



A-LEVEL English Language and Literature

7707/1 Paper 1 - Telling Stories

Mark scheme

7707

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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 from 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.

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

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

Assessment Objectives

This component requires students to:

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

AO2: Analyse ways in which meanings are shaped in texts

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

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

AO5: Demonstrate expertise and creativity in the use of English to communicate in different ways.

Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

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

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

Annotating scripts

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

To this end you should:

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

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

Distribution of Assessment Objectives and Weightings

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

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

Section A

Assessment Objectives (Question 1)

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

How the Assessment Objectives apply to Section A

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

This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to literary and non-literary material. AO1 also rewards the ability to maintain an academic style throughout the essay.

In order to compare and contrast how the writers and speakers present Paris, students are assessed on meeting three distinct strands:

- use of terminology
- applying concepts and methods and drawing on appropriate language levels
- expression and presentation of ideas.

Strand One: use of terminology

Awarding at the different levels (Levels 1-5) will be based on:

- the level of accuracy and precision in using terminology and labelling features.

Strand Two: applying concepts and methods

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

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

Strand Three: expression and presentation of ideas

Awarding at the different levels (Levels 1-5) will be based on:

- the ability to present ideas academically with good expression and development of ideas
 - the overall structural organisation of the answer, such as organising their ideas into topics and paragraphs, to compare and contrast how the writers and speakers in these extracts present Paris.
-

AO	Annotation Symbol	The symbol indicates
AO1	L	reference to language feature selected by the student for comment (individual ones below language levels eg adjectives, metaphor etc.)
	nar	narrative devices (including characterisation, narration, point of view, speech and thought representation)
	rep	Representation (where students identify the ways that people, places and societies are presented in the texts)
	eg / eg?	where textual support is/is not given
	?	terminology used imprecisely
	X	terminology used incorrectly
	^	where a quotation is used without accompanying linguistic description
	exp	unclear expression
	straight underline	underline correctly used terminology

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

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

In order to compare and contrast how the writers and speakers present Paris, students are assessed on meeting three distinct strands:

- factors associated with mode
- the use of particular genre conventions
- the influence of contextual factors (production and reception).

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

The three strands remain consistent in the bullet points throughout the different levels. The quality of the exploration will be measured through the key words:

- **evaluate** and **offer a perceptive account** (Level 5)
- **explore** and **offer a clear account** (Level 4)
- **explain** and **offer some consideration** (Level 3)
- **describe** and **offer generalised awareness** (Level 2)
- **identify** and **offer little discussion** (Level 1).

Marginal annotations to be used for AO3: Question 1

AO	Annotation symbol	Symbol indicates
AO3		Reference to contextual factor selected by student for comment:
	mode	Points that relate to mode
	gen	Reference to genre conventions
	CoP CoR	Contextual points that relate to social, historical, political and literary influences on the production (CoP) and reception (CoR) of the text

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

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

In order to compare and contrast how the writers and speakers present Paris, students are assessed on meeting three distinct strands:

- making connections
- text coverage
- comparing representations.

Strand One: making connections

Awarding at the different levels (Levels 1-5) will be based on the quality and quantity of the connections (**although there are not a precise number of connections**):

- **sophisticated** and **perceptive** (Level 5)
- **sound** and **occasionally perceptive** (Level 4)
- **some** (Level 3)
- **limited** (Level 2)
- **very few** (Level 1).

Strand Two: text coverage

The Mark Scheme band descriptors also highlight the coverage of the texts. This is assessed in AO4 as the comparative element requires a discussion of both extracts (as stated in the question). Coverage of the texts is expected to be:

- **even** (Level 4 and Level 5)
- **reasonably even** (Level 3), so a slight imbalance is possible
- **unevenly** (Level 2 and Level 1).

For Strands 1 and 2, this means in practice that:

1. where the students' focus is mainly on one text, although there might be a little discussion of the other, the maximum possible mark for AO4 will be 4
2. where one of the extracts is not discussed at all then a mark of 0 will be awarded as there will be no connections made between texts
3. where the texts are discussed separately the maximum possible mark for AO4 will be 2 as few, if any connections, will have been made.

Strand Three: exploring similarities and differences in representation

Awarding at the different levels (Levels 1-5) will be based on:

- comparison of **key/foregrounded language features (AO1)** and **contextual aspects of mode, genre, audience, purpose etc (AO3)**
- comparison of any of the aspects/areas of representation identified for AO1 **in the context of an overarching focus on the representation of place.**

Marginal annotations to be used for AO4: Question 1

AO	Annotation symbol	Symbol indicates
AO4		<i>Reference to a point of comparison or contrast selected by student for comment:</i>
	C	<p>Comparison</p> <p>Comparisons between texts (This will often be linked to points about representation. Other similarities/difference may be around context and/or language levels - and specific language features within these levels)</p>
	(C)	Implied comparison

Section A – Remembered Places

Total for this section: 40 marks

AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression		AO3: Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received		AO4: Explore connections across texts, informed by linguistic and literary concepts and methods	
This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to literary and non-literary material. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to explore the significance and the influence of contextual factors on the production and reception offered by different genres and text types, and examine why writers and speakers choose to communicate using various forms.		This relates to the students' ability to make connections between texts, exploring their similarities and differences in the light of how the writers and speakers represent place.	
Level/Mark	Students are likely to:	Level/Mark	Students are likely to:	Level/Mark	Students are likely to:
Level 5 13–15	Select language levels with sustained relevance and evaluation of patterns. Apply a range of terminology accurately. Express ideas with sophistication and sustained development.	Level 5 13–15	Offer a perceptive account. Evaluate: <ul style="list-style-type: none"> the different factors associated with mode the use of particular generic conventions the influence of contextual factors on production and reception of the extracts. 	Level 5 9-10	Make sophisticated and perceptive connections. Covers extracts evenly. Evaluate: <ul style="list-style-type: none"> ideas about how individuals and societies are framed and represented in detail the ways in which the extracts are similar and different.

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

<p>Level 1 1–3</p>	<p>Show limited awareness of language levels but may describe some features.</p> <p>Describe language features without linguistic description.</p> <p>Present material with little organisation.</p>	<p>Level 1 1–3</p>	<p>Offer little discussion.</p> <p>Identify:</p> <ul style="list-style-type: none"> • basic points on speech and writing • basic ideas about conventions of genre • some basic ideas about production and reception. 	<p>Level 1 1-2</p>	<p>Make very few (if any) connections.</p> <p>Covers extracts unevenly.</p> <p>Identify:</p> <ul style="list-style-type: none"> • isolated, basic points about representation • very few (if any) ways in which the extracts might be similar and different.
<p>0</p>	<p>Nothing written about the extracts.</p>	<p>0</p>	<p>Nothing written about the extracts.</p>	<p>0</p>	<p>Nothing written about the extracts or only one extract considered.</p>

Instructions to examiners:

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

Indicative content:**Q1 Compare and contrast how the writer of Text A and the speakers of Text B present experiences of visiting the Louvre.****AO1:****Text A**

- first-person pronouns to reflect Bryson's subjective thoughts and feelings
- past tense to present Bryson's reconstruction of earlier memories: 'The last time I went to the Louvre, in 1973 with Katz, it was swarming with visitors and impossible to see anything'
- world-builders to create physical sense of the Louvre: 'entrance courtyard', 'barrier', 'door', 'corridors'
- adjectives presenting the scale of Louvre and the masses of visiting crowds: 'immobile', 'motionless', 'endless'
- verbs choices to suggest the effort of visiting the Louvre: 'gave up', 'managed', 'hovered'
- similes to create amusing images of visiting the Louvre: 'like an abandoned garden hose', 'The 'Mona Lisa' was like a postage stamp viewed through a crowd of heads'
- choice of nouns to convey Bryson's disapproval: 'queue jumpers', 'miscreants'
- adjectival phrase to present Bryson's subjective/stereotyped view of the French: 'remarkably shameless'
- hyperbole to provide humorous description of cultural differences: '...the queue jumpers would have...had their limbs torn from their sockets'
- prepositional phrases to introduce cultural stereotypes: 'In New York', 'In Iowa', 'in London'
- euphemistic lexical choices to create illusion of the younger Bryson's naivety: 'wearing nothing at all but their jewels and sly smiles'

Text B

- use of second-person address to connect with text receivers
- present tense to create sense of synchronous interaction: 'climb a set of stairs', 'now strolling down'
- imperatives to give listeners instructions: 'enter the Louvre', 'exit room one'
- prepositional phrases to guide the listener precisely on their journey through the space: 'at the top', 'at the far end', 'at the information desk'
- world-builders to establish place and orientation: 'big glass pyramid', 'u-shaped palace', 'set of stairs', 'glass cases'
- proper nouns to refer to specific locations and exhibits: 'Louvre', 'Sully', 'Venus de Milo'
- deictic adverbs to indicate when listeners should move on through the space: 'after', 'now'
- evaluative adjectives to present the narrator's admiration of the space and as interpretations of exhibits: 'immense u-shaped', 'star-studded', 'noble', 'crude'
- metaphor to describe crowds: 'floating on a sea of worshipping tourists'
- choice of cultural references for Greek statues of women: 'Barbie dolls', 'voodoo dolls'
- semantic field of security: abstract noun 'stability' and adjective 'stable'
- ellipsis to introduce key ideas and themes: 'room one(.) pre-classical...'
- use of pun for comic effect: 'first statue to unilaterally(.) disarm'
- use of deixis in creating the illusion of shared space between narrator/audience: 'these statues', 'his hands at his sides'
- variations in formality as appropriate for genre and purpose: 'here's where you'll...'
- use of prosodic stress to emphasise key information: '**three, immense, Sully, Denon**' pauses to reflect nature of spoken language, along with more conscious scripted breaks evidence of 'planned nature of talk'
- turn-taking/mimicking of spontaneous speech to suggest natural interaction: '**Kate:** o : : h Rick /

Rick: excusez-moi'

- use of elongation as discourse marker to structure the guide: 'o::kay'
- use of non-diegetic sounds of music to structure/segment the guide.

AO3:

- written mode (Text A)
- multi-modal - speech, music, accompanying maps (Text B)
- genre of a travel memoir and associated conventions (Text A)
- genre of interactive audio guide and associated conventions (Text B)
- purposes to entertain and inform (Text A)
- purposes to inform/advise/entertain and to promote website/other products (Text B)
- American writer and travel experts (Text A and Text B)
- Bryson as flaneur (Text A)
- unofficial nature of guide (Text B)
- affordances of downloadable, portable and interactive guide (Text B)
- constraints of guide as only useful when in Louvre and based on text producer's selections (Text B)
- adult audience of people who enjoy travel writing/memoirs (Text A)
- audience of people (perhaps Americans) visiting Louvre (Text B).

AO4:

- similarities and differences in purpose and genres of texts
- the representation of the Louvre as a place to visit and the presentation of visitors
- the representation of specific exhibits within the Louvre
- similarities and differences in the text producers and their stances: American – male; positioned as a critical outsider (Text A) and American – male and female; positioned as holding knowledgeable opinions of the Louvre and exhibits (Text B)
- the representation of people's journeys around the Louvre
- representations of gender: Bryson's presentation of his younger self as interested in female figures (Text A) and male speaker for authoritative/informative voice and female voice to give practical guidance (Text B)
- any other connections that are linked by features and/or concepts
- any other connections that are linked by narrative presentation and conventions.

Section B

Assessment Objectives (Questions 2 - 9)

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

How the Assessment Objectives apply to Section B

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

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

- apply 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.

Strand One: use of terminology

Awarding at the different levels (Levels 1-5) will be based on:

- the level of accuracy and precision in using terminology and labelling features.

Strand Two: applying concepts and methods

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

Strand Three: expression and presentation of ideas

Awarding at the different levels (Levels 1-5) will be based on:

- the ability to present ideas academically with good expression and development of ideas
- the overall structural organisation of the answer, such as organising their ideas into topics and paragraphs.

Marginal annotations to be used for AO1: Section B

AO	Annotation Symbol	The symbol indicates
AO1	L	reference to language feature selected by the student for comment (individual ones below language levels eg adjectives, metaphor etc.)
	eg / eg?	where textual support is/is not given
	?	terminology used imprecisely
	X	terminology used incorrectly
	^	where a quotation is used without accompanying linguistic description
	exp	unclear expression
	straight underline	underline correctly used terminology

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

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

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

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

1. The quality of analysis in terms of relevance, interpretation of the question and selections from the text.

The quality of the analysis will be measured through the key words:

- **thorough** and **open-minded** (Level 5)
- **good** and **secure** (Level 4)
- **offer some analysis** (Level 3)
- **offer a partially descriptive/analytical account** (Level 2)
- **brief** and **undeveloped** (Level 1).

2. The quality of analysis in terms of the exploration of how meanings are shaped.

This strand will be measured through the key words:

- **perceptive accounts** (Level 5)
- **clear account** (Level 4)
- **show some awareness** (Level 3)
- **partial** or **emerging awareness** (Level 2)
- **limited awareness** (Level 1)

Marginal annotations to be used for AO2: Section B

AO	Annotation symbol	Symbol indicates
AO2	nar	narrative devices (including characterisation, narration, point of view, speech and thought representation)
	E	where either meaning or the writer's crafting of the novel is engaged with through discussion/comment
	E?	Where the discussion of meaning or the writer's crafting of the text lacks clarity (of ideas not expression)
	DP	Selection of a different point in the novel

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

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

- explore their chosen novel as part of a wider literary genre (fantasy)
- evaluate the influence of contextual factors (social, historical, biographical, literary) on the production and interpretation of their chosen text.

The quality of the exploration of contextual factors will be measured through the key words:

- **evaluate** and **offer a perceptive** (Level 5)
- **analyse** and **offer a clear account** (Level 4)
- **explain** and **offer some consideration** (Level 3)
- **describe** and **offer partial awareness** (Level 2)
- **identify** and **offer little discussion** (Level 1).

Marginal annotations to be used for AO3: Section B

AO	Annotation symbol	Symbol indicates
AO3		Reference to contextual factor selected by student for comment:
	gen	Reference to genre conventions
	CoP CoR	Contextual points that relate to social, historical, political and literary influences on the production and reception of the novel

Section B – Imagined Worlds

Total for this section: 35 marks

AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression		AO2 Analyse ways in which meanings are shaped in texts		AO3 Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received	
This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to prose fiction, and specifically to the analysis of a specific narrative technique. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to examine the ways that meanings are shaped in their chosen text through the selection and exploration of relevant parts of the novel in response to a specific focus.		This relates to students' ability to explore their chosen novel as part of a wider literary genre (fantasy). It also rewards students' ability to evaluate the influence of contextual factors (social, historical, biographical, literary) on the production and interpretation of their chosen text.	
Level/ Mark	Students are likely to:	Level/ Mark	Students are likely to:	Level/ Mark	Students are likely to:
Level 5 9–10	<p>Select language levels with sustained relevance and evaluation of patterns.</p> <p>Apply a range of terminology accurately.</p> <p>Express ideas with sophistication and sustained development.</p>	Level 5 9–10	<p>Offer a thorough and open-minded analysis by:</p> <ul style="list-style-type: none"> interpreting the question focus subtly providing a perceptive interpretation making careful selections from the text. including wholly relevant ideas. <p>Provide perceptive accounts of how meanings are shaped by:</p> <ul style="list-style-type: none"> investigating closely narrative techniques evaluating the writer's craft through close analysis of details. 	Level 5 13–15	<p>Offer a perceptive account.</p> <p>Evaluate:</p> <ul style="list-style-type: none"> aspects of the novel in relation to the fantasy genre the use of particular genre conventions the influence of contextual factors on the production and various interpretations of the novel.

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

<p>Level 2 3–4</p>	<p>Select language levels with incomplete development and identify some features.</p> <p>Apply terminology with more general labels.</p> <p>Communicate ideas with some organisation.</p>	<p>Level 2 3–4</p>	<p>Offer a partially descriptive/analytical account by:</p> <ul style="list-style-type: none"> • commenting generally on the question focus • providing general interpretative points • showing less certainty in selecting from the text • possibly including some irrelevant ideas. <p>Show a partial or an emerging awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> • commenting broadly on narrative techniques • making general observations about the writer’s craft with little comment on how meaning is conveyed. 	<p>Level 2 4–6</p>	<p>Offer partial awareness.</p> <p>Describe:</p> <ul style="list-style-type: none"> • aspects of the novel in relation to the fantasy genre • broad genre conventions • the contexts in which the novel was produced and has been interpreted.
<p>Level 1 1–2</p>	<p>Show limited awareness of language levels but may describe some features.</p> <p>Describe language features without linguistic description.</p> <p>Present material with little organisation.</p>	<p>Level 1 1–2</p>	<p>Offer a brief or undeveloped account by:</p> <ul style="list-style-type: none"> • describing the question focus • offering limited interpretation • making limited reference to the text • including irrelevant ideas. <p>Show limited awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> • labelling with little relevance to narrative techniques • making brief or no reference to the writer’s craft. 	<p>Level 1 1–3</p>	<p>Offer limited discussion.</p> <p>Identify:</p> <ul style="list-style-type: none"> • basic points on fantasy writing with limited or no relation to the novel • basic ideas about the conventions of genre • some basic ideas about production and interpretation of the novel.
<p>0</p>	<p>Nothing written about the text.</p>	<p>0</p>	<p>Nothing written about the text.</p>	<p>0</p>	<p>Nothing written about the text.</p>

Instructions to examiners:

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

Indicative content

Q2: Read the extract printed below. This is from the section of the novel where the creature asks Frankenstein to create a female partner for him.

Explore the significance of the creature's attitudes towards Victor Frankenstein in the novel. You should consider:

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

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • creature's speech seen through Victor's point of view • creature's roles as antagonist/victim/revenger • creature's reasoned and justified criticisms of Victor • creature's anger at Victor • creature's desire for vengeance • Any other interpretation(s) offered. 	<ul style="list-style-type: none"> • Victor's homodiegetic narrative viewpoint • Victor's description of the creature as demonic as conveyed through noun phrase: 'a fiendish rage' • Creature's force of argument conveyed through rhetorical question: 'Am I not shunned and hated by all mankind?' • the creature's direct speech– his repetition of the verb 'to reason' • rhetorical use of contrasts: 'respect/contemns', 'kindness/injury', 'love/fear' • accusatory tone in the creature's use of declarative and direct address to Victor: 'You are in the wrong' • the creature's beliefs about Frankenstein's attitudes towards him conveyed through epistemic modality: 'You would not call it murder if you could precipitate me into one of those ice-rifts' • abstract nouns and their effects: 'hatred', 'destruction' • evaluative adjectives to describe the creature's feelings: 'miserable', 'malicious' • creature's intention and determination conveyed through repetition of the modal auxiliary: 'will'.

AO3

- *Frankenstein* written at a time of scientific discovery and growing awareness of the ethical issues associated with it
- Mary Shelley's responses to scientific developments
- a parent's responsibilities to their child reflected in Victor's relationship to the creature
- Gothic themes and images - elements of horror in the creature's appearance and actions
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:

- Vol 1 Chap 4 - the creature's first approach to Victor
- Vol 2 Chap 2 to Chap 8 - the creature's conversation with Victor near Mont Blanc
- Vol 3 Chap 7 - the creature's final words to Walton.

Indicative content

Q3: Read the extract printed below. This is from the section towards the end of the novel where Frankenstein pursues the creature into the Arctic.

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

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

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • events seen through Victor's point of view • Victor, the creature and Walton are on journeys throughout the novel • journeys both literal and of self-discovery • Victor's feelings about the journey • Victor driven by the desire for revenge • world-building – scenery often mountainous or extreme • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • Victor's homodiegetic narrative point of view • use of past and past perfect tenses give sense of time frames • lexis of pursuit creates sense of movement towards a goal: 'intercept', 'pursuit', 'gained' • temporal shifts and references give sense of time passing: 'in two days', 'the night before' • use of analepsis gives sense of journeying: 'some weeks before' • urgency of Victor's journey conveyed through prepositional phrase: 'with inconceivable speed' • modal shading creates sense of the anxiety and anticipation caused by the journey: 'I know not whether..', 'I hoped to intercept him' • dominance of deontic modality creates sense of Frankenstein's resolve to continue the journey: 'I must commence..' • noun phrases suggest the perils of the journey: 'the breaking of the ice', 'the eternal frosts' • evaluative adjectives convey harshness of the journey: 'endless', 'mountainous' • lands encountered described as extreme and isolated in the noun phrases: 'solitary cottage', 'no land', 'eternal frosts'.

AO3

- the nineteenth century as a time of voyages of discovery
- popularity of accounts of journeys to exotic places
- Mary Shelley's own journeys through Europe
- Gothic themes and images - isolated landscapes containing monsters
- romantic ideas of the sublime
- aspects of the revenge genre
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:

- Vol 1 letters – Walton's journey
- Vol 1 Chap 6 – Victor's return to Geneva
- Vol 2 Chap 1 - Victor and Elizabeth travel to Chamonix
- Vol 2 Chap 2 - Victor climbs up to the Mer de Glace
- Vol 3 Chap 1 & 2 - Victor and Clerval travel through Europe
- Vol 3 Chap 5 & 6 - Victor and Elizabeth travel after their marriage.

Indicative content

Q4: Read the extract printed below. This is from the section of the novel where Dr Seward gives an account of the visit to the Westenra tomb.

Explore the significance of cemeteries as locations in the novel. You should consider:

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

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • readers experience cemeteries through the homodiegetic viewpoints of Dr Seward and Mina's journals • significance of cemeteries in the novel • creation of world-building through textual detail • effects of the use of Gothic motifs - churchyard, darkness, locked doors • motifs of journeying, exploration and discovery • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • Dr Seward's homodiegetic narrative viewpoint • evaluative adjective choices present cemeteries as unpleasant: 'grim', 'gruesome', 'dank', 'sordid' • sense of decay conveyed through evaluative adjective choices: 'tarnished', 'lank', 'dead' • sense of age created through the compound adjectives: 'time-discoloured', 'dust-encrusted' • detailed description of the location conveyed through noun phrases 'The tomb in the day time....', 'dust-encrusted mortar' • lack of light conveyed through modifiers: 'feeble glimmer of a candle', 'clouded silver-plating' • gothic tropes in choice of concrete nouns and their modifiers: 'churchyard', 'tomb', 'creaky door' • material verbs create sense of movement through the cemetery: 'reached', 'climbed over', 'found' • adverbs convey a sense of the characters' caution: 'cautiously', 'carefully'.

AO3

- cemeteries a popular location in Gothic fiction
- the fascination in the nineteenth century with death and the popularity of horror narratives
- fantasy genre setting for supernatural events
- influence of earlier vampire stories
- influence of other late Victorian horror stories
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:

- Chap 6 - Mr Swales' tale about graves in Whitby
- Chap 8 - Whitby churchyard
- Chap 16 - Hampstead cemetery - Lucy 'exorcised'.

Indicative content

Q5: Read the extract printed below. This is from the section of the novel where Dr Seward gives an account of discovering Dracula's attack on Mina.

Explore the significance of Dracula's attacks on Mina Harker in the novel. You should consider:

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

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • Events seen through Dr Seward's point of view – his attention to detail as it happened • Mina represents good tarnished by evil • tension created through repeated attacks on Mina • vulnerability of women to Dracula's power • violence and power of Dracula • Dracula as villain – Mina as heroine • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • Dr Seward's homodiegetic narrative viewpoint • use of present participle to suggest movement: 'breathing', 'kneeling' • symbolic contrasts between black and white: 'white-clad figure of his wife', 'thin man clad in black' • disturbing simile: 'resemblance to a child forcing a kitten's nose into a saucer of milk' • violence suggested by the material verbs: 'gripped', 'forcing' • Dracula in subject position throughout suggesting his dominance in the extract; other characters recipient to his actions: 'he turned and sprang on us' • Dracula's energy conveyed through the material verbs: 'threw', 'hurled', 'sprang' • Dracula's horrific facial expressions: 'his eyes flamed red', 'the great nostrils...opened wide' • Dracula's body language suggests villainous intent: 'with his left hand he held both Mrs Harker's hands..' • Dracula's evil nature conveyed through evaluative adjectives: 'hellish', 'devilish' • contrast between Dracula's movement and power and Mina's lack of power: 'kneeling'/'threw his victim'.

AO3

- influence of earlier vampire stories
- contemporary popularity of vampire stories
- influence of other late Victorian horror stories
- issues of gender – attitudes towards women
- good v evil narratives
- Gothic motifs of moonlight, white & black, good & evil.

Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:

- Chap 19 – Dracula's first appearance in Mina's room
- Chap 22 - the communion wafer burns Mina
- Chap 23 - Mina able to connect with Dracula's whereabouts
- Chap 25 - Mina makes the men vow to kill her, if necessary
- Chap 27 - Mina protected by Van Helsing and released from Dracula's hold on her.

Indicative content

Q6: Read the extract printed below. This is from the section of the novel where Offred describes her secret meetings with Nick.

Explore the significance of Offred's relationship with Nick in the novel. You should consider:

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

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • Offred's point of view • risky nature of Offred and Nick's relationship • lack of apparent emotional closeness – focus on sex • Offred's restricted narration in terms of Nick's thoughts • Offred wary of Nick and his motivations • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • Offred's homodiegetic narrative viewpoint • use of present tense to create a sense of immediacy: 'opens', 'holding', 'has' • use of conjunction 'or' to suggest this is not just one memory: 'or a cigarette or a glass..' • use of adverb of time to suggest this scene has happened often: 'always' • Nick's body language suggests a lack of emotional display: 'he shakes his head for no', 'he steps aside....he closes the door' • the number of single clause sentences and short clauses suggest the snatched nature of their encounters: 'He steps aside' • limited and brief direct speech reflects their minimal communication • material verb processes suggest Nick is the one who takes charge: 'he crosses the room and closes the window....he turns out the light' • repeated use of modal adverb 'maybe' conveys Offred's lack of certainty about Nick's feelings or thoughts: 'maybe he doesn't expect me...maybe he has no notion..'

AO3

- elements of dystopian fantasy fiction - their relationship limited by the Gilead regime
- dystopian setting - characters fearful and secretive
- men and women's relationships are 'unnatural'
- influences on Atwood of 20th Century repressive regimes
- influences of feminism
- influences of other dystopian novels and their portrayal of relationships
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:

- Chap 4 - Offred's first meeting with Nick
- Chap 14 – Nick's boot touches Offred's foot
- Chap 17 - Offred and Nick encounter one another in the parlour
- Chap 40 - Nick and Offred have sex at instigation of Serena Joy
- Chap 46 - Nick helps Offred to escape.

Indicative content

Q7: Read the extract printed below. This is from the section of the novel where the Commander leads a religious service in his house.

Explore the significance of Gilead’s treatment of the handmaids in the novel. You should consider:

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

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • Offred’s point of view - ironic, contemptuous • treatment of the handmaids central to the novel • religion used to justify handmaids’ treatment • handmaids’ lack of power • stance of the narrator – reader positioned to agree with her • the role of the Aunts – complicit in helping to oppress other women • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • Offred’s homodiegetic narrative viewpoint • use of first-person plural pronoun ‘we’ conveys her identification with the other handmaids • biblical quotes in italics juxtaposed to Offred’s mocking comments: ‘<i>Be fruitful, and multiply, and replenish the earth.</i> Then comes the mouldy old Rachel and Leah stuff’ • passivity of the handmaids reflected in: ‘we had it read to us’ • repetitive nature of the handmaids’ experience conveyed through repetition: ‘the usual story, the usual stories’, ‘And so on and so forth’ • Offred’s scornful attitude towards the stories they are told conveyed through evaluative adjectives ‘mouldy old’ and the colloquial noun ‘stuff’ • Offred’s certainty conveyed through epistemic modality: ‘I knew they made it up, I knew it was wrong’ • Aunt Lydia’s condescending direct speech: ‘You are spoiled girls, she twinkled’ • handmaids under the Aunts’ control, conveyed through the simile: ‘as if rebuking a kitten’.

AO3

- dystopian setting – oppressive treatment of the handmaids
- dystopian setting – characters fearful and secretive
- influences on Atwood of 20th Century repressive regimes
- influences of feminism
- influences of other dystopian novels and their portrayal of how women are treated
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:

- Chap 3 - Serena Joy's treatment of Offred
- Chap 16 - The Ceremony
- Chap 21 - the birthing
- Chap 33 - the Prayvaganza.

Indicative content

Q8: Read the extract printed below. This is from the section of the novel where Susie observes Samuel Heckler giving Lindsey a Christmas present.

Explore the significance of young people’s perspectives in the novel. You should consider:

- the presentation of young people’s perspectives in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fantasy world.

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • events in the novel seen from the perspective of a 14 year-old girl • Susie reporting and reflecting on past events • Susie’s adolescent excitement • Susie’s youthful interests and naivety conveyed through her voice • young people in the novel in the process of growing up - while Susie remains 14 years old • importance of young people’s perspectives and experiences in the novel • contrast between young people’s and adults’ experiences • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • Susie’s omniscient homodiegetic 14 year-old narrative viewpoint: first-person pronouns ‘I’, ‘us’ and ‘we’, anchoring the narrative to Susie’s thoughts • use of past tense to indicate Susie looking back in time and recalling how she felt: ‘I was excited’, ‘what I felt’ • Susie’s use of exclamatories: ‘– Wow! –’, ‘...vampire or no!’ • multiple pre-modification: ‘only one true love’ • adolescent style evaluative adjective: ‘cute’ • comparison of Samuel Heckler with a vampire • references to children’s dolls in proper nouns: ‘Barbies’, ‘Barbie and Ken’ • repetition of the verb ‘flushed’ emphasises Susie and Lindsey’s youth in being easily embarrassed • references to youth: repetition of noun ‘boy’/’ages’ ‘sixteen’, ‘thirteen year-old’ • Samuel Heckler’s youthful direct speech and use of noun ‘mom’ in: “My mom did the ribbon for me” • Reference to ‘Huckapoo shirt’ reveals Samuel’s youthful taste in clothes • Susie’s use of first person plural pronoun ‘we’ to emphasise youthful perspective compared to adults: ‘we had no concept of compromise, or retrys’.

AO3

- The Lovely Bones as bildungsroman
- appeal of issues in the novel to younger readers
- experiences of teenagers in late 20th Century US culture
- cultural references
- influence of Sebald's personal experiences
- fantasy genre narrator views events from heaven
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:

- Chap 1 – Susie's perspective on her mother
- Chap 6 – Ray's perspective
- Chap 10 - Lindsey and Samuel.

Indicative content

Q9: Read the extract printed below. This is from the section of the novel where Grandma Lynn arrives at the Salmons' house after Susie has died.

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

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

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • Grandma Lynn seen from Susie's perspective • Susie reporting and reflecting on past events • Grandma Lynn's character revealed through Susie's description of her • Susie's affection for Grandma Lynn • Grandma Lynn's character revealed through her direct speech • Grandma Lynn's problematic relationship with her daughter • Grandma Lynn provides entertaining contrast to her daughter • Grandma Lynn's role as helper • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • Susie's omniscient homodiegetic narrative viewpoint: first-person pronouns 'I' and 'my', anchoring the narrative to Susie's thoughts • use of past tense to indicate Susie looking back in time and recalling what she witnessed: verbs in reporting clauses 'said' • Grandma Lynn's inquisitive nature conveyed through parallelism in the clauses: 'what the husband did for a living, what cars they drove' • Grandma Lynn's youthful behaviour suggested by the description of her clothes and make-up in noun phrases: 'used furs', 'high makeup' • evaluative and attributive adjectives to describe Grandma Lynn's focus on her face and mouth: 'Her smile was frozen, her teeth perfect and white' • Grandma Lynn's forthright approach in her direct speech - her use of ellipsis: "Kid hates me" • Grandma Lynn's unexpected/unconventional behaviour reflected in her turn taking – her dispreferred response to Jack's utterance: "Still as handsome as hell, Jack" • Grandma Lynn's extrovert personality conveyed through her exclamatory: "An impossibility in this house!" • Grandma Lynn's vain attempt to engage Abigail conveyed in the metaphor: 'A miscalculated circling, a sad, partnerless dance' • repetitive nature of Grandma Lynn's approach to Abigail conveyed through Susie's point of view in mediating the speech act: 'she would ask my mother questions'.

AO3

- fantasy genre narrator views Grandma Lynn from heaven
- Grandma Lynn not the cultural stereotype of a 'grandma'
- influence of Sebald's personal experiences
- influences of feminism
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:

- Chap 13 - Grandma Lynn talks to Abigail during their walk
- Snapshots - Grandma Lynn's phone call to Jack
- Chap 21 - Susie remembers a conversation with Grandma Lynn about kissing
- Chap 23 - Susie observes Grandma Lynn.

Section C

Assessment Objectives (Questions 10 - 17)

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

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

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

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

Strand One: use of terminology

Awarding at the different levels (Levels 1-5) will be based on:

- the level of accuracy and precision in using terminology and labelling features.

Strand Two: applying concepts and methods

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

Strand Three: expression and presentation of ideas

Awarding at the different levels (Levels 1-5) will be based on:

- the ability to present ideas academically with good expression and development of ideas
- the overall structural organisation of the answer, such as organising their ideas into topics and paragraphs.

Marginal annotations to be used for AO1: Section C

AO	Annotation Symbol	The symbol indicates
AO1	L	reference to language feature selected by the student for comment (individual ones below language levels eg adjectives, metaphor etc.)
	eg / eg?	where textual support is/is not given
	?	terminology used imprecisely
	X	terminology used incorrectly
	^	where a quotation is used without accompanying linguistic description
	exp	unclear expression
	straight underline	underline correctly used terminology

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

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

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

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

1. The quality of analysis in terms of relevance, interpretation of the question and selections from the poems.

The quality of the analysis will be measured through the key words:

- **thorough** and **open-minded** (Level 5)
- **good** and **secure** (Level 4)
- **offer some analysis** (Level 3)
- **offer a partially descriptive/analytical account** (Level 2)
- **brief** and **undeveloped** (Level 1).

2. The quality of analysis in terms of the exploration of how meanings are shaped.

This strand will be measured through the key words:

- **perceptive accounts** (Level 5)
- **clear account** (Level 4)
- **show some awareness** (Level 3)
- **partial** or **emerging awareness** (Level 2)
- **limited awareness** (Level 1).

Marginal annotations to be used for AO2: Section C

AO	Annotation symbol	Symbol indicates
AO2	nar	narrative devices (including characterisation, narration, point of view, speech and thought representation, poetic voice)
	E	where either meaning or the poet's crafting of the poem is engaged with through discussion/comment
	E?	where either the discussion of meaning or the poet's crafting of the poem lacks clarity (of ideas, not expression)

Section C – Poetic Voices

Total for this section: 25 marks

AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression		AO2 Analyse ways in which meanings are shaped in texts	
This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to poetry, and specifically to the construction of poetic voice and the presentation of time, place, people, and events. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to examine the ways that meanings are shaped in their chosen text through the selection and exploration of relevant sections of poems in response to a specific focus.	
Level/ Mark	Students are likely to:	Level/ Mark	Students are likely to:
Level 5 13–15	<p>Select language levels with sustained relevance and evaluation of patterns.</p> <p>Apply a range of terminology accurately.</p> <p>Express ideas with sophistication and sustained development.</p>	Level 5 9–10	<p>Offer a thorough and open-minded analysis by:</p> <ul style="list-style-type: none"> • interpreting the question focus subtly • providing a perceptive interpretation • making careful selections from both poems • including wholly relevant ideas. <p>Provide perceptive accounts of how meanings are shaped by:</p> <ul style="list-style-type: none"> • investigating closely the construction of poetic voice • evaluating the writer's craft through close analysis of details.
Level 4 10–12	<p>Select language levels purposefully and explore some patterns.</p> <p>Apply terminology relevantly and mainly accurately.</p> <p>Express ideas coherently and with development.</p>	Level 4 7–8	<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 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 3 7–9</p>	<p>Select language levels and explain some features.</p> <p>Apply terminology with some accuracy.</p> <p>Present ideas with some clear topics and organisation.</p>	<p>Level 3 5–6</p>	<p>Offer some analysis by:</p> <ul style="list-style-type: none"> • identifying the question focus straightforwardly • providing some valid interpretations • making some successful choices from both poems • including ideas that are generally relevant. <p>Show some awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> • explaining the construction of poetic voice • discussing the writer’s craft through reference to some examples.
<p>Level 2 4–6</p>	<p>Select language levels with incomplete development and identify some features.</p> <p>Apply terminology with more general labels.</p> <p>Communicate ideas with some organisation.</p>	<p>Level 2 3–4</p>	<p>Offer a partially descriptive/analytical account by:</p> <ul style="list-style-type: none"> • commenting generally on the question focus • providing general interpretative points • showing less certainty in selecting from both poems or selecting from only one poem • possibly including some irrelevant ideas. <p>Show a partial or an emerging awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> • commenting broadly on the construction of poetic voice • making general observations about the writer’s craft with little comment on how meaning is conveyed

<p>Level 1 1–3</p>	<p>Show limited awareness of language levels but may describe some features.</p> <p>Describe language features without linguistic description.</p> <p>Present material with little organisation.</p>	<p>Level 1 1–2</p>	<p>Offer a brief or undeveloped account by:</p> <ul style="list-style-type: none"> • describing the question focus • offering limited interpretation • making limited reference to both poems or limited reference to only one poem • include irrelevant ideas. <p>Show limited awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> • making limited or no comment on the construction of poetic voice • making brief or no reference to the writer’s craft.
<p>0</p>	<p>Nothing written about the poems.</p>	<p>0</p>	<p>Nothing written about the poems.</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 but the appropriateness of the selections included.
- If the candidate does not write about the set poem, you should treat this in the same way as if s/he had written only about only one poem, ie an answer that does not include selections from both the set poem cannot be placed above Level 2.

Q10: Examine how Donne presents the speaker's attitudes towards infidelity in 'A Jet Ring Sent' and one other poem of your choice.

AO1:

- second-person address: 'Thou art not so black as my heart' directed at the ring but the ex-lover also implied
- use of rhetorical questions: 'What would'st thou say?' to create sense of interaction with the ring/ex-lover
- effects of caesuras after rhetorical questions create pause as in speech interactions
- varied metre and caesuras create effect of natural speech
- choice of abjectival phrases to reflect speaker's stance: 'justly proud...gladly safe'
- apostrophe 'O' creates sense of the speaker's scorn for his ex-lover: 'She that, O, broke her faith...'
- use of imperatives to command the ring (when he could not command his lover): 'stay with me', 'circle this finger', 'be justly proud'
- reinforcement of the negative in repetition of 'nothing'
- metaphorical use of adjectives 'brittle' and 'cheap' suggest the ring/lover's unreliability
- repetition of noun 'heart' emphasises differences in feelings of the speaker and his ex-lover: 'not so black as my heart/Nor half so brittle as her heart'
- hyperbole emphasises the speaker's heightened feelings as a result of his lover's actions: 'nothing more endless'
- repeated use of negation: 'not', 'nor', 'nothing' to reflect the speaker's feelings
- repetition of 'broke'/'break' and lexical field of weakness – 'brittle', 'less tough' reflects the state of the relationship of the speaker and lover
- use of modal auxiliary verb 'would' in final line as rhetorical marker of the speaker's certainty.

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

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

'The Apparition'
'Woman's Constancy'

AO2:

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

- conceit of the jet ring/symbolism of the jet gemstone – compared throughout to the unfaithful lover
- attitudes towards the unfaithful lover conveyed in the cynical voice of the speaker
- speaker's address to an inanimate object as representing unrequited love
- emotional response to unrequited love
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q11: Examine how Donne presents attitudes towards death in ‘The Relic’ and one other poem of your choice.

AO1:

- use of first-person viewpoint foregrounded in first line in possessive determiner ‘my’
- title of the poem foregrounds connection with death – relics as objects of reverence from the bodies of deceased holy person
- repetition of concrete nouns related to death in first stanza: ‘grave’, ‘graves’, ‘bone’, ‘souls’
- metaphor and ‘gallows humour’ in the idea of another corpse for the grave being ‘some second guest to entertain’
- repetition of the relative clause: ‘he that digs’ to reference the grave digger in clear reminder of death
- alliteration and its effects in: ‘A bracelet of bright hair about the bone’ – draws attention to the relic
- connotations of the evaluative adjective choice ‘bright’ contrasted with the noun ‘bone’
- use of parenthesis to make comment about women: ‘(For graves have learned...’)
- repetition of noun ‘miracle/miracles’– in both religious and secular sense
- central position in the poem of concrete noun ‘relics’ in line 16
- verse form/metre and their effects: eg use of iambic pentameter in line 6; playful effects of metre
- repetition of different forms of first-person plural pronouns to emphasise the connection between the speaker and his lover: ‘us’, ‘we’, ‘our’.

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

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

‘The Anniversary’
 ‘The Apparition’
 ‘The Canonization’

AO2:

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

- speaker’s comments on death and love
- the speaker’s attitudes towards relics - and implied criticism of Catholicism
- exploration of the meanings and connotations of ‘miracle’ and ‘relic’
- the speaker’s attitudes towards superstitious beliefs
- the speaker’s attitude towards his lover from the imagined perspective of death
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q12: Examine how Browning presents the speaker's attitudes towards his lover in 'Porphyria's Lover' and one other poem of your choice.

AO1:

- use of first-person viewpoint/dramatic monologue form
- contrast of the storm outside and Porphyria's arrival bringing warmth: 'sullen wind....She shut the cold out'
- speaker's possessiveness conveyed in the repeated use of possessive pronoun: 'mine, mine'
- use of evaluative and colour adjectives in sensual description: 'smooth white shoulder bare'
- time references underline the speaker's desire to have the moment with Porphyria preserved: 'at last', 'that moment'
- enjambment and effects of new line beginning with the shocking: 'And strangled her'
- use of material verbs convey the speaker's actions: 'wound', 'strangled', 'oped', 'untightened'
- speaker's passion conveyed in the plosive alliteration: 'Blushed bright beneath my burning kiss'
- modal adverb and adjective convey the speaker's sense of certainty about his actions: 'I am quite sure she felt no pain'
- string of pre-modifiers: 'smiling rosy little head' to convey the speaker's disturbing view of his dead lover
- contrast between semantic field of love and pleasure: 'kiss', 'smiling', 'love', 'darling' and the reality of the situation
- use of exclamatory conveys the insanity of the speaker: 'And I, its love, am gained instead!'
- effect of tenses shift from past to present: 'we sit together now' in creating disturbing image'.

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

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

'My Last Duchess'
'Cristina'

AO2:

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

- the speaker's passion for his lover
- the speaker's surprise that his love is reciprocated – and his shocking response
- the speaker's delusional state of mind
- dramatic monologue as a form of psychological profiling
- pathetic fallacy of the storm and its connections to the speaker's feelings
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q13: Examine how Browning presents views about nature in ‘Meeting at Night’/‘Parting at Morning’ and one other poem of your choice.

AO1:

- use of first-person viewpoint in use of pronouns ‘I’ and ‘me’
- colour adjectives evoke the scene: ‘grey’, ‘black’, ‘yellow’
- sense of journeying through landscape created through material verbs: ‘I gain’, ‘to cross’
- visual images of nature at night conveyed in noun phrases: ‘long black land’, ‘yellow half-moon large and low’
- phonoaesthetic effects of alliteration on repetition of ‘l’ in the example above
- sense of speed and movement through the sea conveyed in the plosive ‘pushing prow’ and the sibilance in ‘its speed i’ the slushy sand’
- modified noun phrase: ‘warm sea-scented beach’ creates sensuous appeal of the coast
- personification of nature in: ‘startled little waves’, ‘the sun looked over’
- euphony in the assonance of ‘warm sea-scented beach’
- cacophony in ‘quick sharp scratch’
- contrast between the night and morning in colour adjectives: ‘grey’, ‘black’, ‘gold’
- personification of the sun as ‘him’ in ‘Parting at Morning’ reinforces male perspective
- effects of the regular ABCCBA and ABBA rhyme schemes in helping to convey the speaker’s movement through the landscape.

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

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

‘De Gustibus – ’
‘Home-Thoughts, from Abroad’

AO2:

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

- nature as the backdrop to a romantic encounter
- nature’s role in creation of sense of urgency in the speaker
- nature reflects the feelings of the speaker
- contrast between descriptions of nature and the lighted match
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q14: Examine how Duffy presents attitudes towards romantic love in ‘First Love’ and one other poem of your choice.

AO1:

- first-person viewpoint conveyed through repetition of pronoun ‘I’
- use of present tense: ‘I speak your name’ creates sense of the immediacy of the feelings expressed
- strength of the dream conveyed in the simile: ‘as close to my lips as lipstick’
- the speaker’s strength of feeling conveyed in the personification of the garden: ‘shaking with light’
- sense of the memory of the first love created through the metaphor: ‘an old film played at a slow speed’
- the effort of retrieving the memory conveyed through verb choice: ‘I clench my eyes’
- time references suggest the enduring power of the memory throughout the day: ‘waking’, ‘all day’, ‘tonight’
- metaphorical use of the verb ‘stammers’ conveys the emotional effect on the speaker: ‘stammers itself in my heart’
- caesura and noun phrase: ‘Such faithfulness.’ emphasises the enduring nature of the speaker’s feelings for her first love
- the pain and pleasure of early love suggested in the verbs: ‘pierce and sweeten’.

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

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

‘Valentine’
‘Close’
‘Mean Time’

AO2:

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

- the speaker’s intense feelings
- the power of memory to reconnect with the emotions of love
- the enduring nature of love
- love evokes both pleasure and pain
- the ability of poetry to capture strong emotions
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q15: Examine how Duffy presents views about change in ‘The Captain of the 1964 Top of the Form Team’ and one other poem of your choice.

AO1:

- first-person viewpoint/dramatic monologue form
- use of italics to foreground 1960s culture: ‘*Do Wah Diddy Diddy*’
- past tense connected to positive memories: ‘I knew the capitals’ – present tense to negative feelings of the speaker: ‘I say to my stale wife’
- adjectives convey optimism about the past: ‘fizzing hope’, ‘brainy’, ‘prize shoes’
- predominance of material verbs related to the past as a time of action and enjoyment: ‘I sped’, ‘I ran’
- the speaker’s abilities in the past conveyed through mental processes: ‘I knew’ – and adjectives related to academic success: ‘clever smell’, ‘*Correct*’
- simile: ‘my lips as numb as a two-hour snog’ suggest the younger persona’s focus on the opposite sex
- inter-textual reference (‘the past is a foreign country’ - The Go-Between) in the noun phrase ‘My country.’
- volta in the simple declarative: ‘I want it back’ to signal change in perspective
- evaluative adjectives convey the speaker’s present life as unappealing: ‘stale wife’, ‘thick kids’
- archaic use of noun ‘florins’ and its connotations of being outdated.

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

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

‘Nostalgia’
 ‘Before You Were Mine’
 ‘Beachcomber’
 ‘The Biographer’
 ‘Stafford Afternoons’
 ‘Never Go Back’
 ‘Close’
 ‘Mean Time’

AO2:

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

- effects of use of dramatic monologue form
- speaker’s positive memories of the past compared to present
- change viewed negatively by the speaker – disappointment with his life now
- childhood seen as another place
- optimism of 1960s
- views on time and change
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q16: Examine how Heaney presents feelings about separation in ‘The Skunk’ and one other poem of your choice.

AO1:

- first-person viewpoint conveyed through personal pronouns ‘I’, ‘me’
- use of second person address to the speaker’s wife: ‘your absence’, ‘your things at bedtime’
- foreign sense of the speaker’s location conveyed through noun choices: ‘skunk’, ‘orange tree’, ‘California’, ‘eucalyptus’
- noun phrase ‘your absence’ directly suggests separation
- death – another kind of separation – suggested in the simile in stanza 1: ‘damasked like the chasuble at a funeral mass’
- metaphorical use of verbs call attention to the speaker’s sense of separation from his wife: ‘spelt your absence’, ‘inhaling you off a cold pillow’
- evaluative adjective ‘cold’ suggests separation from his wife’s warmth
- phonology of the ‘slender vowel’ sound in ‘wife’ suggests she is insubstantial when the speaker is away from her
- evaluative adjectives use to describe the skunk remind the speaker of his wife: ‘intent and glamorous, ordinary, mysterious’
- time shift in the final stanza represents an end to the separation: ‘it all came back to me last night’
- description of his wife in the compound adjectives light-heartedly suggests the skunk: ‘Your head-down, tail-up hunt’.

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

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

‘Mid-Term Break’
 ‘Night-Drive’
 ‘The Tollund Man’

AO2:

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

- use of foreign location to emphasise separation from the familiar
- speaker’s feelings of love and attraction for his wife
- the effects of separation on the speaker’s feelings
- Heaney’s use of the natural world to explore human feelings
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q17: Examine how Heaney presents views about change in ‘Follower’ and one other poem of your choice.

AO1:

- first-person viewpoint foregrounded in possessive determiner ‘my’ in the first line
- speaker’s father’s earlier stature and power suggested in the simile: ‘His shoulders globed like a full sail’
- his father’s earlier ability foregrounded by the noun phrase at the start of stanza 2: ‘An expert.’
- use of modal auxiliary ‘would’ to suggest the father’s repeated precise actions in the past: ‘He would set the wing..’
- material verbs convey the father’s precision in his work in the past: ‘narrowed’, ‘angled’, ‘mapping’
- specialised lexis conveys the father’s knowledge of farming: ‘sock’, ‘headrig’, ‘furrow’
- alliteration on ‘t’ suggests precision: ‘set’, ‘fit’, ‘bright’, ‘pointed’
- past tense until final 3 lines when there is a change in perspective
- volta signalled by conjunction in clause initial position and adverb of time: ‘But today’
- use of verb ‘stumbling’ emphasises the contrast in the father’s movements now compared to earlier in his life
- modality in final line ‘will not go away’ to suggest permanent change for the worse.

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

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

‘Blackberry-Picking’
 ‘Death of a Naturalist’
 ‘Personal Helicon’

AO2:

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

- father/son relationship and how this changes
- effects of changes over time
- changes experienced within nature/rural location
- changing perspective of the speaker from child to adult
- the nature and function of poetic voice
- any other interpretation(s) offered.