AS
ENGLISH LANGUAGE AND LITERATURE (7706/1)

Paper 1 Views and Voices

Mark scheme

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

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

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

The Marking Grids

The specification has generic marking grids for each Assessment Objective which are customised for individual tasks. These have been designed to allow assessment of the range of knowledge, understanding and skills that the specification demands.

Within each Assessment Objective there are five broad levels representing different levels of achievement.

Do not think of levels equalling grade boundaries. Depending on the part of the examination, the levels will have different mark ranges assigned to them. This will reflect the different weighting of Assessment Objectives in particular tasks and across the examination as a whole. You may be required to give different marks to bands for different Assessment Objectives.

Using the Grids

Level of response mark schemes are broken down into five levels, each of which have descriptors. The descriptors for the level show the typical performance for the level. There are 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

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptors for that level. The descriptors for the level indicate the different qualities that might be seen in the student's answer for that level. If it meets all the descriptors for 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 descriptors 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 in the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response fulfils most but not all of level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. It is often best to start in the middle of the level's mark range and then check and adjust. If the descriptors are all fully identifiable in the work you need to give the highest mark in the level. If only some are identifiable or they are only partially fulfilled then give a lower mark.

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

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

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

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

Annotating scripts

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:

- identify points of merit with ✓ or✓✓ (ticks should engage with the detail of a student's thinking and analysis)
- write notes in the margin commenting on the answer's relationship to the AOs/grid/key words/focus
- indicate extended irrelevance with a vertical line
- identify errors of factual accuracy, or where clarity is in doubt, with a question mark
- 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	AO4	Total
Questions 1 - 4	20	15		35
Questions 5 - 8	15	15	10	40
				75

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	**Express ideas with sophistication and sustained development.** **Apply a range of terminology accurately.** **Select language levels with sustained relevance and evaluate patterns.**	Level 5 13-15	**Offer a thorough and open-minded analysis by:** • interpreting the question focus subtly • providing a perceptive interpretation • making careful selections from the text. **Provide perceptive accounts of how meanings are shaped by:** • investigating closely a particular narrative technique • exploring the writer's craft and evaluating its role in shaping meaning.
Level 4 13-16	**Express ideas coherently and with development.** **Apply terminology relevantly and mainly accurately.** **Select language levels purposefully and explore some patterns.**	Level 4 10-12	**Offer a good and secure analysis by:** • interpreting the question focus relevantly • providing a clear and sound interpretation • making appropriate choices from the text. **Offer a clear account of how meanings are shaped by:** • exploring how a particular narrative technique contributes to meaning • examining the writer's craft and its role in shaping meaning.

Level 3 9-12	Present ideas with some clear topics and organisation. Apply terminology with some accuracy. Select language levels and explain some features.	Level 3 7-9	Offer some analysis by: • identifying the question focus straightforwardly • providing some valid interpretations • making some successful choices from the text. **Show some awareness of how meanings are shaped by:** • explaining some ways that narrative technique contributes to meaning • discussing the writer's craft and its role in shaping meaning.
Level 2 5-8	Communicate ideas with some organisation. Apply terminology with more general labels. Select language levels with incomplete development and identify some features.	Level 2 4-6	Offer a partially descriptive/ analytical account by: • commenting generally on the question focus • providing general interpretative points • showing less certainty in selecting from the text. **Show a partial or an emerging awareness of how meanings are shaped by:** • commenting broadly on narrative technique • making observations about the writer's craft with little comment on its role.
Level 1 1-4	Present material with little organisation. Describe language features without linguistic description. Show limited awareness of language levels but may describe some features.	Level 1 1-3	Offer a brief or undeveloped account by: • describing the question focus • offering limited interpretation • making limited reference to the text. **Show limited awareness of how meanings are shaped by:** • labelling with little relevance to technique • making brief or no reference to the writer's craft.
0	Nothing written.		Nothing written about texts.

Indicative content

Q1: Read the extract printed below. Examine how Shelley presents Frankenstein in this extract.

AO1:
- syntactic/structural foregrounding by deviation – the sentences 'I was now free', 'But that could not be' and 'Remorse extinguished every hope' starkly shorter than most in the extract, which lends them greater thematic significance (freedom, hope, control, fate, (im/possibility)
- foregrounding by repetition:
  – pronoun use: frequency of 'I' marks Frankenstein's perspective and inward focus
  – adverb 'often' repeated in first paragraph: repeated action and feelings
  – verb 'wished' repeated in second paragraph: desire within context of helplessness/hopelessness
- emphasis on Frankenstein's agency (took boat, created the creature, let him loose, hypothetical departure), but some other/ambiguous agency (the shutting of the gates, waters might close over him).

AO2:
- tension between sense of imprisonment/space (physical and mental) – gates, 'free', space of lake (bounded, by sound of frogs), imprisoned by misery (frequent references), 'bounds' of moderation, 'restraint', peak and base of Andes (and associated metaphorical implications) – gothic sense of space, transgressing boundaries, etc
- peace and torment: 'beautiful', 'heavenly' (gothic sense of sublime) vs. 'harsh', 'miserable', 'restless'; interesting choice of 'unquiet', and both negative and positive associations of 'silent', gothic despair and 'fear' (repeated, and 'always')
- control over life/journey – 'wandered restless', individual agency vs. release of agency to wind and waters (nature's control); control over creating and ending life; constraints and drives of duty, misery, fear, rage
- Frankenstein becomes more 'monstrous' in the semantic associations of 'When I thought of him, I gnashed my teeth, my eyes became inflamed'
- Frankenstein's portrayal of Elizabeth as passive recipient/victim of Frankenstein's acts, love, existence
- Frankenstein's choice of reference to 'the creature' marks status as non-person in Frankenstein's eyes.

Q2: Read the extract printed below. Examine how Stoker presents Dracula in this extract.

AO1:
- Dracula's speech in declarative and imperative form
- foregrounding through repetition and deviation: Dracula's deviation from norms in repetition of 'Welcome to my house' and 'welcome' subtly suggests his urging, and Harker's hesitancy. 'Welcome' recalled later by Harker as adjective for room: 'a welcome sight'; Harker's repetition of the adjective 'courtly' to describe the Count's behaviour; Dracula's repetition of 'freely', and reference to 'your will' foregrounding and foreshadowing the impending imprisonment; Harker's repetition of perceived slight deviation, initially – absence of something expected – 'without' colour, flame without chimney, Dracula's welcome without stepping to meet him: marks the uncanny
- similes and metaphors: 'like a statue', 'stone', 'like the hand of a dead man' – gothic associations.

AO2:
- the text's traditional gothic roots marked in tropes such as boundaries (thresholds, doors, passageways, windowless interiors – doorways particularly emphasised here), the castle, darkness and light, etc
- space and boundaries emphasised - opening 'within', the deictic 'come in', route into the interior of the castle
- Harker's perceptions move from seeing and sensing the coldness and stillness of the Count and the uncanny to seeing warmth, light and the movement of the flames; his feelings move from uncertainty and 'doubt' to appreciative rejoicing.

Q3: Read the extract printed below. Examine how Atwood presents the Commander's House in this extract.

AO1:
- foregrounding through repetition and deviation:
  – Lists of objects opening paragraphs (and few adjectives until further into paragraphs)
  – Patterns of spatial relations orienting reader within scene
  – Sentences predominantly declarative, but three interrogatives: two re. possible identical government issue (anonymous, lack of identity), and 'Why do I want?'
- simile describing ceiling – 'like the place in a face where the eye has been taken out' – evoking unknown (deleted) agency
- 'Flowers are still allowed' – suggests many things are not; suggests strict rules
- pronouns
  - 'they' ambiguous: agents/owners of the building unclear at this stage, but associated with the Government (by 'Government issue?');
  - 'us' and 'we' ambiguous (shared circumstances);
  - use of 'you' at points referencing suicide – possibly enhancing felt involvement of reader, and the shock of that
- verb 'can' repeated, but more agency attributed to air and sunlight, than to Offred, who 'can sit [...] and watch', and who 'can smell'; place of inaction, passivity, restraint (hands folded)
- structural symmetry – ending with list of what 'I am', and unfolding of hand into sunlight.

AO2:
- woman as group ('women'), and not to be 'wasted': suggests women are objects of 'use'
- dystopian setting: ambiguity of time ('once', 'now'); rationing/recycling; apparent contention re the nature of the house; rules; references to suicide (hanging, cutting); suggestion of 'prison'
- dystopian normalising of violence
- surveillance/watching
- tension between awareness, 'know[ing] why' questioning, and need 'not to think'/acknowledge; determination to survive (or 'last' – 'I am alive, I live, I breathe').

Q4: Read the extract printed below. Examine how Sebold presents the interaction between George Harvey and Jack Salmon in this extract.

AO1:

- repeated references to snow foregrounds its potential significance (see AO2)
- similes: the touch 'like an electric shock' – ambiguous as to whom (Susie? Jack? Mr Harvey?), suggests danger, unexpected revelation, sudden shift from calmness to alertness; the second syllable of Susie's name 'whipped like a snake' – again, ambiguous to whom (Susie? Jack? Mr Harvey?), again evokes suddenness, surprise, possibly venom
- indirect thought – 'Had anyone asked this man where he was the day I disappeared?' – blending Susie and Jack's points of view
- foregrounding through repetition:
  – 'You know something': both instances met with dispreferred response
  – 'would never' making Susie's longing and the permanence of her death
  – 'noticed' – Susie and her father aligned in perceiving
- foregrounding through deviation:
  – the disconnectedness of the turns – unusual, awkward exchanges, particularly Mr Harvey's responses (shift of topic, hard to understand relevance, to follow his interpretation of Jack's utterances)
- the power dynamics of the conversation – Jack asking questions and Mr Harvey withholding some direct responses, Mr Harvey controlling the opening and closing of the final exchange.

AO2:

- the white snow (and possibly the white sheets) as a possible metaphor for obstructions to sight, perception, and/or for innocence
- the use of spaces (the greenhouse, the tent) as containers of evil acts, as deviant, fantasy spaces, collaboratively constructed (Jack unknowing, complicit), Mr Harvey 'retreating into' the tent
- the symbolic value of collaboration suggested by Mr Harvey.

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	**Express ideas with sophistication and sustained development.** **Apply a range of terminology accurately.** **Select language levels with sustained relevance and evaluation of patterns.**	Level 5 13-15	**Offer a thorough and open-minded analysis by:** • interpreting the question focus subtly • providing a perceptive interpretation • making careful selections from the text. **Provide perceptive accounts of how meanings are shaped by:** • investigating closely the construction of poetic voice • exploring the writer's craft and evaluating its role in shaping meaning.	Level 5 9-10	**Make sophisticated and perceptive connections.** **Show detailed knowledge.** **Evaluate:** • in detail the ways in which poems are similar and different.
Level 4 10-12	**Express ideas coherently and with development.** **Apply terminology relevantly and mainly accurately.** **Select language levels purposefully and explore some patterns.**	Level 4 10-12	**Offer a good and secure analysis by:** • interpreting the question focus relevantly • providing a clear and sound interpretation • making appropriate choices from the text.	Level 4 7-8	**Make sound and occasionally perceptive connections.** **Show good knowledge.** **Explore:** • a number of ways in which

					texts are similar and different
			Offer a clear account of how meanings are shaped by: • exploring the construction of poetic voice • examining the writer's craft and its role in shaping meaning.		
Level 3 **7-9**	**Present ideas with some clear topics and organisation.** **Apply terminology with some accuracy.** **Select language levels and explain some features.**	**Level 3** **7-9**	**Offer some analysis by:** • identifying the question focus straightforwardly • providing some valid interpretations • making some successful choices from the text. **Show some awareness of how meanings are shaped by:** • explaining the construction of poetic voice • discussing the writer's craft and its role in shaping meaning.	**Level 3** **5-6**	**Make some connections.** **Show some knowledge.** **Explain:** • ways in which texts are similar and different.
Level 2 **4-6**	**Communicate ideas with some organisation.** **Apply terminology with more general labels.** **Select language levels with incomplete development and identify some features.**	**Level 2** **4-6**	**Offer a partially descriptive/analytical account by:** • commenting generally on the question focus • providing general interpretative points • showing less certainty in selecting from the text. **Show a partial or an emerging awareness of how meanings are shaped by:** • commenting broadly on the construction of poetic voice • making observations about the writer's craft with little comment on its role.	**Level 2** **3-4**	**Make limited connections.** **Some limited knowledge.** **Describe:** • some simple points on how the poems might be similar and different.

Level 1 **1-3**	**Present material with little organisation.** **Describe language features without linguistic description.** **Show limited awareness of language levels but may describe some features.**	**Level 1** **1-3**	**Offer a brief or undeveloped account by:** • describing the question focus • offering limited interpretation • making limited reference to other sections. **Show limited awareness of how meanings are shaped by:** • labelling with little relevance to technique • making brief or no reference to the writer's craft.	**Level 1** **1-2**	**Make very few if any connections.** **Show elementary knowledge.** **Identify:** • some isolated points about the poems • very basic points of comparison.
0	Nothing written.	**0**	Nothing written about texts.	**0**	Nothing written about texts.

Indicative content

Q5: Read 'The Good Morrow' and 'The Anniversary'. Compare and contrast how the relationships between the people in these poems are presented.

AO1:

'The Good Morrow'
- use of first and second person singular pronouns 'I' and 'thou' then first person plural 'we' – movement towards unity
- lexical choices denoting physical (but not spiritual intimacy) – 'sucked…country'; pun on female genitalia
- lexical field of male-centred desire and possession – 'pleasures', 'desired and got'
- move to a more 'spiritual' love in the form of re-awakening – 'now', 'good morrow', 'waking'
- repeated imperative forms – 'Let…/Let…/Let…'
- semantic and phonological cohesion and syntactic parallelism 'My face in thine eye, thine in mine..'
- metaphysical conceit of the hemispheres and lovers
- semantics of 'die' – death/ejaculate.

'The Anniversary'
- use of first and second person singular pronouns then first person plural
- string of lexical entities – 'kings', 'beauties', 'wits' in relation to time and lovers
- semantics of decay and immortality
- religious/political lexis – 'oaths', blest', treason'
- deixis that centres lovers and their relationship – 'Here upon earth', 'this is the second of our reign'
- male-centred point of view: absence of female voice
- presenting of time and mortality: repetition of lovers in relation to passing of time.

AO2: relationships defined in terms of possession
- absence of female voice despite call for physical and spiritual unity
- the distinction between different forms of love (physical/sexual and spiritual)
- lovers and their relationship to time and space (internal and external); issues of mortality and immortality.

AO4:
- the framing male-centred point of view
- desire, dreams and the ways in which relationships are viewed as outlasting time
- the use of the metaphysical conceit as a way of drawing attention to ways of viewing relationships
- ways of seeing the world (religion, geography, politics)
- ways in which ideas are presented that provide opportunities for comparative work: eg use of rhyme and rhythm, questions and other rhetorical devices, imperative and declarative forms, foregrounding: parallelism and deviation.

Q6: Read 'Porphyria's Lover' and 'My Last Duchess'. Compare and contrast how places are presented in these poems.

AO1:

'Porphyria's' Lover'
- events filtered through point of view of speaker: question of reliability? Addressee?
- anthropomorphism in opening lines: weather and place
- extensive lexical detail in describing cottage
- sequence of verb processes with Porphyria as agent – 'kneeled', 'rose', 'withdrew', laid'
- contrast in activity of Porphyria and speaker throughout opening section of the poem
- possessive pronoun 'mine, mine' repeated to mark turning point of narrative, with further later emphasis on possession
- presentation of murder: syntax to denote action, choice of lexis – 'strangled'
- speaker's use of modality to impose her state of mind – 'I am quite sure she felt no pain'
- lexical choices to show beauty in death – 'smiling, rosy little head'
- use of 'now' to demarcate time frame of narrative: positioning of speaker in time relative to murder.

'My Last Duchess'
- first person narrative. Addressee defined at end of poem
- opening emphasis on place through locative prepositional phrase 'on the wall'
- narrative as a journey across the palace and time frames: essence of movement is crucial to the poem
- use of questions as part of narrative strategy and in recounting the past
- representation of the Duchess: defined in specific locations – fleshing out of each of these remembered spaces by the Duke from his perspective
- euphemistic nature of murder/execution: 'Then all smiles stopped together'
- urgency and purpose of narrative revealed at the end of the poem.

AO2:
- male possession and female objectification
- the importance of locations and the characters within them in grounding memories
- places as sites of crime
- places as ways of exhibiting the past – eg the Duchess's portrait
- the relationship of place to time.

AO4:
- types of narrators; differences in addressees and relationship to conventions of the dramatic monologue
- presentation of males and females
- presentation of crime
- the nature of art and beauty
- ways in which ideas are presented that provide opportunities for comparative work: eg use of rhyme, questions and other rhetorical devices, perception modality, representation of speech, use of adjectives, point of view.

Q7: Read 'Beachcomber' and 'Stafford Afternoons'. Compare and contrast how time is presented in these poems.

AO1:

'Beachcomber'
- referent of 'you' in the first line?
- position of speaker as deictically distant in time and/or place – 'that chair'
- temporal shift – 'This is what happens'
- use of definite article to describe child; attempt to portray accessibility and vitality of memories across time
- extensive further shifts across poem – 'then', 'now', 'this', 'suddenly'
- lexical detail mirrors photograph: richness of imagined/remembered space – 'a starfish, seaweed/a dozen alarming crabs/caught with string and mussel'
- symbolic use of colour – 'sepia', 'platinum', 'red'
- use of repetition to stir memories across time – 'You remember…You remember'
- foregrounding of age through parallel determiner + adjective structures – 'Those older, those shaking'
- use of enjambment and single minor/orthographic sentence – 'Exactly'.

'Stafford Afternoons'
- foregrounded sense of remote past – 'only there'
- the thickening of time: descriptive detail of first stanza (isolation, emptiness, movement away from speaking centre)
- speaker's recollection of her past 'self' – 'invented in colour, a vivid lie for us both'
- representation of place – the cul-de-sac, long grass, wood – echoes of danger, fairy story motif, feeling of physical inferiority with outside spaces
- recollection of perception through modal verb 'knew' – sense of speaker's review of younger self
- anthropomorphism of trees, wood and nettles as agents of inhospitality and danger
- use of direct speech to position focus on male
- presentation of penis: modification and contrast to 'silver birch'
- verbs of movement and noise in final six lines
- metaphorical representation of time – inherent symbolism of 'red': dangers of growing up, loss of innocence, etc.

AO2:
- the difficulties of remembering
- imagining the self in a past time from an adult perspective: the notion of the split self/identity
- the past as yearned for
- the past as dangerous
- time and the transition from childhood to adulthood.

AO4:
- the thickening of time: the ability of poetry to draw time out
- childhood memories and adult perspectives
- the use of specific locations and the emphasis on the relationship between time and place
- ways in which ideas are presented that provide opportunities for comparative work: eg differences in verse structure, use of spatial and temporal deixis, first person narrators, use of colour, examples of richly modified head nouns, perception modality.

Q8: Read 'Follower' and 'Mid-Term Break'. Compare and contrast how childhood is presented in these poems.

AO1:

'Follower'
- foregrounded importance of ancestry and childhood recollection in title and first line – 'my father'
- deictic centre of speaker initially 'following' father; reversal in final line through temporal 'today', and spatial 'behind' shifts
- child-like register and encoding of point of view – 'yapping', 'I wanted to grow up and plough'; detachment and represented form of childhood from an adult perspective
- variation in sentence structures to mirror physical actions
- limited pre-modification beyond first two stanzas to mirror simple recollection of event.

'Mid-Term Break'
- foregrounding of time and place through deictic markers – 'all morning', 'in the college sick bay', 'in the porch'
- movement from general time frame to more specific one to reflect importance of memory
- movement of speaker from school to home location – deictic verb 'came in' suggestive of entering 'grown up' world of pain
- representation of guests 'strangers' through indirect agency – 'whispers'
- lexical field relating to death – 'corpse', 'paler'
- reference to brother as simply 'corpse' – dehumanising
- agency behind accident – 'bumper knocked him clear'. Childish misunderstanding of death?
- foregrounding through repetition and deviation from modifier to head noun in successive phrases of 'foot'

AO2:
- the role of the adult looking back at childhood
- problems in reconstructing the past, assigning agency and making sense of the world
- childhood as painful
- the relationship of children to parents and other adults
- the notion of space and childhood: school, home, the farm.

AO4:
- realisation of growing up
- different types of shock: father/son relationship in 'Follower' and memories of brother in 'Mid-Term Break'
- focus on single relationship in 'Follower'; wider range of interaction and foci in 'Mid-Term Break'
- ways in which ideas are presented that provide opportunities for comparative work: eg syntax, sound iconicity, verse structure (single verse paragraph of 'Mid-Term Break'), use of pronoun system as narrative device, positioning and movement of speakers in time and place.