation and self-reflection: *there's my weakness*
- Significance of phonological choices: eg fricatives (*flashes struck from midnights; fire-flames*)

AO2

- Strong feelings of anger/spite/bitterness towards Cristina
- The speaker's arrogance and apparent feelings of power he holds over women
- The way that the speaker dwells on Cristina's look
- Dramatic monologue form
- Observations about the potential significance of the rhyme scheme
- Any other interpretation(s) offered

The Laboratory

AO1

- Second person address indicated through *thou* and *thy*
- Variety of clause patterns: imperatives (eg *grind away, moisten and mash up thy paste; bite into its grace*) interrogatives (*which is the poison to poison her, prithee?*) declaratives (*The colour's too grim!*) and exclamatives (*what a drop!*)
- Foregrounding of person deixis, indicating the speaker's obsession and strong personal feelings (*they, her, they laugh; me*)
- Verbs of cognition, indicating what the speaker thinks her ex-lover and her enemy are doing: *they know that I know, they believe my tears flow*
- World-building of the laboratory and chemical elements, where the speaker is observing the creation of the poison: *glass mask; paste; powder, phial*
- Metaphor: *devil's smithy*
- Phonological choices: eg consonance of plosive sounds: *which is the poison to poison her, prithee?*; assonance: *pound/powder*

AO2

- Strong feelings of anger and desire to kill another person
- Foregrounding of interrogative patterns, suggesting the speaker is questioning her own actions and motivations
- Homodiegetic narrative viewpoint marked through the first-person
- The excitement the speaker feels at creating the poison
- Dramatic monologue form
- Observations about the potential significance of the AABB rhyme scheme
- Any other interpretation(s) offered

AO4

- Strong feelings towards other people, as a result of a failed or troubled romantic relationship
- Speaker plotting revenge
- Both poems present inner thoughts of a speaker, but *The Laboratory* involves a dialogue between the speaker and an interlocutor
- Use of specific language techniques, such as consonance, metaphor and deixis
- Dramatic monologue form

Indicative content**Carol Ann Duffy**

0 7 Read 'Never Go Back' and 'Mean Time', printed below. Compare and contrast how Duffy presents speakers' attitudes towards time in these poems.

[40 marks]

Never Go Back**AO1**

- Use of imperative in the title and throughout the poem (*Never return to the space; so drink up; shut up; forget*)
- Semantic fields of time and memories: *always; nowhen; now; the last time; forget*
- Second-person address (*you*) suggesting the poetic voice is addressing somebody else, potentially the reader, and creating a sense of reader immersion in the poem
- Proximal spatial deixis (*this place; here*) which further invites the reader into the fictional world
- Foregrounding of specific places and world-building, marked through noun phrases with definite articles (*the bar; the streets; the living dead; the Welcome To sign*) and indefinite articles (*a jukebox; a limping dog; a red light*) creating a rich and vivid fictional world that is conjured up through memories
- Sense of dehumanisation and lack of life (*your ghost buys a round; the living dead; the driver looks like death*)
- Oxymoron: *living dead*
- Metaphor and personification: *a jukebox reminisces in a cracked voice; the streets tear litter in their thin hands; sly sums of money wink at you*
- Negation, suggesting a lack of hope/positivity: *never go back; nothing to say; never return; shouldn't be here*
- Use of the present tense

AO2

- The idea that one cannot return to the past, as people and places change
- Memories and retrospective views of life
- The effect of time on the human body and mind
- Gloomy and morbid setting/ tone
- Lack of life and sense of desperation; futility of life
- The sense of warning that the poem evokes
- Any other interpretation(s) offered

Mean Time**AO1**

- Mixture of past tense (*I felt my heart gnaw*) and present tense (*these are the shortened days*) verb forms
- Modality that points to the future: *we will be dead; these are the words I would never have said*)
- Proximal person deixis (*my, our, I*) indicating a close relationship between the poem's characters
- Metaphor of 'time is an object' (*the clocks... stole light*)
- Metaphor is 'light is good/dark is bad' (*if the darkening sky could lift, stole light from my life*)
- Place marked through world-builders: *the bleak streets; the darkening sky*
- Conditional clauses and boulomaic modality to suggest the speaker wishes for change: *if the darkening sky could lift*
- Shift from singular to plural pronoun
- Lexical ambiguity of the title
- Use of the past tense until the final two lines

AO2

- Sense of regret and the speaker's desire to turn back time
- The speaker's apparent anger/frustration at time's ability to 'steal life'
- Sense of how time repeats itself and is cyclical
- Themes of dejection and despair
- Any other interpretation(s) offered

AO4

- Negative attitudes towards time
- Sense of regret and wishing to go back in time and change things
- Use of the second-person pronoun
- Use of imperatives in *Never Go Back* indicating direct address; use of declaratives in *Mean Time* indicating an inner monologue
- Difference in verb tenses and what this suggests about living in the moment/looking back

Indicative content**Seamus Heaney**

0 8 Read 'Personal Helicon' and 'Hailstones', printed below. Compare and contrast how Heaney presents childhood experiences in these poems.

[40 marks]

Personal Helicon**AO1**

- World-building, achieved through noun phrases (*wells; old pumps; a brickyard; a dry stone ditch*) that create a vivid and rich fictional world
- Use of pre-modification to add detail: *dry stone ditch; long roots*)
- Semantic fields of nature and wells
- Mixture of first-person and second-person narrative, to give a sense of personal perspective but also to invite the reader into the fictional world
- Phonological choices and phonoaesthetics in evoking memories: sibilance (eg *wells; windlasses; smells*), onomatopoeia (eg *slapped; rich crash*), assonance (eg *pumps; buckets*) and references to sounds (eg *echoes; rhyme; clean new music*)
- Lexical choices relating to mythology (*helicon; Narcissus*) which evokes a sense of imagination and wonder
- Modality: *they could not keep me from wells*, suggests the determination and desperation of the childhood poetic voice to explore the world

AO2

- Childhood curiosity and the sense of adventure, of exploring the natural world
- The limitations and constraints of adulthood; the sense of regret that adulthood does not permit you to behave in the way that children do
- Loss of innocence and maturity: the nature of growing up
- The way that wells are places of darkness and secrets, and are places where humans do not normally go
- Self-reflexive nature of the poem, and reflections on the writing process itself
- Any other interpretation(s) offered

Hailstones

AO1

- Homodiegetic narrator marked through first-person pronouns, which suggest inner thoughts and a personal narrative
- Material verb processes that evoke a rich, fictional world and a strong sense of memory: *pelted and bounced; rattling the classroom window*
- Figurative language such as metaphor and simile: *those brats of showers; like a ruler across the knuckles*
- Use of proper nouns which suggest a personal memory: *Eddie Diamond*
- Intertextual connections to other poets: *Thomas Traherne*
- Switches across time and place: from the road to the classroom and back to the road again
- Phonoaesthetics, onomatopoeia and use of plosive consonants that reflect the way the hailstones hit the ground: *pelted; bounced; hit*

AO2

- Metaphor of the hailstones themselves: how they have now vanished, but the memory remains
- The significance of the hailstone shower and how it appears to have a changing effect on the writer
- The memory and experience used as a trigger for writing a poem
- Any other interpretation(s) offered

AO4

- How both poems present an adult poetic voice looking back on an aspect of childhood
- How the writer uses both memories and experience as inspiration for writing in *Personal Helicon*
- The importance of place in Heaney's poetry
- The deep connection between the narrator and nature
- The significance of phonological choices in evoking a rich and vivid mental image