AS
English Language and Literature

7706/1

Paper 1: Views and Voices

Final 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.

Distribution of Assessment Objectives and Weightings

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

Assessment Objective	AO1	AO2	AO4	Total
Questions 1 - 4	20	15		35
Questions 5 - 8	15	15	10	40
				75

The Marking Grids

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

Using the Grids

Level of response mark schemes are broken down into five levels, each of which have descriptors. The descriptors for the level show the typical performance for the level. There is the same number of marks in each level for an individual Assessment Objective. The number of marks per level will vary between different Assessment Objectives depending upon the number of marks allocated to the various Assessment Objectives covered by a particular question. Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

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

Step 2 Determine a mark

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

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

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

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

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

Section A

Assessment Objectives (Questions 1–4)

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

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

In order to examine how the writer presents an aspect of the novel, students will need to:
- apply concepts and methods as appropriate to illuminate the extract
- use correct and relevant terminology for the context of the question
- use coherent written expression in their answer, adopting an academic style and register.

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

In order to address this AO, students will need to:
- demonstrate an understanding of the question focus by providing valid interpretations and through the selection of relevant parts of the extract
- analyse narrative techniques and authorial craft, providing interpretive comments on any techniques credited under AO1.

How the Assessment Objectives apply to Section A

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

The three strands within this AO are about:

- using terminology

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

- applying concepts and methods

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

- expressing and presenting ideas

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

Generic Mark Grid: AO1

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

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

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

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

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

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

Indicative Content: AO2

The indicative content will highlight some of the **key themes/interpretations** of the extract that might be possible. For the final strand (analysis of narrative techniques and authorial craft), indicative content in the mark scheme will also include interpretative comment on any of the techniques identified for AO1. Remember that Indicative content is not intended to be a checklist of ideas that students must include - you should always accept other valid ideas that students offer in their answers.
AO2: Analyse ways in which meanings are shaped in texts.

The two strands within this AO are about:

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

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

- analysing narrative techniques and authorial craft

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

Generic Mark Grid: AO2

The generic marking grid is divided into five levels, the highest achievement being Level 5 and the lowest Level 1. Each level is divided into two key aspects of the assessment:
- relevance / interpretations / selection of examples from the extract
- awareness of how meanings are shaped.

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

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

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

Level 2
Students who receive a Level 2 mark for AO2 will interpret the question focus in a broad way and make some generally appropriate points. Answers will be characterized by broad comments on narrative techniques and general observations about the writer's craft. Choices of examples from the extract will not always be apt or adequately explored. There will be limited comment on how meaning is conveyed.

Level 1

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

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

AO1: Annotation Symbol	Symbol indicates
	Terminology used imprecisely
	No example of feature given or example given but with no reference to a language feature.
	Terminology used incorrectly
	Example given
	Unclear expression
	Language point
	Summative comments on the response for each Assessment Objective
AO2: Annotation Symbol	**Symbol indicates**
	Where the student is analysing and exploring the writer's crafting of the text (engages with meaning)
	Narrative devices (to include characterisation, narration, point of view, genre, poetic voice)
	Not relevant
	Indicates that the page has been seen
	Summative comments on the response for each Assessment Objective

Section A: Imagined Worlds (Questions 1 – 4)

AO1: *Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression*		AO2: *Analyse ways in which meanings are shaped in texts*	
This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to prose fiction, and specifically to the analysis of a specific narrative technique. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to examine the ways that meanings are shaped in their chosen text through the selection and exploration of relevant parts of the extract in response to a specific focus.	
Level/Mark	**Students are likely to:**	**Level/Mark**	**Students are likely to:**
Level 5 **17-20**	Apply a range of terminology accurately. Select language levels with sustained relevance and evaluate patterns. Express ideas with sophistication and sustained development.	**Level 5** **13-15**	**Offer a thorough and open-minded analysis by:** • interpreting the question focus subtly • providing a perceptive interpretation • making careful selections from the extract • including wholly relevant ideas. **Provide perceptive accounts of how meanings are shaped by:** • investigating closely narrative techniques • evaluating the writer's craft through close analysis of details.
Level 4 **13-16**	Apply terminology relevantly and mainly accurately. Select language levels purposefully and explore some patterns. Express ideas coherently and with development.	**Level 4** **10-12**	**Offer a good and secure analysis by:** • interpreting the question focus relevantly • providing a clear and sound interpretation • making appropriate choices from the extract • including ideas that are accurate and relevant. **Offer a clear account of how meanings are shaped by:** • exploring how narrative techniques contribute to meaning • examining the writer's craft through close comment on some details.

Level 3 9-12	Apply terminology with some accuracy. Select language levels and explain some features. Present ideas with some clear topics and organisation.	Level 3 7-9	Offer some analysis by: • identifying the question focus straightforwardly • providing some valid interpretations • making some successful choices from the extract • including ideas that are generally accurate and relevant. Show some awareness of how meanings are shaped by: • explaining some ways that narrative technique contributes to meaning • discussing the writer's craft through reference to some examples.
Level 2 5-8	Apply terminology with more general labels. Select language levels with incomplete development and identify some features. Communicate ideas with some organisation.	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 extract • possibly including some irrelevant ideas. Show a partial or an emerging awareness of how meanings are shaped by: • commenting broadly on narrative technique • making general observations about the writer's craft with little comment on how meaning is conveyed.
Level 1 1-4	Describe language features without linguistic description. Show limited awareness of language levels but may describe some features. Present material with little organisation.	Level 1 1-3	Offer a brief or undeveloped account by: • describing the question focus • offering limited interpretation • making limited reference to the extract • including irrelevant ideas. 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 about the extract.	0	Nothing written about the extract.

Indicative content

Frankenstein – **Mary Shelley**

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

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:

• The creature experiencing feelings of torment and questioning his own sense of being and place/purpose in the world
• A sense of inner turmoil and despair
• Feelings of being an outsider/different to the 'men' of the world
	• Foregrounding by repetition:
	  o agency of the creature throughout, creating a sense of him in control of his own actions
	  o pronoun system: multiple use of first person marks the creature's perspective
	  o interrogatives: *why did I live?* suggest the creature questioning his existence, life and nature of creation
	• Mental verb processes to show thoughts of the creature and the inner turmoil: why did I live?; I know not; my feelings were those of rage and revenge; bore a hell within me
	• Use of punctuation: exclamations and questions to show the creature's conflicting state of mind

• Expresses feelings of desire to cause pain and destruction to those around him, and imagines what he could have done/will do, indicated through modality	• Modality of desire (boulomaic): wished to tear up the trees; I could with pleasure have destroyed the cottage
• Shelley wants her readers to sympathise with the creature • The creature adopts animal qualities; becomes closely associated with nature and the woods	• Metaphor and simile related to animals, to dehumanise the creature: *stag-like swiftness*; *like a wild beast* • Metaphor to express the creature's capability of a range of feelings: *bore a hell within me*; *cold stars shone in mockery*; *impotence of despair* • World-building: use of nature semantic fields and noun phrases to associate the creature with the woods: *wood*; *damp grass*; *bare trees*; *retreat*; *thick underwood*
• Ideas of power and the conflict between science and nature • Use of gothic and fantasy elements such as violence, outsiders and inner turmoil	

Indicative content

Dracula – Bram Stoker

0 2 Read the extract printed below. Examine how Stoker presents the interaction between Jonathan Harker and Dracula in this extract.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
• Interaction mediated through movements of characters, body language, thoughts and dialogue	• Preposition phrases, proximal spatial deixis and proxemics to indicate the proximity of Dracula and Harker: *felt a hand on my shoulder*; *the man was close to me*; *no reflection of him in the mirror*; *vague feeling of uneasiness* […] *when the Count is near*
• The surreal presentation of Dracula and his lack of reflection in the mirror • Dracula's change in character as he sees the blood	• Agency and material verb processes to indicate Dracula's eager, sinister movements: *his eyes blazed*; *he suddenly made a grab at my throat*; *seizing the shaving glass*; *he flung out the glass*; *he withdrew without a word*; *the fury passed so quickly*
• Harker's surprise, fear, suspicion and repulsion of Dracula • Harker as an outsider in 'this country' and the power differences between him and Dracula	• Mental and material verb processes to show Harker's thoughts of surprise and shock at Dracula's appearance and the fear it instils in him: *it amazed me I had not seen him before*; *vague feeling of uneasiness*; *suddenly I felt* • Repeated negation to show Harker's disbelief of Dracula not having a reflection: *no sign of a man in it*; *no reflection of him in the mirror*; *I had not seen him*
• Dialogic exchange between Harker and Dracula	• Dracula's dialogue, using modified noun phrases (*foul bauble*; *wretched thing*), warnings (*take care how you cut yourself*) and silences (*withdrew without a word*)
• The room as a prison and Harker's growing sense of unease, fear and inertia at the situation he finds himself in. • Use of gothic and fantasy elements such as blood, crucifixes, vampires and horror	• World-building elements and definite articles to suggest the confinement / prison-like nature of the room: *the mirror*; *the glass*; *bed*; *the window*

Indicative content

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

| 0 | 3 | Read the extract printed below. Examine how Atwood presents Offred's thoughts in this extract.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:

• Extract dominated by Offred's thoughts; range of thoughts and feelings about Luke; uncertainties about his state; lack of knowledge
• Offred as desperate, sad and lacking in hope
	• First person point of view to show Offred's thoughts
	• Foregrounding of Offred's thoughts, beliefs and projections through repetition of mental verb processes: *I believe*; *I pray*; *I can see*; *dull I hope*; *you'd think*; *I'll have to revise that*
	• Modality:
	   o Point of view framed through epistemic modality: *here is what I believe*; *you'd think*
	   o Boulomaic modality to express desires: *I pray*; *I hope*

• World in which lovers are separated and have no communication or contact with one another
• Narrator's vivid sense of imagination, projecting two worlds and states that Luke is in
• Offred believing both fates of Luke, and how these two worlds cannot co-exist
• Offred convinced of Luke's dire state
	• Repetition of *God knows…* suggests Offred's lack of information about Luke's state
	• World-building elements of Offred's two versions of Luke's current state:
	   o *a thicket; face down*; *his hair*; *hole* […] *through the skull*
	   o *sitting up*; *hasn't shaved for a year*; *hair is ragged*; *his eyes are pouched*
	• Distal spatial deixis and indefinite articles to indicate the distance between Offred and Luke: *lying face down in a thicket*; *in a rectangle somewhere*; *a bed or chair*

• Dystopian setting: use of violence and lack of care/compassion for other humans • Humans as fragile and vulnerable, and Offred's love for Luke	• Metaphors and similes to describe Luke: his face is beginning to fade; he's bent like an old man • Person deixis to create ambiguity of Luke's murderers/torturers: *they* • Modifiers to describe Luke's physical state: *ragged*; *nicked*; *pouched*
• Use of fantasy elements	

Indicative content

***The Lovely Bones* – Alice Sebold**

| 0 | 4 | Read the extract printed below. Examine how Sebold presents Jack's study in this extract.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
• The study as a place of sanctuary and privacy, which is familiar to Jack and full of his own possessions • The study as a place for Jack to reflect on his own life, work, family and Susie's death, and to escape the real world	• World-building elements of the study, with simple and familiar objects: *candle in the window*; *old wooden school chair*; *desk light* • Semantic fields of sanctuary and security: *reassuring squeak*; *sleep*; *doze*; *vault*; *standing guard* • Noun phrases to suggest the study as a safe and familiar place: *reassuring squeak*; *low green easy chair*; *old wooden school chair*
• The ways that the writer constructs the storyworld and narrative perspective	• Temporal and spatial deixis to construct the storyworld: *that night*; *in his study*; *outside* • Reported speech of the diary entry • Pronoun system to set up the point of view: told from Susie Salmon, in heaven, observing her father in his study: *I watched*
• Jack's feelings of being distracted and obsessive	• Lexical choices to suggest Jack's fragile and nervous state of mind: *frightening*; *feared*; *uneasy*; *mistakes* • Metaphor and simile: *ghostly light*; *the chair like a womb*; *the room like a vault*; *let go for the night* • Mental verb processes of Jack: *he feared*; *he was failing to register*; *thought about what to do* • Temporal adverb phrases suggesting Jack's state of mind: *as he had more and more often*; *daily now*; *with a frequency* • Agency: Jack in subject position throughout, in control of his environment
• The ever-present threat of the 'outside' and the unresolved crime; the murderer still at large • Elements of the fantasy genre	• Spatial deixis at the end of the extract, to shift the location away from the study: *outside*

Section B

Assessment Objectives (Questions 5 – 8)

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

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

In order to examine how the writer presents an idea within their poetry, students will need to:
- apply concepts and methods as appropriate to illuminate the writer's craft
- use correct and relevant terminology for the context of the question
- use coherent written expression in their answer, adopting an academic style and register.

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

In order to address this AO, students will need to:
- demonstrate an understanding of the question focus by providing valid interpretations and through the selection of relevant parts of the poems
- analyse poetic techniques and authorial craft, providing interpretive comments on any techniques credited under AO1.

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

In order to address this AO, students will need to:
- demonstrate an ability to make links between poems
- explore ways in which the poems are similar and different.

How the Assessment Objectives apply to Section B

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

The three strands within this AO are about:

- using terminology

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

- applying concepts and methods

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

- expressing and presenting ideas

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

Generic Mark Grid: AO1

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

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

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

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

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

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

Indicative Content AO1

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

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

The two strands within this AO are about:

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

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

- analysing narrative techniques and authorial craft

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

Generic Mark Grid: AO2

The generic marking grid is divided into five levels, the highest achievement being Level 5 and the lowest Level 1. Each level is divided into two key aspects of the assessment:
- relevance / interpretations / selection of examples from the poems
- awareness of how meanings are shaped.

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

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

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

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

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

Indicative Content AO2

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

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

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

Generic Mark Grid: AO4

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

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

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

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

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

Indicative Content AO4

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

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

| AO1: Annotation symbol	Symbol indicates
	Terminology used imprecisely
	No example of feature given or example given but with no reference to a language feature.
	Terminology used incorrectly
EG	Example given
EXP	Unclear expression
L	Language point
T	Summative comments on the response for each Assessment Objective
AO2: Annotation symbol	**Symbol indicates**
E	Where the student is analysing and exploring the writer's crafting of the text (engages with meaning)
NAR	Narrative devices (to include characterisation, narration, point of view, genre, poetic voice)
	Not relevant
SEEN	Indicates that the page has been seen
T	Summative comments on the response for each Assessment Objective
AO4: Annotation symbol	**Symbol indicates**
C	Compares
T	Summative comments on the response for each Assessment Objective

Section B: Poetic Voices (Questions 5 – 8)

AO1: *Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression*		AO2: *Analyse ways in which meanings are shaped in texts*		AO4: *Explore connections across texts, informed by linguistic and literary concepts and methods*	
This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to poetry, and specifically to the construction of poetic voice and the presentation of time, place, people, and events. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to examine the ways that meanings are shaped in their chosen text through the selection and exploration of relevant sections of poems in response to a specific focus.		This relates to students' ability to make links between poems, and draw attention to similarities and differences.	
Level/Mark	**Students are likely to:**	**Level/Mark**	**Students are likely to:**	**Level/Mark**	**Students are likely to:**
Level 5 13-15	**Apply a range of terminology accurately.** **Select language levels with sustained relevance and evaluation of patterns.** **Express ideas with sophistication and sustained development.**	Level 5 13-15	**Offer a thorough and open-minded analysis by:** • interpreting the question focus subtly • providing a perceptive interpretation • making careful selections from both poems • including wholly relevant ideas. **Provide perceptive accounts of how meanings are shaped by:** • investigating closely the construction of poetic voice • evaluating the writer's craft though close analysis of details.	Level 5 9-10	**Make sophisticated and perceptive connections.** **Covers poems evenly.** **Evaluate:** • in detail the ways in which the poems are similar and different.

Level 4 10-12	Apply terminology relevantly and mainly accurately. Select language levels purposefully and explore some patterns. Express ideas coherently and with development.	Level 4 10-12	Offer a good and secure analysis by: • interpreting the question focus relevantly • providing a clear and sound interpretation • making appropriate choices from both poems • including ideas that are accurate and relevant. Offer a clear account of how meanings are shaped by: • exploring the construction of poetic voice examining the writer's craft through some close analysis of detail.	Level 4 7-8	Make sound and occasionally perceptive connections. Covers poems evenly. Explore: a number of ways in which the poems are similar and different
Level 3 7-9	Apply terminology with some accuracy. Select language levels and explain some features. Present ideas with some clear topics and organisation.	Level 3 7-9	Offer some analysis by: • identifying the question focus straightforwardly • providing some valid interpretations • making some successful choices from both poems • including ideas that are generally accurate and relevant. Show some awareness of how meanings are shaped by: • explaining the construction of poetic voice • discussing the writer's craft through reference to some examples.	Level 3 5-6	Make some connections. Covers poems reasonably evenly. Explain: • ways in which the poems are similar and different.

Level 2 4-6	Apply terminology with more general labels. Select language levels with incomplete development and identify some features. Communicate ideas with some organisation.	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 both poems and/or selecting from only one poem - possibly including some irrelevant ideas. **Show a partial or an emerging awareness of how meanings are shaped by:** - commenting broadly on the construction of poetic voice - making general observations about the writer's craft with little comment on how meaning is conveyed.	Level 2 3-4	**Make limited connections.** **Covers poems unevenly.** **Describe:** some simple points on how the poems might be similar and different.
Level 1 1-3	Describe language features without linguistic description. Show limited awareness of language levels but may describe some features. Present material with little organisation.	Level 1 1-3	**Offer a brief or undeveloped account by:** - describing the question focus - offering limited interpretation - making limited reference both poems and/or limited reference to only one poem - including irrelevant ideas. **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.** **Covers poems unevenly.** **Identify:** - some isolated points about the poems - very basic points of comparison.
0	Nothing written about the poems.	0	Nothing written about the poems.	0	Nothing written about the poems or only one poem considered.

Instructions to examiners:

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

- When determining a Level/Mark for AO4 you should consider whether the answer has dealt with both poems evenly. An answer with uneven coverage cannot be placed above Level 2. By uneven we mean a significant imbalance in favour of one of the poems. An answer that only deals with one poem should not be given any credit for AO4. An answer that offers two separate analyses of the poems cannot be placed above Level 1 for AO4.

Indicative content

John Donne

0 5 Read 'The Sun Rising' and 'Elegy 8: To His Mistress Going To Bed', printed below and on page 7. Compare and contrast how Donne presents places in these poems.

[40 marks]

'The Sun Rising'

AO1

- Metaphor of the sun as a person: *busy old fool*; *age asks ease.*
- Phonological choices: patterns of plosives: *pedantic wretch*, *go chide* to indicate anger.
- Imperatives: go chide late school-boys and sour prentices.
- Interrogatives: *why dost thou thus* […] *?*; *why should'st thou think?*
- Deixis to set up the parameters of the bedroom: spatial (*through windows; through curtains*; *shine here to us*) and person (*us*; *we*).
- Metaphor of the lover as the treasures of the world: *all states*; *all princes.*
- Metaphor of the bedroom as the world: *thou art everywhere*; *this bed thy center is*, *these walls thy sphere.*
- Semantic fields of wealth and opulence: *kings*; *Indias of spice*; *wealth alchemy*; *princes.*
- Phonological choices: lateral alliteration (*warm the world*).
- Imperatives: *shine here to us.*

AO2

- Metaphysical elements of the poem and Donne's status as a metaphysical poet.
- The bedroom viewed as a private place, where the speaker believes him and his lover should be without disturbance from the sun.
- The speaker's belief that all the world's treasures are in the bedroom, and the bedroom is the centre of the world.
- The speaker's belief that the sun warms the lovers in the bedroom.
- Individual reader responses.

'Elegy 8: To His Mistress Going To Bed'

AO1

- Noun phrases to describe the bedroom: soft bed; white linen; white robes.
- Metaphor: love as a journey/adventure and discovering/claiming new worlds: *my new found-land*; *my kingdom*; *discovering thee.*
- Metaphor and simile: women as books: *like books*; *themselves are mystic books.*
- Foregrounding of body parts and clothes through semantic fields: *girdle*; *breastplate*; *white robes.*
- Imperatives: *off with that girdle*; *off with that happy busk*; *licence my roving hands*; *unlace yourself.*
- Repeated prepositions: *before, behind, between, above, below.*
- Repeated rhyming couplets.
- Religious and mythological allusions and references, foregrounding the idea of the pious bedroom: *thou Angel*; *a heaven like Mahomet's Paradise*; *Atlanta's balls*; *hallow'd temple.*

AO2

- Metaphysical elements of the poem and Donne's status as a metaphysical poet.
- The bedroom viewed as a private place for love and sex.
- The bedroom viewed as a place for discovery and new experiences.
- Speaker's desires to undress and have sex with his lover.
- Love and sex as a spiritual, reverent activity.
- Individual reader responses.

AO4

- Ways in which the storyworlds are constructed, and the importance and significance of the bedroom.
- Attitudes of the speaker and ways of seeing the world (love, gender, sex, religion).
- Metaphysical elements of the poems.
- Ways in which ideas are presented that provide opportunities for comparative work: e.g. metaphor, deixis, storyworlds, rhyme scheme and structure, use of pronoun system and modality.

Indicative content

Robert Browning

| 0 | 6 | Read 'The Lost Leader' and 'Prospice', printed below and on page 9. Compare and contrast how Browning presents emotions in these poems.

[40 marks]

'The Lost Leader'

AO1

- Ambiguity of who the poem is about, marked through repeated person deixis of *he* and the definite article *the* in the title.
- Lexical ambiguity of *lost*: literally or metaphorically.
- Use of hyperbole: *let him never come back to us*; *one more insult to God.*
- Religious allusions and references to God, Satan, and Judas' betrayal of Jesus.
- Phonological choices to indicate spite and aggression: sibilance, fricatives, plosives.
- Punctuation: repeated exclamation marks.
- Metaphor: *blot out his name.*
- Semantic fields of money and wealth associated with the lost leader: *silver*; *fortune*; *gold.*
- Negation throughout: *not thro' his presence*; *not from his lyre*; *never come back.*
- Deontic modality showing desire and determination: *we shall march prospering*; *let him never come back to us.*
- Rhyme scheme and meter resembling a drum and battle cry.
- Comparison of the lost leader to other poetic voices: *Shakespeare*; *Milton*; *Burns*; *Shelley.*
- Past tense in stanza one indicating the speaker is recalling memories; future tense to indicate speaker's intentions.
- Pronoun system of second person singular contrasting with first person plural creates a sense of opposition: *he left us*; *we taught him.*

AO2

- Poetic voice of the speaker expresses contempt towards another person (commonly thought to be William Wordsworth), and a refusal to warrant them a name.
- Feelings of determination and resilience to carry on despite the adversity the speaker now faces; an assumption that the addressee shares the speaker's feelings.
- Poet creates feelings of sympathy for the speaker.
- Poetic voice of the dramatic monologue.
- Individual reader responses.

'Prospice'

AO1

- Foregrounding of the weather.
- Weather as a metaphor (pathetic fallacy) to indicate strong emotions: *feel the fog in my throat*; *the press of the storm*; *darkness and cold*; *the elements rage.*
- Deontic modality: *I shall clasp thee again.*
- Personification of death: *death bandaged my eyes*; *let me taste the whole of it.*
- Deixis to indicate looking towards the future, and an imminent sense of death: temporal (*when the snows begin*; *the black minute's at end*) spatial (*I am nearing the place*).
- Punctuation: repeated use of exclamation marks to express strong feelings.
- Religious references: *God*; *Arch Fear*.
- Metaphor of life as a journey: *the journey is done*; *the summit attained*; *I am nearing.*
- Metaphor of war and battle: *I was ever a fighter*; *the summit attained*; *a battle's to fight*; *guerdon be gained.*
- Superlative adjectives: *the best and the last*; *the worst turns the best to the brave.*
- Allusions to others: *fare like my peers*; *the heroes of old.*
- Deontic modality indicating desire and perseverance: *the strong man must go.*

AO2

- Speaker expresses strong feelings of determination and resoluteness about death.
- Lack of fear about death and optimistic sense of going into battle with death.
- Desire to be seen as strong and as a 'man'.
- Poetic voice of the dramatic monologue.
- Individual reader responses.

AO4

- A range of strong emotions and feelings presented in both poems, such as contempt, determination, willpower and a thirst for life.
- Emotions triggered by different reasons.
- Ways in which ideas are presented that provide opportunities for comparative work: e.g. metaphor, phonological choices, rhyme scheme and structure, use of pronoun system and modality.
- Poet's choice of the dramatic monologue form.

Indicative content

Carol Ann Duffy

0 7 Read 'Small Female Skull' and 'Valentine', printed below and on page 11. Compare and contrast how Duffy presents strong feelings in these poems.

[40 marks]

'Small Female Skull'

AO1

- Interrogatives indicate confusion and uncertainty: *what is it like?*; *why do I kiss it?*
- Pronoun system suggests the speaker is talking to themselves, or that the poem is an out of body experience: *I murmur to my skull*
- Metaphor of the skull as other objects, and how the skull may be symbolic of other things: *an ocarina*; *swimming-cap*; *firstborn.*
- World-building elements to create the bathroom location, suggesting that the speaker is isolated and has sought privacy; is desperate for an escape: *lavatory seat*; *the mirror*; *the tap*; *white-tiled room.*
- Deixis points to other events, people and locations: temporal (*that shattering day*); person (*I hold her face*) and spatial (*downstairs they will think*).
- Modified noun phrases: *trembling passionate hands*; *shattering day.*
- Verb processes: material (*I balance*; *blow in its eye*; *watch dust run away*) and verbal/behavioural (*I murmur*, *I exhale*; *I only weep*).
- Noun phrases related to small sizes, weights and fragility: *weight of a deck of cards*; *slim volume of verse*; *hollow nouns*; *firstborn*; *papery bone.*

AO2

- Speaker's fascination with and treatment of the skull.
- The significance of memories of past events and other people.
- The skull as a fragile object and the speaker's fragile emotions
- The absurdity of the speaker addressing their own skull, and how this might make us wonder about her mental state.
- Speaker explores ways of describing the skull and searches for comparisons; speaker questions the very nature of the skull. The surreal, almost metaphysical presentation of the skull.
- Poetic voice of the dramatic monologue.
- Individual reader responses.

'Valentine'

AO1

- Onion used as a metaphor to explore feelings of love (*it is a moon wrapped in brown paper*; *its fierce kiss will stay on your lips*).
- Negation to open the poem immediately subverts any typical expectations of what 'valentine' represents: *not a red rose*; *not a cute card.*
- Epistemic modality expresses speaker's feelings of certainty about the future: *it will blind you*; *its scent will cling to your fingers.*
- Connotations of danger and threat with lexical choices such as *lethal*; *knife*; *grief.*
- Lexical choices related to commitment and long-lasting relationships: *wedding-ring*; *possessive and faithful*; *cling.*
- Repeated syntactical structures: *stay on your lips*; *cling to your fingers*; *blind you with tears.*
- Noun phrases: *wobbling photo*; *fierce kiss*; *careful undressing.*
- Pronoun system of first person *I* used to directly address second person *you*, with the plural *we* linking the speaker with the addressee.
- Imperatives: *take it.*
- Use of pronoun system/use of grammatical object and indirect object to indicate the transfer of physical objects from speaker to addressee: *I give you an onion.*

AO2

- Atypical choice of object associated with love; speaker dismisses the 'usual' romantic objects.
- Sense of warning/danger associated with the onion.
- Speaker is addressing a particular lover.
- Poetic voice of the dramatic monologue.
- Individual reader responses.

AO4

- Ways in which strong feelings are presented through language choices.
- Suggestion that the speakers are confused, tormented or grieving.
- The significance of objects, and their metaphorical use in the two poems.
- Attitudes and feelings of the speaker towards other people
- Ways in which ideas are presented that provide opportunities for comparative work: e.g. metaphor, modification, structure.
- Poet's choice of the dramatic monologue form.

Indicative content

Seamus Heaney

| 0 | 8 | Read 'Digging' and 'The Otter', printed below and on page 13. Compare and contrast how Heaney presents the speaker's attitudes towards other people in these poems.

[40 marks]

'Digging'

AO1

- Pronoun system: the 1st person viewpoint of the speaker, expressing his attitudes and feelings.
- Material verb processes related to work and efficiency in digging: *nicking and slicing*; *heaving sods over his shoulder*; *rooted out tall tops*; cut *more turf in a day.*
- Use of prepositions to position the speaker (inside) observing the father (outside): *under my window*; *I look down.*
- Phonological choices to reflect the sounds of the digging: consonant clusters (*gravelly ground*; *rasping*); plosives (*nicking*; *curt cuts*); onomatopoeia (*squelch*; *slap*).
- Agency/subject position of father/grandfather to indicate control and determination: *my father, digging*; *the old man could handle a spade*).
- Negation and metaphor of 'following in someone's footsteps: *but I've no spade to follow men like them.*
- Extended metaphor of the pen and the spade.
- Shifts in tense: present (stanzas 1, 2, 7, 8) and past (3, 4, 5, 6) to indicate the speaker recalling past events.
- World-building elements to create a sense of location and work: *potato drills*; *spade*; *turf*; *Toner's bog*; *flowerbeds.*
- Foregrounding of 'digging': the title, *digging*; *dig, cut more turf*; *nicking and slicing.*

AO2

- Speaker expresses strong admiration, awe and respect for his father and grandfather.
- Speaker accepts his inability to dig and work on the farm; that he will pursue writing instead.
- Memories of his father and grandfather digging.
- The importance of the relationship between people and nature: rural work, outside, farming.
- Individual reader responses.

'The Otter'

AO1

- Extended metaphor of the otter and a lover.
- Modified noun phrases: *smashing crawl*; *lithe otter of memory*; *thigh-shaking kick*).
- Pronoun system – 1st person point of view linked to 2nd person *you*/*your*.
- Metaphor: *printing the stones*; *re-tilting the light*.
- Use of temporal deixis (*this year and every year since*; *hold you now*) and temporal markers (*slow loadening*; *suddenly you're out*; *back again*).
- Agency of the speaker, positioned outside the pool (*I sat dry-throated*) contrasts with agency of the swimmer, positioned inside the pool (*your smashing crawl*).
- Phonological choices suggest time slowing: diphthongs and long vowels (*slow loadening*; *close and deep*; *grape-deep air*).
- Past tense throughout the poem (*when you plunged*).
- World-building elements to create a sense of place, indicating strong visual memories: *the light of Tuscany*; *the pool*; *warm stones.*
- Modification: *I sat dry-throated.*
- Metaphor: *you were beyond me*; *my two hands are plumbed water.*

AO2

- Speaker expresses strong feelings of love and admiration towards the otter/lover, and how they interact and work with nature.
- Sense of admiration for the moment and speaker's enjoyment of observing the swimmer – a sense of a moment captured in time.
- Strong memories of associating a place with a person.
- Speaker is aware of his own inabilities, compared to the otter.
- Individual reader responses.

AO4

- Feelings of love and admiration towards others.
- Expression of the speaker's own inadequacies, compared to the addressee.
- Sense of place and nature, associated with a person.
- Ways in which ideas are presented that provide opportunities for comparative work: e.g. phonological choices, verb processes, deixis, pronoun system.