Mark Scheme (Results)

Summer 2007

GCE English Language and Literature (6385/01)

A PEARSON COMPANY

This unit focuses on Assessment Objectives AO2ii and AO4, and also assesses AO1 and AO3ii.

Answer TWO questions: ONE from Section A and ONE from Section B.

SECTION A: Pre-1770 Poetry

Answer ONE question from this section.

1. CHAUCER: *The Merchant's Tale* ed. Hussey (C.U.P.)

(a) 'In *The Merchant's Tale* Chaucer makes use of the conventions of medieval courtly love, but only to distort and corrupt them.'

How far would you agree that Chaucer's choice of narrator and use of characterisation and language create a cynical and crude attitude to love throughout the tale?

AO2ii The question requires knowledge of the medieval conventions of the code of courtly love with an understanding of how Chaucer has used this code (which would be familiar to his contemporary audience) in order to subvert it for comic/satirical purposes and to expose weaknesses in his characters.
Expect lower band answers to attempt a general definition of the code with some awareness of how Chaucer has used it. Higher band answers should be more precise about the basic principles of the code and should provide a more assured analysis of the means that are used to subvert it eg answers may consider the four principles of Humility, Courtesy, Adultery and the religion of love, and then look at the literary and linguistic methods used by Chaucer to undermine it (for specific examples see AO3ii).

AO4 Look for awareness of attitudes to love within the context of the historical period.
Lower band answers should be able to find evidence of the cynicism which permeates the tale, and may be able to link this to the Merchant's own point of view put forward in his prologue. Higher band answers should be more subtle in their discussion, with greater awareness of the different ways in which Chaucer uses character constructs and specific literary devices to convey this impression.
Answers may refer to the following:
Ironic references to the story of Adam and Eve, the undermining of the religious and allegorical symbolism of the Garden by Januaries who creates it for personal sexual gratification, the later events in the garden treated as burlesque comedy, any discussion of romantic love being presented in a highly stylised manner, the use of dramatic irony at key points in the *Tale* so that the audience has shared knowledge with the narrator.

AO1　　A number of characters are used to display attitudes to love, plus the voice of the Merchant himself. Lower band answers are likely to make general comments about the reasons for Januarie's marriage to May, her unresponsiveness and the lack of any evidence of real love in the tale. Look for more wide-ranging responses for answers in higher bands with an understanding of how the audience is distanced from the characters by their presentation as stereotypes, therefore reducing our sympathy for them.

The question asks for consideration of Chaucer's use of characterisation. Lower band answers may be aware of the 'stock' character, whereas higher band answers are likely to take this further by noting how Chaucer lets the characters demonstrate their own attitudes through dialogue and behaviour, or how, in the case of May, the absence of speech and overt opinion is significant in itself.

AO3ii　An exploration of narrative voice and types of imagery would provide good evidence for this AO.

Lower band answers may provide an overview of the more obvious features of the tale which suggest cynicism eg the circumstances in which Januarie seeks out May (the market place and financial images) whereas higher band answers should provide a more searching analysis of the different images used in reference to love and marriage, while noting their incongruity to a modern audience. eg images of food, the use of mercantile and legal language. Look also for consideration of a narrative viewpoint which encourages the audience to share the opinion of the narrator eg the voice of the intrusive narrator, use of the apostrophe, and structural features of the tale, including the on-going debate on love and marriage.

1. CHAUCER: *The Merchant's Tale* ed. Hussey (C.U.P.)

    (b) Remind yourself of lines 653-716 from 'Now wol I speke of woful Damyan,--' to 'Til that ye slepe faste by my side'.

    Comment on the effectiveness of the narrative techniques, literary devices and language choices used by Chaucer to create dramatic tension and to provide the underlying comedy in this episode. How successfully does this episode prepare us for the key events which follow?

    AO2ii The question requires awareness that this is one of the transitional moments in the tale. Answers at all levels should be aware of the underlying irony in the way that Chaucer sets up January as we have already been taken into the confidence of the narrator.
    Lower band answers may adopt a more anecdotal, narrative approach in their exploration of this episode. Expect higher band answers to be more explicit in their analysis of structural features, eg the manner in which this transition is indicated by the shift in narrative voice when the Merchant addresses January.
    There is a change of focal point here and the introduction of a new dimension.
    The curiosity of the audience is engaged by wondering how Damyan's liaison with May will take place.

    AO4 Expect the majority of answers to deal with the treatment of Damyan as a figure of courtly love. Lower band answers should be able to provide some textual evidence for this link. Higher band responses will adopt a more closely analytical approach, noting specific examples of the language of courtly love used to describe Damyan (lines 663-672).

    AO1 Understanding of structural features within the wider context of the Tale will be important here. Lower band responses may be aware of how this fits in to the Tale as a preparation for May and Damyan's relationship, while higher band answers are more likely to offer an explanation of the device of foreshadowing and an acknowledgement of this as a proleptic episode.
    There may be observations on the typical dramatic device of the love letter.

    AO3ii Lower and higher band answers will be distinguished by the degree to which they provide analytical discussion of the deliberate literary and linguistic choices employed by Chaucer to create the tension and comedy.
    Lower band answers may refer to the astrological allusions, the ironic description of May as 'fresshe' and Januarie's naïvete. Higher band answers should develop these and similar examples to demonstrate how the tone is deliberately elevated in preparation for the bathos which follows.
    Stylistic techniques which may be discussed include:
    - Januarie's use of courtly love concepts in describing Damyan eg 'gentil squier', 'manly', and 'eek servisable'
    - his naïve assessment of Damyan's character as 'wys, discreet, and—secree'
    - the use of first person narrative to allow Januarie to publicly reveal his misjudgment of the character and loyalty of his squire
    - the discussion of the necessary rituals following the marriage ceremony
    - the complete absence of May's voice and the lack of an opinion from her as she is instructed to visit Damyan.
    More perceptive responses should note how these stylistic features subtly prepare the audience and create the atmosphere.

2.   MILLON: *Selected Poems* (Dover Thrift)

(a)   In many of Milton's poems feelings of anxiety and/or loss are balanced by evidence of hope and consolation. With close reference to any two or three poems of your choice, consider how effectively Milton uses imagery, syntax and verse form to communicate these emotions to his readers.

AO2ii   The question is looking for an understanding of how Milton uses his poetry to display strong personal emotions, while controlling the expression of feeling by his deliberate and strategic employment of specific literary and linguistic devices.
Some discussion of biographical and contextual influences could be appropriate but ideally should form part of an analysis of techniques.
Lower band answers should be able to respond to the key words in the question, although this may be anecdotal or subjective rather than more critically analytical.
Answers in this category should also be able to note some of the changes/shifts in tone which occur in his poems.
Higher band answers will demonstrate a greater appreciation of the subtlety with which Milton incorporates expressions of negative emotions with a careful balancing of more positive feelings. Look for awareness of the strength of the poet's personal voice, his ability to dramatise abstract concepts and possibly the manner in which he communicates a moral viewpoint.

AO4   Knowledge of how Milton deliberately shapes his work is the key here.
Lower band answers are likely to demonstrate some awareness of the more obvious techniques of form and style but the range of features identified will be restricted.
There may be some knowledge of contextual factors demonstrated, probably through acknowledgement of the significant events in Milton's private life eg, his blindness and the death of his wife.
Higher band answers may show more awareness of the distinction between the poet's public and private concerns with an appreciation of the way in which Milton is able to distance and ritualise his feelings of anxiety and loss.
Reward knowledge of the inspiration Milton derived from literary traditions of the masque, pastoral and lyric poetry, and classical mythology which influenced the forms and structure of his poetry.

AO1   Candidates have free choice of poems and there are many suitable possibilities in the collection.
Lower band answers are likely to explore their chosen poems in less depth than answers in higher bands but look for a reasonably balanced coverage and some awareness of structural features. The wording of the question with three clear areas identified should be helpful in organising the response.
In higher band answers look for a balanced response with good coverage of the chosen poems. The variety in the choice of texts could also increase achievement here.
Reward close analytical discussion and recognition of Milton's skill in using technical stylistic devices and form to create effective poetic expression (see AO3ii for examples).

AO3ii Answers in lower bands should be able to identify a number of literary and linguistic features due to the variety of techniques employed by Milton.

This may be presented in a check-list form, there could be repetition of explanations, and references to verse form are likely to be superficial.

Higher band answers should be more discriminating in their identification and evaluation of how Milton uses imagery, syntax and verse form.

Look here for more searching explorations of lexical and metrical features.

Literary and linguistic techniques that might be commented on include:

the use of epithets, especially compound hyphenated epithets, variations in stresses and syllabling to indicate mood changes, repetition of syntactical structures, balancing effect of using two adjectives to modify a noun in both pre and post-modifying positions, use of contrast and paradox, alliterative and onomatopeic features.

2. MILTON: *Selected Poems* (Dover Thrift)

(b) 'Comus' has been described as a poem that is 'essentially about temptation'.

How successfully does Milton use language, poetic devices and dramatic techniques to explore the issue of the conflict between good and evil in 'Comus'?

AO2ii Look for detailed knowledge of theme and form.
An awareness of the literary traditions from which Milton derived inspiration is very helpful here but this knowledge should ideally be integrated into a critical commentary. Milton's debt to pastoral forms and traditions and classical mythology might be commented on.
Lower band answers are likely to be confined to general discussion of content and theme with some awareness of characterisation whereas in higher band answers look for awareness of the literary/dramatic form of the masque and how this is used to present the oppositions in the poem.
Look also for understanding of the characters as constructs to symbolise abstract concepts and the significance of the themes of temptation, virtue and evil.

AO4 The centrality of the dramatic plot and the methods employed by Milton are key aspects here.
Lower band answers may offer some explanation of how the struggle between opposing forces is presented. Answers in higher bands should be more explicit in their examination of form and structure.
The central dialogue between Comus and the Lady deserves detailed exploration.
Reward analysis of the variations in language used by the characters and an understanding of how their dramatic dialogue relates to the issues of temptation, transformation, disguise and entrapment.
Answers may identify 'Comus' as either verse or drama. Both approaches are acceptable.

AO1 A study of one lengthy poem is asked for here, allowing opportunities for sustained critical discussion.
Look for awareness of Milton's great dependence on imagery to create dramatic effects. Lower and higher band answers may be distinguished by the depth and detail of their analysis here. Lower band responses are more likely to list or make general references to figurative language (any examples used might be repetitive) whereas answers in higher bands should be more discriminating and should be aware of the range of imagery eg drugs, imprisonment, herbs, potions, colour, precious stones.

AO3ii Expect lower band answers to be limited in their identification of Milton's techniques with possibly some superficial assessment of the effect of verse form, imagery etc. Comments are likely to be limited to 'effective' rather than a more searching detailing of specific effects on the audience, which should be evident in answers in higher bands.
Higher band answers are more likely to be aware of, and to explore, the structure of the poem, with perceptive responses noting the movement between dramatic surprise and stage quietness.
Specific linguistic and literary devices that might be commented on include:
the strategic use of questions and exclamations to reveal concern and uncertainty, personification, varied syntax and metrical arrangements, the use of alliterative lines as a persuasive device, the use of caesura, enjambement, hyphenated words, standard rhyming couplets.

3. *Eight Metaphysical Poets* ed. Dalglish (Heinemann)

    (a)   'Metaphysical poetry makes great demands of the reader.'

            Choose two or three poems by two different poets that you consider make great demands on the reader and explore the effectiveness of the poets' choices of syntax, language and phonological techniques.

    AO2ii   This requires understanding and appreciation of the typical techniques employed by the poets in this collection.
            Links between context and structural/metrical features would provide a good approach.
            Lower band answers may demonstrate some awareness of variations in form and may identify some key technical devices.
            Higher band answers should show a more perceptive understanding of the conscious artistry of the poets, the way in which they take for granted the understanding and complicity of the reader and how their language creates a sense of inclusivity.
            Very successful responses could demonstrate real understanding of the nature of much of this poetry ie that it is not reflective and musing but is characteristically brief, succinct and explicit: that the poems have clear content and something specific to say.

    AO4   Understanding of the metaphysical conceit is at the heart of this AO: that the poems present an argument and attempt to persuade.
            In lower band answers look for some acknowledgement of this literary context although there is likely to be limited exemplification and a tendency to list and repeat terminology.
            Higher band answers will demonstrate a far more acute awareness of the genre and of how these poems concentrate on a specific moment, experience or situation. Answers in this category may recognise how intellectual knowledge, within the context of the historical period, is a significant source of imagery.
            (See AO3ii below for examples of indicative content).

    AO1   A key discriminator is likely to be how candidates handle the key phrase of 'makes great demands of the reader'.
            Lower band answers are likely to lack confidence in clearly articulating what this means; expect repetition of the question and possibly a subjective expression of the difficulty of the poems. There might be some uncritical evaluation of the poems in terms of how 'hard' they are etc.
            In contrast answers in higher bands should be aware of the intellectual rigour which informs the poems in this collection, the deliberate shaping of the poems and the manner in which their style and approach forces an interactive response.
            Reward answers which are critically analytical rather than judgemental.

AO3ii Candidates can demonstrate evidence for this AO by clearly identifying the intentions of the poets linked to the effectiveness of their chosen techniques.

Lower band answers are likely to identify some characteristic features of Metaphysical poetry but expect technical vocabulary to be lack sophistication and explanations of effect to be general rather than discriminating.

Higher band answers will be aware of the logical structure of the argument in a Metaphysical poem, in particular the way in which verse forms provide clear frameworks for the argument, and should comment in some detail on the features which make demands of the reader.

The following features of Metaphysical poetry could be commented on:
- care, precision and economy of language
- strong lines with epigrammatic qualities
- rhyme used to reinforce the sense of the argument
- diverse shifts in tone.

Features of spoken language which demand the attention of the reader include:
- use of the literary device of the apostrophe
- exclamatory and interrogative sentence types
- stresses, direct and idiomatic language
- imitation of natural, spontaneous speech rhythms.

3. *Eight Metaphysical Poets* ed. Dalglish (Heinemann)

    (b)   The poems in this collection illustrate a variety of experiences of love.

            With close reference to either Carew's 'My Inconstant Mistris' or Marvell's 'The Definition of Love', and one other poem of your choice, discuss how successfully the poets use language, imagery and verse form to convey their own particular experience of love.

    AO2ii   The key concept here is variety. Look for an appreciation of the different methods and approaches used by the poets to discuss the same concept. This will depend to some extent on the choice of poems eg, unrequited love, betrayal, mutual love.
Lower band answers may lack awareness of explicit variations: answers in this category could be more content-orientated and lack discrimination in their handling of the comparative element.
Higher band answers should make clearer distinctions between the poems and could be genuinely evaluative in assessing the success of the poets in conveying their message.

    AO4   An understanding of the immediate context of each poem (ie, the situation) and the literary context of the Metaphysical genre is important in establishing evidence for this AO.
Lower band answers may show some awareness of context and of how the texts are constructed, with some identification of the individual poets' techniques.
Higher band answers however, should focus more on an exploration of how contextual factors inform the poems (eg, the inspiration of parting from a loved one), the presentation of the realities of daily life and the use of sensory images to create profound meaning.

    AO1   The comparative element should be addressed and evaluation of the success of the chosen poets is likely to be a good discriminator between higher and lower band answers. Lower band answers are likely to be anecdotal here whereas answers in higher bands should bring out the individuality of the poets linked to the forms and technical devices they have chosen to communicate their feelings and attitudes.
Lower band answers may adopt a narrative approach by documenting the content/subject matter of the poems whereas answers in higher bands should analyse on different levels, making discriminating distinctions between the poems. Answers at this level should also show an understanding of implicit and explicit meanings and an appreciation of differences in style and approach.

AO3ii   One of the key concerns of the question is how successfully the poets make the relationship in their poem vivid. This requires an understanding of the literary and linguistic approaches employed.

Expect lower band answers to make some attempt to identify appropriate frameworks but there is more likely to be a pre-determined check list employed in answers at this level. Answers in higher bands will provide a much clearer analysis of the links between form and function and should be aware (at least implicitly) of how the inspiration behind each poem has affected the choice of language and literary techniques.

Possible areas of exploration could include:
- the sensitivity and subtlety of some of the writing
- the blend of seriousness and irony
- the poets' resourcefulness with words
- the elements of chivalric tradition in Carew's poem and the wide range of cultural and contextual references in Marvell.

4.   *Edexcel Poetry Anthology* (Section Two: Pre-1770)

(a)   'We have short time to stay as you.'

This line from Herrick's poem 'To Daffodils' reflects a preoccupation with time and a sense of urgency common to many poems in this section.

Choose any two or three poems from the section and explore and comment on the effectiveness of the imagery, syntax and verse form used by your chosen poets to convey their awareness of time passing.

AO2ii   The question prompts the candidates to consider the generic features of the poems in this section of the Anthology. Knowledge of historical, cultural and literary contexts could be helpful if employed discriminatingly and linked appropriately to stylistic features.

Lower band answers may be tempted to adopt a linear, paraphrase approach to their chosen poems but in higher band answers look for a response which is more discriminating and closely analytical, demonstrating awareness of how the key concepts of time and urgency are integral to the shape and meaning of the poems.

AO4   This AO looks for knowledge of how the poems are structured. The question gives specific prompts of imagery, syntax and verse form but lower band answers may concentrate primarily on the imagery used by the poets. Expect some paraphrase rather than a clear explanation of effects. Comments on verse form are likely to be limited to an identification of rhyme scheme.

Higher band answers should be more specific in their exploration of the areas foregrounded in the question. Look for much more detailed comment at word and sentence level and reward an appreciation of how the verse structure provides a framework for the poets' themes and ideas.

AO1   A wide choice of poems is possible, giving candidates the opportunity to choose works which they particularly like or find interesting to discuss.

The structure and organisation of the answers could be a key discriminator for this AO.

Lower band answers may produce less balanced coverage of their chosen poems and of the areas specified in the question.

For answers in higher bands look for a coherent, substantial response with good coverage and regular textual exemplification.

A comparative element is not required but answers in higher bands may adopt this approach as a useful framework for their discussion.

AO3ii   Lower band answers may demonstrate basic understanding of the key literary and linguistic features of the poems. Expect some repetition and possible lack of differentiation in their approach to the different poems.

However, answers in higher bands will demonstrate a much more confident grasp of how literary and linguistic frameworks affect meaning.

Although specific content will obviously depend on the poems chosen typical features that might be discussed include:

- grammatical features used as time markers
- grammatical devices of imperatives and rhetorical questions
- how rhythm achieves pace
- regular verse forms and metrical patterns
- references to seasonal changes
- images of death, decay, youth, age, the sun and moon
- opposition of negatives and positives.

4. *Edexcel Poetry Anthology* (Section Two: Pre-1770)

   (b)   'They Flee From Me' (Thomas Wyatt) and Milton's 'Sonnet XVI' are both concerned with communicating intensely private feelings.

           Explore the effectiveness of the language and poetic techniques chosen by the two poets to express their intimate thoughts.

   AO2ii   The evaluative element is central to the question and the success of the critical commentary on each poem will demonstrate the extent to which the individual voice of each poet has been understood.
Lower band answers may show knowledge of content and some understanding of the approach of each poet but will lack the detailed, systematic approach which should be evident in answers in higher bands.
Some contextual, biographical knowledge could be relevant as the question focuses on the very private nature of the poems but be prepared for this to be mainly anecdotal in lower band answers while those in higher bands should integrate this kind of information into a sustained analysis of techniques and effects.

   AO4   Expect lower band answers to demonstrate some awareness of the intentions of the two poets: observations on the poets' choice of poetic devices is likely to be general, may lack detailed exemplification or could consist of much quoting with little comment.
In higher band answers look for more perceptive recognition of tone and purpose, with some effective critical appraisal of poetic choices and explicit links between form and function.

   AO1   Lower band answers may attempt to discuss the concept of effectiveness in a superficial manner, with some acknowledgement of the more obvious distinguishing features of each poem whereas higher band answers are likely to be much more discriminating in their selection of material to form an argument concerning the 'effectiveness' of each poet's choices. For answers in this category look for a sustained exploration of poetic techniques and their impact on the reader.

AO3ii   The skilful linking of form to function will gain evidence for this AO.

Lower band answers will be restricted in their explanation of the shaping and crafting of the poems. Higher band answers will demonstrate a much more substantial and satisfying awareness of the technical artistry involved in creating the poems and may respond more perceptively to the individual 'voice' of the poets.

Literary and linguistic features that could be commented on include:

'They Flee From Me'
- self-referential
- pronouns 'they', 'me', 'I', 'she', 'her' create different moods of intimacy and hostility
- images of animals and taming
- personification of Fortune
- iambic metre
- rhythmic features of rhyme, half rhyme, enjambement, mid-line breaks indicate shifts in tone
- foregrounding of conjunctions 'and' and 'but' to structure the argument
- use of continuous present ie 'stalking', 'seeking', 'walking', 'foresaking'
- sensual imagery
- quoted speech adds a second voice to contrast with that of the poet
- sibilant sounds.

'Sonnet XV1'
- self-referential and reflective
- sonnet form-also provides constraints
- different focal point ie God and religion
- personifies abstractions
- dramatises the poem with quoted speech and dialogue
- latinate syntax.

5. POPE: *The Rape of the Lock* (OUP)

(a) Pope claimed that mock-heroic verse was 'form'd to delight at once and lash the eye'.

In the light of this statement, how effective do you find Pope's choices of literary devices, verse form and language in creating this dual effect of entertaining the reader while satirising contemporary society in 'The Rape of the Lock'?

AO2ii The question prompts candidates to discuss the satirical and entertaining elements created by language in the poem. Knowledge of the literary historical context is relevant, as is an appreciation of the effects of the mock-epic form.
Lower band answers may demonstrate some knowledge of genre and approach but are likely to struggle with precise definitions of the concept of satire.
In higher band answers look for awareness of the multi-dimensional nature of the poem.

AO4 In lower band answers there may be implicit awareness of the didactic nature of the work but the approach could be observational rather than critical, and be prepared for paraphrase plus indiscriminate quotation.
Answers in higher bands should show an appreciation of Pope's skill in structuring the poem and in fusing the different elements which give the poem its paradoxical, antithetical nature.

AO1 The range and precision in the use of technical terms could be a key discriminator here. Lower band answers should be able to identify some literary techniques and may offer some observations on verse form, probably limited to identification of the use of the heroic couplet. But in higher band answers there should be a much greater depth of understanding of what these technical terms mean and the wider implications for the effect of specific devices on the work as a whole. Look here for awareness/explanation of variations in verse form and the nuances in meaning created by this diversity eg comments on the hypocrisy of the social scene and the inversion of values often indicated by the strategic inversion of word order and the delayed effect of the latinate sentence structure.

AO3ii Lower band answers will be less confident in their understanding of how Pope's literary and linguistic choices are crucial for achieving the dual effect of criticising and entertaining. Answers in higher bands need to be more explicit in their linking of form to function and will cover a more extensive range of features which could include the following:
• use of antithesis/paradox/juxtaposition
• hyperbole
• literary techniques of chiasmus and zeugma
• extensive use of imagery and variety of semantic fields
• syntactic parallelism
• bathos
• pre and post-modification
• repetition.

5.   POPE: *The Rape of the Lock* (OUP)

(b)   Remind yourself of Clarissa's speech, Canto V lines 9-34 from 'Say, why are Beauties praised and honour'd most', to 'Charms strike the sight, but Merit wins the Soul'.

How effective do you find the verse form, language and content of the argument in making Clarissa's speech dramatically vivid, while successfully integrating its message into the poem as a whole?

AO2ii   The question requires an understanding of the function of Clarissa in the poem as a whole and an appreciation of how she is used by Pope to present a different perspective on the situation of Belinda. In lower band answers there may be implicit recognition of the impact of this section and the change in focus and tone but answers at this level may be distracted by content and could produce lengthy paraphrase. Answers in higher bands should be aware of the choric function of Clarissa and should (implicitly or explicitly) recognise the nature of her speech as a moral essay. Look also for understanding of the strategic placing of the speech ie, immediately after the attack on Belinda's hair and before the more emotional response of Thalestris.

AO4   Expect lower band answers to lack confidence in handling the way in which Clarissa's speech is part of the bigger picture, although there should still be some knowledge of how the poem works as whole. Higher band answers will be more insightful here and should recognise Pope's deliberate intention to present his moral argument through a particular speaker in a particular context for authenticity. Perceptive responses should note that it is ironic that Clarissa gave the Baron the shears. Look also for an exploration of tone ie, her language choices imply reassurance by adopting a familiar, confiding tone. She presents a measured, developed argument in contrast with the more hysterical moments presented elsewhere.

AO1   The question offers a structural framework for the answer through the prompts of verse form, language and content: lower band answers are likely to focus more on content with some superficial explanation of how language and verse form are used.
Answers in this category are likely to lack confidence in their exploration of the theatrical/dramatic nature of the speech, whereas answers in higher bands are likely to exploit the idea of 'dramatically vivid' as a springboard for a substantial discussion of both literary techniques and language choices. Look for extensive and accurate use of appropriate critical terminology.

AO3ii   Answers in lower bands may present a check-list of pre-learned features, possibly without a great deal of discrimination in applying the terms and in explaining their effects. Higher band answers will be more proficient in linking Pope's stylistic techniques to the didactic (and ironic) purpose of the speech. Look here for recognition of how form and structure contribute to meaning ie, the use of antithetical, balanced lines, repetitive syntax to emphasise the argument, the inclusion of rhetorical questions and exclamations, the use of 'and' at the start of a line for emphasis and the extensive use of capitalised abstract nouns.

Section B: Modern Literature

Answer ONE question from this section.

6. FRIEL: *Translations* (Faber)

    (a)   In the play, Owen states, 'We name a thing and – bang! it leaps into existence'(page 56)

            Explore how successfully Friel dramatically presents the importance of language in the theme of naming in *Translations*.

    AO2ii   It is likely that candidates will focus on the idea that the theme of naming is presented through the dialogue and through the dramatic devices of mapping and the *Name Book*. Lower band answers might be restricted to a discussion of examples of naming without developing the ideas or relating them to broader concepts. Higher band answers are likely to make the connection between the way characters use names and address each other etc, and the way Friel has woven the issues of re-naming and translating - how language is used and abused – throughout the play. This should lead to a discussion of how language expresses identity and culture, and how it can be the instrument of change and power. Any links between this context and that of Ireland in 1980 should be rewarded.

    AO4   The variety of possibilities here mean that careful selection of textual references will be important. Lower band answers are likely to be quite observational, giving examples of names and naming without much evaluation of 'the importance of language'. Higher band answers will offer an examination of the way the dialogue is shaped; the different ways the characters speak to each other; the way the structure of the drama reflects the changes taking place and so on. They will demonstrate their grasp of the range of language and literary techniques used by Friel, making appropriate links.

    AO1   Clear selection and use of examples and the appropriate use of linguistic and literary terminology will be key here. Lower band answers will be less successful at explaining the effects of Friel's linguistic and dramatic choices and the contexts. Higher band answers will need to produce a balance between the main elements identified above in AO2ii in order to provide a well-structured, coherent answer which links form to function.

    AO3ii   Lower band answers will probably provide a more limited range of Friel's techniques as well as a limited range of terminology. Higher band answers should demonstrate an awareness of the features of spoken discourse as well as Friel's use of dramatic irony and symbolism etc. A thorough discussion of "how Friel dramatically presents" will be a clear discriminator.

6. FRIEL: *Translations* (Faber)

(b)   Remind yourself of the end of Act 1 from page 36 '*Manus and Owen meet down stage*.' to page 37 '*Sarah is staring at Manus*.'.

How successfully does Friel develop the relationship between Owen and Manus through his use of language and dramatic techniques, and how far does this reflect what happens in the play as a whole?

AO2ii   Discussion of the presentation of the brothers' relationship, the issue / nature of translation and the importance of names will provide the starting point here. The language of the interaction and the stage directions will provide a variety of possible links to the rest of the play. Lower band answers may be restricted to descriptions of characters and their relationships with less analysis of the techniques referred to in the question. Higher band answers are likely to explore the dramatic tension in this section and relate this to the play's themes and the Irish contexts.

AO4   The dramatic impact of this section should be a focus here and will probably be related to the previous section between the English and Irish characters. Lower band answers will show a more limited awareness of the dramatic / structural features and perhaps focus more on what happens rather than on the methods by which this is developed. Higher band candidates can be expected to discuss the various ways these issues are dramatically developed through the interactions of the different characters. The features of the characters' speech in this extract is likely to be compared to other instances and will provide a linguistic approach.

AO1   The different possible answers and wide scope here demands that a coherent response with careful selection of textual evidence is clearly required. Lower band answers may display a less balanced response to the prompts in the question and be less convincing in their grasp of literary and linguistic approaches. Higher band answers will demonstrate a confident handling of discourse analysis and discussion of symbolism and dramatic significance, and will provide a range of links.

AO3ii   Lower band answers will identify a restricted range of literary and linguistic characteristics and perhaps have more discussion of plot and themes. Higher band answers will explore the importance of the ironies and dramatic tensions here and explain them with a linguistic approach.

7. MAMET: *Oleanna* (Methuen)

(a) 'Whichever side you take, you're wrong.'

How effective is Mamet's dramatic and verbal presentation of 'sides' in *Oleanna*?

AO2ii Candidates will discuss the different positions the characters take / are put into as the conflict of interests develops, probably with some reference to the context of political correctness. Lower band answers are likely to have a narrative approach focussing more on the development of the power struggle, with less consideration of uses of language in the context of ideological positions. Higher band answers will explore in detail how Mamet's careful crafting of their speech reveals the characters' attitudes and their 'sides', and develops the issues of the play.

AO4 There should be plenty of analysis of structural and stylistic features of the text as spoken discourse and a clear explanation of the dramatic effects the writer achieves, as well as the purposes behind these. Lower band answers may display a more limited range of these features and a less detailed analysis of the shaping and dynamic nature of the text, perhaps focusing more on the rights and wrongs of the characters' positions. Higher band answers will discuss in detail how language is used and the changes it undergoes as the positioning of the characters develops. They will demonstrate awareness of the social and cultural contexts of the play.

AO1 It is possible for candidates to agree or disagree with the opening statement though it is to be expected that higher band answers will present a balanced view. Good textual references with a discriminating use of terminology should be rewarded here. Lower band answers could display a restricted range of examples and terminology showing a more superficial analysis. Higher band answers will develop a coherent argument and offer insights into the changing dynamic of the dialogue and the dramatic shifting of the power between the two.

AO3ii Lower band answers will probably show a limited awareness of literary and linguistic approaches with little differentiation of frameworks. Higher band answers will critically examine a wide range of the writer's use of linguistic and literary features, showing good understanding of discourse structure, semantics, irony etc.

7. MAMET: *Oleanna* (Methuen)

    (b)   Look again at the end of the play from page 77 'JOHN: … What does this mean?' to 'CAROL: … yes. That's right.' on page 80.

            How far does the violence of the language and action here arise out of the language, interaction and dramatic conflict which develops between the characters throughout the play?

    AO2ii   The focus here is likely to be the shocking nature of the ending and how this affects our view of both characters and their relative ideological positions. There may be several different views about the meaning of Carol's final words. Lower band answers may concentrate more on describing the power struggle between the characters without a sufficient focus on the development of the language. Higher band answers will demonstrate perceptive analysis and a sustained understanding of the relationship between language and power.

    AO4   Candidates will need to explain how and why John's language and actions deteriorate, and show how Carol's increasing power of language parallels his decline. Lower band answers are likely to demonstrate a less sophisticated understanding of these concepts and consequently make less qualitative links and explanation of language and dramatic techniques. Higher band answers should show a detailed understanding of the structure and style of the play as well as evaluating the social and political contexts Mamet is exploring.

    AO1   Reward a clear personal response and thoughtful evaluation balanced with appropriate textual references. Lower band answers will make appropriate use of terminology but perhaps dwell too much on the given section and not sufficiently discuss the rest of the play. Higher band answers will demonstrate confidence in their combined linguistic and literary approach and make discriminating use of terminology.

    AO3ii   Careful examination of the characters' lexis and utterances and the nature of their interaction will be key here. Lower band answers might be more descriptive in their assessment and cover only a limited variety, while higher band answers will critically examine a range of linguistic and literary concepts in such analysis.

8. STOPPARD: *Jumpers* (Faber)

(a) With close reference to Stoppard's characterisation, use of language and theatrical techniques, show how far *Jumpers* is an appropriate name for the play and the ideas it presents.

AO2ii Candidates will demonstrate a very good grasp of the dramatic conceit of jumpers, jumping, and verbal as well as physical acrobatics in the given contexts. Lower band answers will show a more restricted understanding of how the language and dramatic techniques present the ideas. Higher band answers will demonstrate a very good awareness of the writer's staging techniques, appropriate use of semantics, word play and general linguistic dexterity.

AO4 There needs to be a balanced view of the presentation of the three techniques identified in the question. Lower band answers may focus more on proving the 'appropriate name' element, and less on the language, dramatic techniques and development of themes. Higher band answers will identify the key dramatic effects as well as giving a detailed discussion of language choices and the carefully crafted interactions which produce humour as well as develop ideas.

AO1 Lower band answers may show a less sophisticated awareness of Stoppard's purposes and a limited use of terminology appropriate to combined literary and linguistic study. Higher band answers will present a secure overview of writer's purposes / intended effects with an integrated approach to the language and dramatic techniques.

AO3ii The different characters, their styles of speech and different ideologies, development of action and themes, will be evident here. Lower band answers may be limited in their awareness of the relevance of literary and linguistic perspectives, while higher band answers should demonstrate a critically accurate range of literary and linguistic techniques with a sound evaluation of concepts.

8.   STOPPARD: *Jumpers* (Faber)

(b)   Look again at ACT TWO from page 51: 'ARCHIE: *(Within) …* There *…*' to page 56: "DOTTY: *(Off)* MURDER!'.

          How important is the role of Archie? You will need to examine Stoppard's dramatic techniques and use of language in the presentation of this character and his contribution to the themes and action of the play.

AO2ii   Candidates will need to consider the use of the character for dramatic, humorous, ideological/philosophical and plot purposes. Lower band answers are likely to be concerned with a discussion of Archie's relationship with Dotty and his position and status regarding George, without making clear links with the ideas and arguments presented. Higher band answers will also discuss how these relate to the social / political contexts and how they are developed.

AO4   Candidates should explore Archie's roles in the beginning and the coda as well as in the bedroom scenes etc. Lower band answers will probably be more concerned with the nature of his relationships, duplicitous nature and the part he plays in the murder cover-up etc. Higher band answers will demonstrate a more sophisticated and detailed understanding of his role as a representative of social, political, intellectual thinking which the play examines, with good textual reference.

AO1   Lower band answers may be inclined to discuss the themes more generally with insufficient exploration of the text and a lack of pertinent illustration. Higher band answers will demonstrate a critical evaluation of the dramatic and intellectual dimensions to the character with a discriminating use of terminology.

AO3ii   Lower band answers are likely to be descriptive in this respect and make less differentiation between the frameworks. Higher band answers will offer precise evaluation of linguistic and dramatic techniques to explain the 'how important' element.

9.   PLATH: *Selected Poems* ed. Hughes (Faber)

(a)   'A feeling of terror is dominant in a number of Plath's poems.'

          Choose two or three poems which you consider reflect this view and discuss the effectiveness of Plath's language and poetic devices in creating this atmosphere of terror.

AO2ii   A range of poems could be used to illustrate the discussion, as a feeling of terror is present in many poems in the collection. Look for some awareness that Plath has moved the frontiers of what was considered acceptable in poetry; that she confronts the truth and is not afraid to deal with taboo topics.
          Lower band answers are likely to use isolated examples, adopt an uncritical subjective approach and rely on paraphrase.
          In higher band answers look for greater understanding that terror is one of the many aspects which underlie and permeate her work. Answers at this level may also demonstrate at least implicit awareness that feelings of terror are present in her poems that deal with both public and private issues.

AO4   What is central here is an appreciation of Plath's 'poetic voice' and how her specific choice of words and images create effects and atmosphere.

Lower band answers are likely to be general and/or limited in identifying the crucial techniques which create an atmosphere of terror whereas answers in higher bands should handle more confidently a discussion of how she creates a world of nightmare and terror eg through using recognisable objects and places which define its boundaries.

Answers at this level may also appreciate how Plath generalises and externalises her own personal terrrors.

The structural features of Plath's poetry are particularly significant for this AO eg, her control of verse form so that she is able to produce organised outpourings of feelings through strategic line breaks and fragmentary rhythms.

AO1   This AO requires knowledge of technique related to effect. The definition of 'terror' could be wide and could therefore relate to many poems in the collection.

The question asks for two or three poems, giving candidates the opportunity to explore a longer poem in some detail eg 'Daddy' or to examine the diversity in Plath's approach by investigating three very different poems.

Lower band answers may use some paraphrase and there could be repetition of a limited number of points in answers at this level.

For answers in higher bands look for awareness of how specific effects are produced: there is a need to link terror to themes and purposes.

Lower band answers are likely to lack a secure, clear framework whereas higher bands answers should provide sharper definitions and should be able to select precise examples of language use for comment.

AO3ii   Answers may comment on some of the following features:
- Plath's use of a dramatic voice or persona
- energetic syntax
- pace and momentum
- use of particular sets of images which contribute to the hallucinatory quality of her poetry
- use of phonological effects: sounds reinforce each other to intensify meaning
- use of surrealistic images.

Lower and higher band answers may be distinguished by their range and extent of coverage and to what extent stylistic features are explored within a balanced and controlled discussion.

9.   PLATH: *Selected Poems* ed. Hughes (Faber)

(b)   Plath's poems about landscape often concentrate on the elemental forces and uncontrollable power of nature.

With close reference to either 'Wuthering Heights', or 'The Moon and the Yew Tree' and one other poem of your choice, explore how effectively Plath's choices of language, imagery and verse form encourage her readers to share her feelings about nature.

AO2ii   The question offers the opportunity to concentrate on a particular aspect of Plath's poetry. There are a number of appropriate poems in the collection that could be used with the two poems identified in the question.
A discussion of language, imagery and verse form is required.
Lower band answers should be able to identify a range of Plath's more prominent images but may lack confidence in discussing their precise effects and in discussing the intricacies of her verse forms.
Higher band answers should be able to see her descriptive poetry within the context of the rest of her work in this collection by recognising how her landscape poems symbolically reflect her experiences and her perceptions of the world.

AO4   Lower band answers may show some awareness of how Plath has structured these poems: there could be an element of paraphrase and there might be a linear approach to exploring the specific poems.
Look for more precise critical comment in higher band answers with a full exploration of the significance of some of the images, a response to the ambiguities and shifts in tone.
Perceptive responses might note the effect of repetition in Plath's poetry ie that it is insistent, ritualistic, incantatory, that she adopts a variety of poetic templates, frequently using alliterative effects to distract from and disguise the strict patterns of rhyme and rhythm which she often employs.

AO1   The evaluative element of the question is foregrounded in 'how effectively' and a personal response is invited with 'encourage her readers to share'.
This should not prove difficult for candidates as Plath's poetry is highly accessible on different levels but be prepared for the anecdotal, subjective response to this part of the question in lower band answers, possibly with some needless repetition of the question.
Higher band answers will be distinguished by their ability to respond with sensitivity to how her employment of particular poetic techniques encourage the reader to share.
Discussion of 'effectiveness' in higher band answers should be linked to the way in which she writes, her evocation of place and the emotional and physical impact of these poems.

AO3ii   Plath's use of an extensive variety of literary and linguistic frameworks offers candidates at all levels the opportunity to demonstrate their knowledge of these features and concepts but the extent to which this information is offered in a discriminating manner is likely to be a good method for distinguishing between lower and higher band answers.

Lower band answers may be tempted to list (and possibly repeat) her principal stylistic features. In higher band answers this technical knowledge should be incorporated into a sustained critical appraisal of the chosen poems.

Below are examples of possible comments on the two poems identified in the question.

'The Moon and the Yew Tree'
- the landscape blends with the physical world, unclear whether the journey is real or imaginary
- understanding and sensitivity to the elemental forces of the natural world
- pagan influences
- short sentences and statements

'Wuthering Heights'
- records poet's perceptions of pre-eminent power of elemental forces over all others
- uses image of metamorphosis
- introduces humour through visual puns
- some ludicrous images
- some American colloquialisms
- portrayal of a seemingly benevolent but ultimately menacing world
- acknowledges her susceptibility to natural forces
- tone allows herself to distance herself from own vulnerability.

Other indicative content will depend on the choice of second poem for discussion but there could be comments on her use of distinctive voices, energetic syntax, how particular sets of images can contribute to the hallucinatory quality of her poetry, the use of phonological effects so that sound intensifies meaning.

10. NICHOLS: *The Fat Black Woman's Poems* (Virago)

(a) Choose any three or four poems from this collection that you consider to be distinctly different in content and approach and which you feel demonstrate versatility in Nichols's writing.

Discuss how effectively Nichols uses variations in her choices of verse form, lexis and imagery in the poems of your choice.

AO2ii The question requires an understanding of the versatility and variety of technical approaches in Nichols's poetry. The interpretation of 'distinctly different' could be a key discriminator.
Lower band answers are likely to take the anecdotal route by outlining content in different poems with some reference to generic stylistic features whereas answers in higher bands should make clearer distinctions between their chosen poems by explaining in detail how her language and verse choices reflect and intensify the meaning.

AO4 Knowledge of structural features is an important element here.
Lower band answers may adopt a linear approach in their exploration whereas answers in higher bands should be able to view the distinguishing features of each poem in their wider context.
Answers at this level should be aware of the reflective, retrospective nature of much of her poetry and how this contrasts with her use of overt humour, her employment of a range of personae to convey her message and her outspoken approach to both public and private subjects.
Reward clear linking of theme and content to her specific techniques.

AO1 Choice of poems and the quality of the organisation of the response could be a useful discriminator. Lower band answers are likely to pay attention to superficial effects of imagery and lexis, with possibly only limited discussion of verse form. In higher band answers look for real understanding and thorough exploration of how form and language inform meaning. The choice of poems may be less obvious and could demonstrate interesting variations in rhythmic and phonological effects.

AO3ii Answers at all levels should be able to demonstrate knowledge of the range of literary and linguistic features used by Nichols but the way in which this knowledge is used will help to distinguish between higher and lower band answers.
A check-list approach may be a feature of lower band answers: there could be repetition and/or unbalanced coverage of the chosen poems.
Candidates have been given free choice of poems as this may be a useful tool in assessing the success of their approach and this also allows candidates to pursue their own interests.
Look for range and scope in higher band answers and the ability to get below the surface of Nichols's poetry. Answers in these bands should produce a close analysis at word and sentence level, relating this to the impact of the particular poem as a whole.

10. NICHOLS: *The Fat Black Woman's Poems* (Virago)

(b)   Nichols's poems have been described as 'stories written to be heard'.

With close reference to 'Back Home Contemplation' or 'Praise Song for My Mother' and any two other poems from the collection, discuss the effectiveness of Nichols's choices of subject matter, language, rhythm and verse form in creating vivid oral narratives.

AO2ii The question requires knowledge of the oral heritage from which much of Nichols's poetry derives. Understanding of cultural and literary contexts is therefore important but look for discriminating and integrated use of comment on oral narrative within the analysis of Nichols's work.
Lower band answers may introduce a biographical element as a method of approaching the question but this will not develop into a sustained critical discussion in answers at this level. In lower band answers expect some repetition of the wording of the question without precise explanation of how the poems work. Answers in higher bands should cover the range of areas identified in the question within the context of the oral quality of her poetry.

AO4   An understanding of how poems are shaped is critical here and is essential for answers in higher bands.
Lower band answers may be able to identify and discuss some discourse features eg use of direct address, personal pronouns, adjacency pairs but answers in higher bands should take this to another level with a sustained analysis of how these approaches contribute to the nuances and implications in the poets' messages.

AO1   The question requires a discussion of three poems in total to provide the opportunity to discuss the variety of Nichols's approaches.
Lower band answers will lack confidence in making sharp distinctions between the methods employed in the three poems and the response to 'effectiveness' is likely to be enthusiastic rather than critically appreciative.
However, in higher band answers look for a more perceptive response to the concept of 'vivid oral narratives' with some explicit discussion of phonological effects (see AO3ii below for ideas about indicative content).

AO3ii   Lower band answers will offer restricted observations on the areas of language, rhythm and verse form: there could be some relevant (but uncritical) listing of lexical choices and phonological features.

Answers in higher bands will offer a deeper and more sustained discussion, and textual references will be linked precisely to the way in which specific literary and linguistic techniques work to provide coherent and structured narratives.

Answers might comment on the following:

- the creation of a persona or particular voice
- imitation of authentic speech
- sense of immediacy conveyed through grammatical choices
- grammatical forms derived from Creole languages
- sound-patterning
- alliterative and rhythmic effects.

'Back Home Contemplation'

- syntactic parallelism
- repetitive structures creating the effect of a litany
- short length of lines with strategic line breaks to contribute to the simplicity and memorability of the verse
- placement of the key adjective at the end of lines for emphasis
- lexical field of nature
- use of rhyme which is underlying but not intrusive
- disjunctive exclamation in the middle of the poem which startles the reader.

'Praise Song for My Mother'

- the elegaic approach
- reference to 'Song' in the title to emphasise oral quality
- strategic mixing of tenses: past with present participle
- use of natural elements to describe her mother, creating startling semantic effects
- creation of sensory impressions through lexical choices
- use of 'and' as a repetitive connective to give pace and progress to the narrative
- impact of the final imperative.

11. *Edexcel Poetry Anthology* (Section One: Post 1770)

(a) A number of poems in Section One use the device of a speaker addressing a listener whose voice is not heard.

Choose two poems from two different groups where you feel the poets have created a relationship between speaker and listener and explore how effectively they have achieved this through their choices of language, syntax and verse form.

AO2ii The key idea here is an explanation of how poets create an authentic voice and give the impression of a dialogue. Many of the poems in this section would provide suitable illustrations therefore candidates have been given free choice to allow them to follow their own interests and to give a possible element with which to assess the quality of the argument.
Understanding of discourse features is relevant here and candidates at all levels should be able to draw on their AS knowledge of The Spoken Word (Unit 1).
Lower band answers may describe the events in their chosen poems and rely on content rather than a deeper exploration of stylistic features. In higher band answers look for a much greater understanding of why their chosen poets have adopted this method as an effective tool for conveying meaning.
At this level there may be some judicious discussion of contextual historical factors eg, global and national feelings of uncertainty and anticipation, unease and lack of secure parameters in life and how this is reflected in the poems.

AO4 An understanding of how poems are shaped is critical here and is essential for answers in higher bands.
Lower band answers may be able to identify and discuss some discourse features eg use of direct address, personal pronouns, adjacency pairs but answers in higher bands should take this to another level with a sustained analysis of how these approaches contribute to the nuances and implications in the poets' messages.

AO1 Structure and the quality of argument should provide good discriminators.
Lower band answers will be unlikely to provide a balanced discussion of all three poems. There might be a tendency to ignore syntax in favour of more obvious effects of lexical choices.
The evaluative element may be generalised, indicating a rather superficial appreciation of the achievements of the individual poets.
Answers in higher bands should be able to focus on how the language and structure of the poems actually creates the idea of a relationship.

AO3ii   Look here for knowledge of how the chosen poets have employed literary and linguistic devices to create dramatic effects.

Lower band answers may be limited in their understanding of how this has been achieved. Answers at this level may rely on a narrative/paraphrase approach with only limited reference to techniques.

Higher band answers should use technical terms and concepts to facilitate a discussion of the whole context of the poem, with close and consistent links between form and effects.

Typical features for comment might include:

- grammatical devices which invite the reader to share the experiences
- use of personal pronouns
- the inclusive 'we' and 'us'
- rhetorical questions
- interrogatives and exclamations
- imperative structures
- use of modals to indicate possibility
- use of quoted speech
- use of question/answer format to imitate authentic speech.

11. *Edexcel Poetry Anthology* (Section One: Post 1770)

(b)   'A celebration of natural beauty' is at the core of many poems in this section.

With close reference to either 'To a Skylark' or 'Trees at the Arctic Circle' and one other poem of your choice, consider the effectiveness of the poets' choices of imagery, lexis and verse form in presenting their view of the natural world to the reader.

AO2ii   The question gives a specific thematic focus which should assist candidates in their choice of poems and also allows for exploration of the variety of approaches taken in this section of the Anthology.
The two poems offered as alternative starting points indicate the diversity of approaches possible and could encourage candidates to look for contrast in their own choice of poem.
Expect lower band answers to be insecure in their explanation of how the thematic link could produce very different perspectives, whereas answers in higher bands should be more adept at seeing the presentation of the natural world within the context of the particular poets' perspective on life.

AO4   This AO requires evidence of understanding of how lexical and phonological effects shape meaning. The two poems identified in the question offer a contrast between a traditional Romantic literary poetic approach and one which is more dependent on the first person narrative autobiographical approach. This could suggest the diversity of perspectives possible.
Lower band answers are likely to identify techniques without explicit discussion of how they contribute to the total shape and impact of the poem.
Higher band answers should be more acutely aware of the implications of structural choices. Look here for sustained discussion of the three areas of imagery, syntax and verse form with a genuine appreciation of the technical skills involved.

AO1   'Effectiveness' is the key evaluative word in this question. Lower band answers may tend to repeat this without clear explanations of how their chosen poets achieve their effects.
In higher band answers look for stronger, more explicit links between form and function. It is possible that answers in lower bands will treat their poems as separate entities whereas higher band responses are likely to offer some contrast and comparison, with a clearer recognition of how the same theme can be treated in different ways.

AO3ii   The specific literary and linguistic frameworks for discussion will depend on the choice of second poem but answers in lower bands will probably be restricted to more obvious features and will be less appreciative of the nuances and implications created by particular verse forms.
In higher band answers look for a wider range and demonstration of technical knowledge and an understanding of the different levels on which their chosen poems work.
Answers at this level should be able to explain how the poets concerned engage with their subject matter and how they invite the reader to participate eg, the rhetorical nature of Shelley's poem and the very specific cultural context of 'Trees at the Arctic Circle' which is embedded in the language and syntax.

12. **ATWOOD**: *Surfacing* (Picador)

(a) In Part ONE, Chapters One to Eight, the 'Surfacer' refers to key themes such as isolation, the past, absence and death.

How effectively does Atwood's use of imagery, language and narrative techniques in PART ONE introduce the key themes of the novel?

AO2ii Candidates are asked to evaluate Atwood's introduction of the themes, the use of setting, the role of the narrator and her language. Lower band candidates might focus on examples of the prompts in the question and generally have a quite narrative approach. Higher band answers will demonstrate a sound understanding of the concepts and show a sustained, perceptive knowledge of the text.

AO4 Discussion of the key themes will provide a focus here. Lower band answers may focus on the chronology of events rather than the shaping of the narration and show only a general understanding of the themes. Higher band answers will discuss the elements of the question with a careful selection of examples, concentrating on the language as well as showing a detailed understanding of the structural and stylistic features. They will show how ideas are presented which cohesively develop through the rest of the novel.

AO1 Lower band answers are likely to be fairly descriptive with less evaluation of techniques and a limited awareness of the combined frameworks and terminology. Higher band answers will offer personal insights and fully explore the linguistic and narrative techniques employed by Atwood to achieve clear effects. They will demonstrate a discriminating use of terminology.

AO3ii The clear personal perspective through the first person voice of the narrator, her lexis and declarative manner, use of imagery should feature here. Lower band answers may be limited in the range of their discussion of language and narrative techniques, showing only a general awareness. Higher band answers will apply a relevant critical approach to literary and linguistic features and be more reflective about their effects and meanings.

12. ATWOOD: *Surfacing* (Picador)

(b)   Remind yourself of Chapter Twenty-Seven. Using this as a starting point, explore how effectively Atwood presents the development of the narrator through the narrative style, setting and use of language techniques throughout the novel.

AO2ii   The question encourages candidates to trace Atwood's gradual presentation of the narrator's metamorphosis with evidence of the clues which prepare us. Lower band answers might focus on the narrator's increasing alienation from the other characters and how this happens. Higher band answers will show a sustained and perceptive understanding of the themes of city life versus the natural, and the position of women in relation to men and society, as well as an awareness of the 1970s context. This should also include a good evaluation of the physical contexts within the novel.

AO4   Reward evaluation of the links between the ending and the rest of the novel and how Atwood develops the narrative to convey her ideas. Lower band answers may be more concerned with what happens to the narrator rather than with literary and linguistic techniques and development of themes. Higher band answers may have a thorough grasp of Atwood's themes such as, for example, the linking of the oppression of women with the oppression of nature, and will be able to discuss them in terms of language choices, imagery, social context etc.

AO1   There should be an engaged, personal response which shows insight explained with focused, textual references. Lower band answers may present an inbalanced answer, with fewer points about language and narrative techniques and a limited use of terminology. Higher band answers will show a sound understanding of the narrative structure and techniques as well as a discriminating use of terminology.

AO3ii   The lexis, use of setting, imagery, positioning of the reader will be some of the techniques discussed. Lower band answers will probably display a more general use of the two frameworks and describe the narrator's point of view rather than the writer's presentation. Higher band answers will demonstrate a sound grasp of the careful development of the narrative and the extensive use of imagery.

13.   BARNES: *Flaubert's Parrot* (Picador)

(a)   *Flaubert's Parrot* reads more like Geoffrey Braithwaite's spoken autobiography than a written biography of Gustave Flaubert.'

Discuss Barnes's use of narrative techniques and use of language and explore how effectively he combines these different genres.

AO2ii   Barnes's narrative techniques in merging the genres of novel, autobiography and biography should be the focus here. Lower band answers might focus on identifying the autobiographical and biographical genres without showing how they are integrated and presented as a novel. Higher band answers will explore the narrative and language techniques, discussing stylistic and structural features with sustained knowledge and understanding of how the text works as fiction / non-fiction.

AO4   Candidates could agree or disagree with the statement in the quotation or at least qualify it – an informed and evaluative response is the key. Lower band answers may be concerned primarily with describing the genres and may lack confidence in discussing how the styles and forms are integrated and developed. Higher band answers should demonstrate a comprehensive understanding of structural and stylistic features, use of the narrator's direct address to the reader and illustrate the writer's crafting of the text.

AO1   Lower band answers will probably be quite descriptive in approach, lacking detailed analysis and/or a coherent overview, with a limited use of terminology. Higher band answers ought to demonstrate a balanced and perceptive understanding of the narrative techniques with insightful textual references / exemplification and a discriminating use of terminology.

AO3ii   Lower band answers may indicate a basic awareness of these techniques and may perhaps be restricted in the range of techniques discussed. Higher band answers are likely to offer analysis of spoken and written discourse language features and examine register and tone, as well as discussing the development of the narrative.

13. BARNES: *Flaubert's Parrot* (Picador)

(b) Look again at the section in Chapter 7 (Cross Channel) from 'How do we seize the past?' to the end of this section '… we must look at the past through coloured glass.' (pages 100 – 106)

How effectively does Barnes present the theme of the past through Braithwaite's language, role in the novel, and relationship with the reader?

AO2ii This will focus on the role of Braithwaite and how his manner of addressing the reader affects our view of him and the ideas raised and posited. Lower band answers might be descriptive in their discussion of the narrator's character with fewer comments about the writer's presentation of him through the narrative voice. Higher band answers will examine the perspectives of the past which are evident and how these are presented and manipulated, and to what effect. They will explore in some detail how Barnes draws on literary, linguistic and spoken frameworks.

AO4 Answers may well focus on Braithwaite's personal agenda in investigating Flaubert etc, and Barnes's stylistic treatment / presentation of this. Lower band answers might be concerned with the narrator's character and foibles and have a less clear overview. Higher band answers will link the use of different styles to Barnes' intentions / purpose and discuss the effectiveness of these features to present the narrator as a character as well as how it presents perspectives on how we view the past.

AO1 There is a lot of scope here so careful selection of examples will be important. Lower band answers might spend too much time on character analysis or generally make few analytical links concerning literary and linguistic techniques with other parts of the novel. Higher band answers will have some close textual analysis with well chosen examples which together present a coherent, personal response to the prompts of the question and actually explain the nature of the relationship between narrator and reader, and how it is achieved.

AO3ii Expect some insightful analysis of the nature of Braithwaite's direct address and language features. Lower band answers may be limited in their coverage the range of literary and linguistic techniques and are likely to be restricted in their critical evaluation of these characteristics. Higher band answers could possibly examine register and tone, features of lexis and syntax, authorial voice, irony and imagery.

14.   LESSING: *The Memoirs of a Survivor* (Flamingo)

(a)   In her presentation of Emily, June Ryan and the kids from the underground, how effectively does Lessing use language and narrative techniques to explore the experiences of children within different social contexts?

AO2ii   Candidates need to explore the various views the reader is presented with and examine how this is achieved, as well as what it means in the wider context. Lower band answers are likely to adopt a descriptive approach, explaining the characters / types rather than analyse techniques. Higher band answers will show a sustained perceptive knowledge and understanding of the narrative techniques and the role of the narrator in the presentation of the children.

AO4   The structure and development of the novel will play an important part in the answer to this question. It should involve the order the characters are introduced and what this signifies; it could include discussion of the nature of society / community; it may involve evaluation of the ending. Lower band answers will probably show limited success in explaining the literary and linguistic techniques and how these relate to the social commentary. Higher band answers will select textual evidence prudently and show a comprehensive and detailed understanding of structural and stylistic features used by the writer to create her view.

AO1   Exploration of Lessing's narrative techniques and language choices should be rewarded here. Lower band answers may lack effectiveness in providing a coherent overview therefore showing an imbalance and less coherence, and may use a more limited language vocabulary. Higher band answers will have good textual references and illustration, be very coherent in their argument, use a wide range of terminology from the frameworks.

AO3ii   Lower band answers are likely to be descriptive in approach and display a limited use of literary and linguistic terms of reference. Higher band answers will cover a range of techniques but key here is the writer's presentation of the children through their spoken language in the dialogue and comments made by the narrator. They will make confident and accurate use of technical terminology.

14.   LESSING: *The Memoirs of a Survivor* (Flamingo)

(b) : again at the section starting on page 112 at 'I understood now what I had half-noticed before …' to '… began to comb through the scalps presented to them' on page 115.

Using this section as your starting point, discuss how effectively Lessing develops the narrative and uses language techniques to present and explore ideas about social organisation and structures. You will need to refer to the different social groups and hierarchies in the novel as a whole.

AO2ii   The structure / re-structuring of society and the connections to the past will be explored here. Lower band answers may tend to be concerned with the breakdown of society, offering less analysis of wider thematic concerns. Higher band answers will be able to analyse the various social strata Lessing presents and how she relates this to family etc. They will show a cogent and perceptive understanding of important role of the developing relationship between the narrator and Emily.

AO4   There is likely to be a critical discussion of the narrative style, the presentation of past events and their effects, and consideration of how the layering of the narrative presents Lessing's evaluation of society. Lower band answers may be insecure in their analysis and explanation of these techniques, showing a restricted understanding of the literary and linguistic features. Higher band answers will demonstrate a thorough grasp of the social and cultural contexts and a detailed understanding of structural and stylistic features.

AO1   Lower band answers may show some awareness of the language and narrative techniques but with limited analysis of their effects and relevance and limited use of terminology. Higher band answers will need to give a complete and balanced argument with good textual references, as well as show a thorough understanding of literary and linguistic concepts.

AO3ii   The narrator's role and perspective, the use of imagery, symbolism and dramatic tension etc are a few of the many possibilities for exploration here. Lower band answers are likely to discuss a limited range of features with a superficial explanation of their significance. Higher band candidates will show a sustained and confident handling of the range of literary and linguistic techniques, linking these to the themes / meaning.

Assessment Objectives for Unit 5 – *Assessment Objectives are weighted equally in Sections A and B*

Bands/ Marks	AO2ii respond with knowledge and understanding to texts of different types and from different periods, exploring and commenting on relationships and comparisons between them	AO4 show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts	AO1 communicate clearly the knowledge, understanding and insights gained from a combined study of literary and linguistic study, using appropriate terminology and accurate written expression	AO3ii use and evaluate different literary and linguistic approaches to the analytic study of written and spoken language, showing how these approaches inform their readings
Band 1 1-10	• identify specific texts as broadly literary and/or non-literary, written or spoken • show some knowledge of individual texts • display some awareness of historical context	• show limited awareness of how historical, social and cultural contexts affect the explicit and implicit meanings of literary and non-literary, spoken and written, texts • select a very restricted range of structural and stylistic features significant in the construction and reading of texts • pay scant regard to spoken/written linguistic and literary choice	• indicate some knowledge of combined literary and linguistic study • make some appropriate use of terminology • show some awareness of literary and linguistic concepts • have some accuracy and coherence of expression	• make use of undifferentiated frameworks when reading spoken and/or written texts • identify a restricted range of linguistic and literary characteristics in spoken and/or written texts • indicate only a rudimentary awareness of why and how literary and linguistic perspectives on texts are relevant
Band 2 11-20	• demonstrate how specific texts are broadly literary and/or non-literary, written or spoken • show competent knowledge of specific texts • recognise the relevance of historical context to an understanding of texts	• explicate some of the historical, social and cultural context-dependency factors which create the explicit and implicit meanings of literary and non-literary, spoken and written, texts • show limited knowledge of structural and stylistic features relevant to the construction and reading of texts • identify some examples of spoken/written linguistic and literary choice	• show competent knowledge and understanding of combined literary and linguistic study • make appropriate use of terminology • show awareness of literary and linguistic concepts • have consistent accuracy and coherence of expression	• show some evidence of selection and appropriacy in adopting linguistic and literary frameworks when commenting on spoken and/or written texts • describe a limited number of linguistic and literary characteristics in spoken and/or written texts • show some critical recognition and give some reasons for adopting specific literary and linguistic approaches to texts
Band 3 21-30	• examine how specific texts draw on particular literary and/or non-literary, written or spoken, frameworks • make some comparisons and contrasts between individual texts • show knowledge and understanding of individual texts • indicate how a knowledge of historical context contributes to an understanding of texts	• comment with detail and understanding on a range of historical, social and cultural contexts which create the explicit and implicit meanings of literary and non-literary, spoken and written, texts • demonstrate some knowledge and understanding of some structural and stylistic features appropriate to the construction and reading of texts • make some assessment of how spoken/written, linguistic and literary choices, contribute to textual meaning	• demonstrate proficient knowledge and understanding of combined literary and linguistic study • make appropriate and effective use of terminology • show understanding of literary and linguistic concepts • have accuracy, coherence and clarity of expression	• draw on a balanced and reasonably full variety of linguistic and literary frameworks when discussing spoken and written texts • demonstrate and apply a critical knowledge of a range of linguistic and literary characteristics found in spoken and written texts • exhibit consistency, scope and relevance when justifying different linguistic and literary approaches to texts
Band 4 31-40	• examine how specific texts draw on a variety of literary and/or non-literary, written or spoken, frameworks • make a range of comparisons and contrasts between individual texts • show sustained knowledge and understanding of individual texts • demonstrate how a knowledge of historical context contributes to an understanding of texts	• discuss in detail a variety of historical, social and cultural contexts which create the explicit and implicit meanings of literary and non-literary, spoken and written, texts • show an understanding of scope and differentiation in the structural and stylistic features appropriate to the construction and reading of texts • comment fully on how spoken/written, linguistic and literary choices, contribute to textual meaning	• demonstrate sustained knowledge and understanding of combined and integrated literary and linguistic study • make discriminating use of terminology • show detailed understanding of literary and linguistic concepts • have accuracy and fluency of expression	• deploy a detailed range of linguistic and literary frameworks and models when responding to spoken and written texts • make relevant and critical use of a variety of linguistic and literary features and concepts in the analysis of spoken and written texts • adopt a variety of appropriately self-reflective and reasoned approaches to texts
Band 5 41-50	• explore in some detail how specific texts draw on literary and/or non-literary, written or spoken, frameworks • make extensive comparisons and contrasts between individual texts • show sustained, perceptive knowledge and understanding of individual texts • evaluate how a knowledge of historical context contributes to an understanding of texts	• deploy an extensive and detailed range of historical, social and cultural contexts which create explicit and implicit meanings for literary and non-literary, spoken and written, texts • show sophisticated and detailed understanding of structural and stylistic features appropriate to the construction and reading of texts • assess fully how spoken/written, linguistic and literary choices contribute to the meaning and interpretation of texts	• demonstrate perceptive knowledge, understanding and insight into combined and integrated literary and linguistic study • make sustained and discriminating use of terminology • show extensive understanding of literary and linguistic concepts • have accuracy and distinctiveness of expression	• make confident and extensive use of linguistic and literary frameworks and models when analysing spoken and written texts • employ a discriminating and critically accurate range of linguistic and literary features and concepts when analysing spoken and written texts • demonstrate a comprehensive set of evaluative approaches to spoken and written texts

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