A-level
ENGLISH LANGUAGE AND LITERATURE (7707/1)

Paper 1 Telling Stories

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

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

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

The Marking Grids

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

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

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

Using the Grids

Level of response mark schemes are broken down into five levels, each of which have descriptors. The descriptors for the level show the typical performance for the level. There are the same number of marks in each level for an individual Assessment Objective. The number of marks per level will vary between different Assessment Objectives depending upon the number of marks allocated to the various Assessment Objectives covered by a particular question.

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

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

Annotating scripts

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

To this end you should:

- identify points of merit with ✓ or✓✓ (ticks should engage with the detail of a student's thinking and analysis)
- write notes in the margin commenting on the answer's relationship to the AOs/grid/key words/focus
- indicate extended irrelevance with a vertical line
- identify errors of factual accuracy, or where clarity is in doubt, with a question mark
- write a summative comment at the end for each Assessment Objective
- indicate the marks for each Assessment Objective being tested at the end of the answer in the margin in sequence.

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

Distribution of Assessment Objectives and Weightings

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

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

Section A: Remembered Places (Question 1)

	AO1: *Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression*		AO3: *Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received*		AO4: *Explore connections across texts, informed by linguistic and literary concepts and methods*
	This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to literary and non-literary material. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to explore the significance and the influence of contextual factors on the production and reception offered by different genre and text types, and examine why writers and speakers choose to communicate using various forms.		This relates to the students' ability to make connections between texts, exploring their similarities and differences in the light of how the writers and speakers represent place.
	Students are likely to:		**Students are likely to:**		**Students are likely to:**
Level 5 13-15	**Express ideas with sophistication and sustained development.** **Apply a range of terminology accurately.** **Select language levels with sustained relevance and evaluation of patterns.**	Level 5 13-15	**Offer a perceptive account.** **Evaluate:** • the different factors associated with mode • the use of particular generic conventions • the influence of contextual factors on production and reception of texts.	Level 5 9-10	**Make sophisticated and perceptive connections.** **Show detailed knowledge.** **Evaluate:** • ideas about how individuals and societies are framed and represented • in detail the ways in which texts are similar and different.
Level 4 10-12	**Express ideas coherently and with development.** **Apply terminology relevantly and mainly accurately.** **Select language levels purposefully and explore some patterns.**	Level 4 10-12	**Offer a clear account.** **Analyse:** • different aspects of mode • genre conventions of different texts • how the production and reception of texts are motivated by contextual factors.	Level 4 7-8	**Make sound and occasionally perceptive connections.** **Show good knowledge.** **Analyse:** • ideas about how writers and speakers present places, societies and people • a number of ways in which texts are similar and different.

Level 3	Present ideas with some clear topics and organisation.	Level 3	Offer some consideration.	Level 3	Make some connections.
7-9	Apply terminology with some accuracy. Select language levels and explain some features.	7-9	Explain: - aspects of mode - more obvious genre conventions - the contexts in which texts were produced and received.	5-6	Show some knowledge. Explain: - more obvious points about presentation - some ways in which texts are similar and different.
Level 2	Communicate ideas with some organisation.	Level 2	Offer generalised awareness	Level 2	Make limited connections.
4-6	Apply terminology with more general labels. Select language levels with incomplete development and identify some features.	4-6	Describe: - some features of speech and writing - genre conventions with some limited awareness - with limited awareness the contexts in which tests were produced and received.	3-4	Show some limited knowledge. Describe: - some points about the texts - how texts might be similar and different.
Level 1	Present material with little organisation.	Level 1	Offer little discussion.	Level 1	Make very few (if any) connections.
1-3	Describe language features without linguistic description. Show limited awareness of language levels but may describe some features.	1-3	Identify: - basic points on speech and writing - basic ideas about conventions of genre - some basic ideas about production and reception.	1-2	Show elementary knowledge. Identify: - some isolated points about the texts - basic comparisons.
0	Nothing written.		Nothing written about the texts.		Nothing written about the texts.

Indicative content

Q1: Compare and contrast how the writers of these texts express their ideas about people living in or visiting Paris.

  You should refer to both texts in your answer.

AO1:

Text A
- use of first person narrator throughout
- use of past tense with final two paragraphs shifting to present and moment of reflection
- use of simple and minor sentences for rhetorical effect –'Paris was hard to fault', 'French civic pride'
- temporal shifts as part of narrative discourse – 'A few hours later', 'Ten days later', 'In retrospect'
- modality concerned with the problem of remembering experiences – 'I cannot remember', 'I do recall', 'Apparently', No doubt', 'I doubt'
- metaphor – 'polished tomatoes were lined up like jewels'
- attitudes towards Parisians expressed through narrative of travel and specific events.

Text B
- discourse structure of message board post
- reference to virtual space of online community through deixis - 'here'
- use of forms associated with e-communication eg 'lol'
- compressed forms and errors in spelling – 'restos', 'probaly', 'soaking'
- unconventional use of punctuation – double commas and full stops in places
- first person account with extensive use of first person pronoun and reference to shared community of readers through second person pronoun
- expressions of attitude through modalised forms 'I know', 'I guess', 'I thought'
- attitudes towards Parisians and French people through categorical assertion 'French people are not rude' and sense of distance from own experiences/culture as a visitor to Paris through deixis – 'there'.

AO3:
- context of message board posts – writers and readers are likely to have visited Paris or be planning to visit Paris (travelling and online communities); read as part of a sequence of posts (Text B)
- awareness of discourse conventions of message boards and the need not to be too formal (Text B)
- conventions of the memoir (Text A)
- notions of, and attitudes to, French fashion, behaviour and culture in comparison to England in the 1970s (Text A)
- travelling in Europe.

AO4:
- similarities and differences in likely readerships and situations of reading
- similarities and differences in purpose and genres of texts (Text B largely to inform vs Extract A as a more sharply defined memoir)
- distinction between own culture/society and French people in terms of 'otherness' 'I/we' vs 'they', 'here' vs 'there'
- French society and people as intriguing and worthy of narrative attention
- the representation of place as part of metaphor of growing up/finding oneself/ reflecting on a bigger world as a journey
- similarities and differences in representing memories and reflecting on these
- any other connections that are linked by narrative presentation and conventions.

Section B: Imagined Worlds (Questions 2 - 9)

	AO1: *Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression*		**AO2:** *Analyse ways in which meanings are shaped in texts*		**AO3:** *Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received*
	This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to prose fiction, and specifically to the analysis of a specific narrative technique. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to examine the ways that meanings are shaped in their chosen text through the selection and exploration of relevant parts of the novel in response to a specific focus.		This relates to students' ability to explore their chosen novel as part of a wider literary genre (fantasy). It also rewards students' ability to evaluate the influence of contextual factors (social, historical, biographical, literary) on the production and interpretation of their chosen text.
	Students are likely to:		**Students are likely to:**		**Students are likely to:**
Level 5 **9-10**	**Express ideas with sophistication and sustained development.** **Apply a range of terminology accurately.** **Select language levels with sustained relevance and evaluation of patterns.**	**Level 5** **9-10**	**Offer a thorough and open-minded analysis by:** • interpreting the question focus subtly • providing a perceptive interpretation • making careful selections from the text. **Provide perceptive accounts of how meanings are shaped by** • investigating closely a particular narrative technique • exploring the writer's craft and evaluating its role in shaping meaning.	**Level 5** **13-15**	**Offer a perceptive account.** **Evaluate:** • the nature of extracts in relation to the fantasy genre • the use of particular generic conventions • the influence of contextual factors on the production and various interpretations of the novel.

| Level 4
7-8 | **Express ideas coherently and with development.**

Apply terminology relevantly and mainly accurately.

Select language levels purposefully and explore some patterns. | Level 4
7-8 | **Offer a good and secure analysis by:**
• interpreting the question focus relevantly
• providing a clear and sound interpretation
• making appropriate choices from the text.

Offer a clear account of how meanings are shaped by:
• exploring how a particular narrative technique contributes to meaning
• examining the writer's craft and its role in shaping meaning. | Level 4
10-12 | **Offer a clear account.**

Analyse:
• aspects of the extracts in relation to the fantasy genre
• conventions of different texts
• how the production and various interpretations of the novel are motivated by contextual factors. |
| Level 3
5-6 | **Present ideas with some clear topics and organisation.**

Apply terminology with some accuracy.

Select language levels and explain some features. | Level 3
5-6 | **Offer some analysis by:**
• identifying the question focus straightforwardly
• providing some valid interpretations
• making some successful choices from the text.

Show some awareness of how meanings are shaped by:
• explaining some ways that narrative technique contributes to meaning
• discussing the writer's craft and its role in shaping meaning. | Level 3
7-9 | **Offer some consideration.**

Explain:
• features of the extracts in relation to the fantasy genre
• more obvious genre conventions
• the contexts in which the novel was produced and has been and might be interpreted. |

Level 2 **3-4**	**Communicate ideas with some organisation.** **Apply terminology with more general labels.** **Select language levels with incomplete development and identify some features.**	**Level 2** **3-4**	**Offer a partially descriptive/analytical account by:** • commenting generally on the question focus • providing general interpretative points • showing less certainty in selecting from the text. **Show a partial or an emerging awareness of how meanings are shaped by:** • commenting broadly on narrative technique • making observations about the writer's craft with little comment on its role.	**Level 2** **4-6**	**Offer generalised awareness.** **Describe:** • features of the extracts in relation to the fantasy genre • some genre conventions • the contexts in which the novel was produced and has been and might be interpreted.
Level 1 **1-2**	**Present material with little organisation.** **Describe language features without linguistic description.** **Show limited awareness of language levels but may describe some features.**	**Level 1** **1-2**	**Offer a brief or undeveloped account by:** • describing the question focus • offering limited interpretation • making limited reference to other sections. **Show limited awareness of how meanings are shaped by:** • labelling with little relevance to technique • making brief or no reference to the writer's craft.	**Level 1** **1-3**	**Offer little discussion.** **Identify:** • basic points on fantasy writing • basic ideas about the conventions of genre • some basic ideas about production and interpretation of the novel.
0	Nothing written.		Nothing written about the text.		Nothing written about the text.

Indicative content

Q2: Read the extract printed below. This is from the section of the novel where the Creature tells Frankenstein about his feelings when he first experiences the world.

Explore the significance of the Creature's speech and thought in the novel. You should consider:

- **the presentation of the Creature's speaking and thinking in the extract below and at different points of the novel**
- **the use of fantasy elements in constructing a fictional world.**

Starting extract ch. XI – theme: the creature's speech and thought.
- the Creature describes his first days of life: his sensations, observations, learning and discovery.

AO1:
- use of Creature's speech within frame of Frankenstein's narrative
- the literal and metaphorical uses of the concepts of light and darkness
- point of view: the Creature's use of sense-based description of objects
- the semantic field of the senses: repetition of verbs of perception
- Creature presented as pitiable in the environments so unfamiliar to him - 'difficulty', 'confused'
- childlike naivety and innocence suggested by verbs relating to pleasure and surprise at aspects of nature.

AO2:
- natural forces portrayed as sometimes positive and negative, and as sometimes controllable, sometimes not
- nature from perspective of 'man'
- reflection of the creature's unusual and naive perspective: initial empathy (and sympathy) with the character
- notion of Creature as neglected child
- gothic concept of doppelganger (Frankenstein and creature)
- later passages in which the Creature describes his development of understanding – eg about human relationship, social status and being ostracised.

AO3:
- Shelley's familiarity with ideas of gaining knowledge by sensation and reflection, seeking pleasure and avoiding pain
- historical and modern ideas on childhood, parenting and self-discovery
- elements of gothic and fantasy, and associated genre conventions
- historical and modern representations of gothic themes and tropes – eg isolation, terror, the sublime.

Q3: Read the extract printed below. This is from the section of the novel where Frankenstein is explaining his interest in, and knowledge of, new discoveries in science.

Explore the significance of characters' attitudes towards science in the novel. You should consider:

- **the presentation of characters' points of view in the extract below and throughout the novel**
- **the use of fantasy elements in constructing a fictional world.**

Starting extract ch. IV – theme: portrayal of characters' attitudes to science,
- Frankenstein explains to Walton some of how he came upon his direction and achievement in generating life, and later warns him away from endeavours beyond man's natural reach.

AO1:
- the literal and metaphorical uses of the concepts of light and darkness
- strong modal forms to express necessity of scientific knowledge for Frankenstein – 'I must'
- the framing of the supernatural vs. natural through lexical and syntactic contrast
- lexical choices that express attitudes towards discovery and the urgency of scientific breakthroughs.

AO2:
- tension between scientific endeavour and man attempting to defy nature and exceed his place in the natural order
- the egoistic, over-reaching hero
- Frankenstein anticipating/predicting/projecting Walton's point of view
- the shifts in Frankenstein's reliability of narration following the Creature's narrative
- Frankenstein and Walton and their attitudes towards the cultural drive for discovery
- other characters' attitudes.

AO3:
- the significance of scientific curiosity, observation and discovery in the novel (Walton's, Frankenstein's, the creature's) (the Prometheus/Icarus/Adam stories)
- Frankenstein's fascinations with Vitalism and Galvinism
- the influences of the scientific discoveries and inventors of the time on Shelley's ideas, eg Humphry Davy's electrochemical discoveries; Galvinism; Godwin's physiological studies
- the use and abuse of scientific knowledge in modern society – eg genetic cloning, stem cell research
- elements of gothic and fantasy and associated genre conventions.

Q4: Read the extract printed below. This is from the section of the novel where Jonathan Harker writes about his coach journey to Dracula's castle.

Explore the significance of Harker's journal in the novel. You should consider:

- **the presentation of Harker's point of view in the extract below and throughout the novel**
- **the use of fantasy elements in constructing a fictional world.**

Starting extract ch. 1 – theme: Harker's viewpoint on his journey to the castle expressed through his journal.
- Harker describes the latter part of the journey to the castle, the driver's repeated absconding into the woods, the wolves encircling, and arriving at the castle.

AO1:
- anthropomorphic adjectives, adverbs and verbs re nature – 'frowning rocks guarded us boldly', moaning wind, creating uncanny atmosphere
- Harker's fear and sense of the unknown
- grounding of perspective through person and spatial deixis – 'I' and 'we'; 'left', 'right', 'away', 'nearer', 'through, 'around us', 'jumping to the ground' – gives sense of immediacy and urgency
- alliteration, eg 'faint flickering blue flame', 'disappeared into the darkness', creates semantic links
- verbs and adverbs of perception – 'must have been', 'it seemed' – emphasises the mediation of the scene through Harker's perspective.

AO2:
- the setting up of the gothic landscape: foreign vs home locations
- Harker's loss of control (being driven) and ultimately paralysis, linked to later episodes in the novel
- darkness/light, and moonlight prominent – repeated movement between light and darkness, sight and blindness
- knowledge by perception challenged – darkness occluding, optical deceptions/confusing, 'as if the moonlight had some peculiar effect on them'
- Harker's journal used by Stoker in key parts of the novel – eg 'NOTE' at the end; Dracula's death relayed through Mina's journal rather than Jonathan's
- effects of using the epistolary form: different perspectives, registers.

AO3:
- the significance of narrative motifs of journeys and pursuit
- tradition of the vampire novel and contemporary resonances
- the significance of mystery, superstition, the uncanny
- elements of gothic and fantasy and associated genre conventions for example, ideas of darkness, ghostliness, terror, the ruined castle, moonlight, dreams.

Q5: Read the extract printed below. This is from the section of the novel where Mina describes how she is worried about Lucy's deteriorating health

Explore the significance of Lucy's physical state in the novel. You should consider:

- **the presentation of Lucy's ill health in the extract below and at different points of the novel**
- **the use of fantasy elements in constructing a fictional world.**

Starting extract ch. VIII – theme: Mina worriedly describing Lucy's worsening state.
- Lucy writing of a period of a few days in which Lucy becomes weaker and continues to sleep-walk.

AO1:
- cohesion of verbs and adverbs of visual perception and deduction – 'perhaps', 'looked like', 'as though – emphasising the mediation of the scene through Mina's perspective, and communicating her uncertainty and lack of knowledge
- alliteration – 'sweet sadness', 'sweet [...] as she sleeps' – creating semantic associations
- blended conversational and note-form style of Mina's diary; informal and conversational style
- representation of Lucy as weak and defeated – 'paler', 'haggard', fretting'.

AO2:
- darkness/light: linked to Mina's visual perceptions (and doubt over her perceptions)
- knowledge by perception challenged – confusing phenomenon of Lucy's behaviour
- containment: Lucy, asleep or faint, on the window ledge, breaching the confines of the locked room, transgressing the boundaries set up for her safety and containment
- Mina's maternal feelings towards Lucy
- Lucy's behaviour in the novel: marriage proposals, history of sleepwalking, death, revival as 'Bloofer lady', and final staking by male characters
- contrast of Lucy's current state with her behaviour in her more demonic undead state
- the roles of other female characters in the novel (eg Mina, Dracula's brides).

AO3:
- Lucy's role as a character: depiction of female virtues and male fears of female sexuality
- females in vampire fiction, traditional and contemporary
- fear of the spread of diseases
- elements of gothic and fantasy and associated genre conventions – for example gothic spaces, idea of the uncanny.

Q6: Read the extract printed below. This is from the section of the novel where Offred describes her first meeting with Serena Joy.

Explore the significance of the character of Serena Joy in the novel. You should consider:

- **the presentation of her character in the extract below and throughout the novel**
- **the use of fantasy elements in constructing a fictional world.**

Starting extract ch. 3 – theme: character of Serena Joy.
- Extract describes Offred's first meeting with her.

AO1:
- description and action (smoking, responses to Offred)
- pronouns and naming:
  - 'the Commander's Wife' – W capitalised to suggest this has become her name, her identity (his possession, known only by association to him);
  - 'we' used by Serena to refer to ambiguous previous group, seemingly excluding Offred (as suggested by Serena's gaze);
  - initial Commander's Wife who is later recognised as 'Serena Joy': tension between identities; Offred's perception of her and contrast to previous 'Wife' through repeated modal lexical verb 'want'
- power dynamics in conversation (eg topic control, turn initiation)
- Serena Joy's topic choices: concerns of status (reinforcing hierarchy with reference to orders of deference regarding 'Marthas')
- contrast between what Offred knew of Serena Joy at the time of the meeting and what she knows at the time of narrating, made explicit in narrative style.

AO2:
- Offred's hypothesising and deducing regarding Serena's nature and impressions of, and relationship with, Offred
- the development of the relationship between Offred and Serena Joy
- the dynamics of need and power between Offred and Serena Joy
- the past and present identities of Serena Joy
- the roles of handmaids and wives generally in Gilead.

AO3:
- relationship between religious oppression and politics (raised in the use of religious terminology, eg 'scriptural', for Gilead's political/legal system, and in Serena Joy being a famous Christian hymn singer before she became part of Gilead's elite)
- women in power hierarchies who are complicit in oppressing other women
- sexuality and sterility
- men and women in different social roles
- elements of dystopian fantasy fiction and associated genre conventions – for example the naming of people and social structures, relationship between language and thought.

Q7: Read the extract printed below. This is from the section of the novel where Offred remembers being with her daughter and Luke.

Explore the significance of Offred's memories of her family in the novel. You should consider:

- **the presentation of Offred's memories in the extract below and at different points of the novel**
- **the use of fantasy elements in constructing a fictional world.**

Starting extract ch. 28 – theme: Offred's memories.
- Offred remembering the beginnings of the Gilead regime.

AO1:
- Offred as narrator with instances of direct speech/thought: Offred's reports of her thoughts differing from her reported speech, unintended implications
- preferred/dispreferred responses in the interaction between Luke and Offred
- the short sentences of Luke and Offred's speech reflecting their shock
- sparse description of home setting; dialogue dominates extract.

AO2:
- Offred values the past and its lessons
- memory, identity and change
- lost pasts – the transience and faultiness of memory
- the nature of relationships: rejection, confusion, inexpert, predictable
- the possible later structural mirroring/contrast in the interaction between Offred and her mother.

AO3: Possible contexts:
- the importance of time and memories
- a woman's right to be a mother
- the significance/futility of protest
- men's complicity in oppression of women
- patriarchal power structures
- relationship to contemporary political policies
- influences of and relationships to other fictional futuristic dystopias
- elements of dystopian fantasy fiction and associated genre conventions – for example use of time shifts to show how societies can change, use of language to represent new thinking.

Q8: Read the extract printed below. This is from the section of the novel where Susie describes her mother.

Explore the significance of the mother-daughter relationship between Abigail and Susie in the novel. You should consider:

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

Starting extract ch.13 – theme: character of Abigail.
- Extract describes bath time for the young Susie with her sister and mother, touching on the maternal bond, Susie's jealousies, etc.

AO1:
- fantastical narrator – Susie is dead
- deixis related to time – 'back then', and the problems and uncertainties of narration – 'Those bath times blur together'
- the construction of character through action, events and desires – 'still held on to vague ideas of teaching'
- Susie's early knowing and manipulation of her mother's attention
- the mystery of Abigail, to Susie (lessened now) and to the reader.

AO2:
- memories and loss
- Abigail's role as both a mother and a woman in her own right
- Susie's understanding of Abigail outside of the 'maternal role'
- the maternal gestures: attentiveness, anticipation of needs, consideration; but also distractedness and absent mindedness
- Abigail's marriage as defined and presented throughout the novel.

AO3:
- mother and daughter relationships
- ideas about motherhood and how they change sexual politics
- gender and women's multiple roles, elements of fantasy fiction and associated genre conventions – for example, the supernatural, traditional and modern ghost stories.

Q9: Read the extract printed below. This is from the section of the novel where Samuel and Lindsey discover an abandoned house.

Explore the significance of the abandoned house in the novel. You should consider:

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

Starting extract ch. 17 – theme: use of locations.
- Lindsey and Samuel explore the old house.

AO1:
- use of initial direct and free direct speech to add urgency and tension
- representation of house as potentially dangerous through pre-modification of 'scary monsters', 'wandering men'
- contrast of 'inside' and 'outside' spaces, boundaries, thresholds: different freedoms, different constraints
- repetition with variation: 'It's dark' (possible connotations: unoccupied, fear, unknown), 'It's spooky' (suggestions of the supernatural, the gothic), 'It's dry!' (rational practicalities overriding less rational preoccupations)
- possible metaphor in thunder – associated with Lindsey's mood, fears, preoccupations
- space anthropomorphised, with 'needs'
- phrases used to describe the building and its interior: 'covered over with wood', banging against the plaster wall', (connotations of before civilisation) 'pre-suburban forest' (overlaying different landscapes across time).

AO2:
- locations as places of explicit experiences and memories
- comparisons with other internal and external locations (Harvey's house, the hole, the cornfield, heaven, the Salmon family home)
- comparisons with later function of house in the novel (Lindsey's garden)
- locations as both containing and excluding – rain, damp, light; sounds, smells.

AO3:
- idea of the house as a cultural signifier – place of safety, comfort
- symbol of the house in traditional and modern ghost stories – 'the haunted house'
- Gothic elements – dark ruin, night, mystery
- other 'rite of passage' narratives, fantasy genre using a dead narrator - enabling narrative switches between time and space.

Section C: Poetic Voices (Questions 10 – 17)

	AO1: *Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression*		AO2: *Analyse ways in which meanings are shaped in texts*
	This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to poetry, and specifically to the construction of poetic voice and the presentation of time, place, people, and events. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to examine the ways that meanings are shaped in their chosen text through the selection and exploration of relevant sections of poems in response to a specific focus.
	Students are likely to:		**Students are likely to:**
Level 5 **13-15**	**Express ideas with sophistication and sustained development.** **Apply a range of terminology accurately.** **Select language levels with sustained relevance and evaluation of patterns.**	**Level 5** **9-10**	**Offer a thorough and open-minded analysis by:** • interpreting the question focus subtly • providing a perceptive interpretation • making careful selections from the text. **Provide perceptive accounts of how meanings are shaped by:** • investigating closely the construction of poetic voice • exploring the writer's craft and evaluating its role in shaping meaning.
Level 4 **10-12**	**Express ideas coherently and with development.** **Apply terminology relevantly and mainly accurately.** **Select language levels purposefully and explore some patterns.**	**Level 4** **7-8**	**Offer a good and secure analysis by:** • interpreting the question focus relevantly • providing a clear and sound interpretation • making appropriate choices from the text. **Offer a clear account of how meanings are shaped by:** • exploring the construction of poetic voice • examining the writer's craft and its role in shaping meaning.

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

Indicative content

Q10: Examine how Donne presents views about relationships between lovers in 'The Sun Rising' and one other poem of your choice.

AO1:

Students might refer to any of the ways of presenting the relationship between others in 'The Sun Rising' such as:

- single speaking voice providing a male-centred point of view
- use of metaphysical conceit and rhetorical flourishes
- extensive use of poetic register and extended metaphor
- specific lexical fields
- the rhetoric of possession through possessive pronoun, determiner use and sustained analogy
- the encoding of togetherness through the pronoun system, imperative forms, field-specific lexis related to these concerns, and verse structure.

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

Other possible poems for comparison include:
'The Flea'
'The Good Morrow'
'A Valediction…'
'The Triple Fool'
'The Apparition'
'Twicknam Garden'
'Elegy 19'

AO2:
Students might refer to:
- the tension between love and the passing of time
- the unequal nature of male-female relationships; the objectification of the female addressee
- the use of voice to express emotion
- the physical aspect of a relationship
- the spiritual nature of relationships
- ideas that draw on the metaphysical nature of the verse and contemporary thought.

Q11: Examine how Donne presents views about the passing of time in 'Twicknam Garden' and one other poem of your choice.

AO1:

Students might refer to any of the ways of presenting views about the passing of time in 'Twicknam Garden' such as:

- a single speaking voice providing a male-centred point of view
- use of metaphysical conceit and rhetorical flourishes
- extended metaphor
- manipulation of tense to relay past, present and future events and their significance
- the use of spatial and temporal deixis
- imagined spaces set up through imperative forms, the use of address, modalised constructions, and reference to events and people outside of the immediate context of the poem.

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

Other possible poems for comparison include
    'The Anniversary'
    'The Flea'
    'The Good Morrow'
    'A Valediction…'
    'The Triple Fool'
    'The Canonisation'
    'The Sun Rising'
    'Elegy 19'
    'A Jet Ring Sent'

AO2:

Students might refer to:
- the passing of time realised through a focus on emotion
- time as a motivation for various types of activity
- the passing of time and spirituality
- the remembrance of relationships through specific moments that pass in time
- time as a concept that drives further thought and reflection on the abstract nature of love
- ideas that draw on the metaphysical nature of the verse and contemporary thought.

Q12: Examine how Browning presents extreme emotions in 'The Laboratory' and one other poem of your choice.

AO1:

Students might refer to any of the ways of presenting extreme emotions in 'The Laboratory' such as:

- use of first person
- use of the conventions of the dramatic monologue and the representation of speech
- ways of expressing attitude towards people through lexical choices, modality
- the ways in which the speaker's mind is presented
- sound iconicity
- use of religious symbolism
- use of questions for dramatic effect
- references to past and future events as a motivation for feeling strong emotions.

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

Other possible poems for comparison include
    'My Last Duchess'
    'Porphyria's Lover'
    'Cristina'
    'Prospice'
    'The Lost Leader'
    'Meeting at Night'

AO2: Possible interpretations

Students might refer to:
- minds in disordered states
- significant attitudes towards people and events
- extreme emotions shown by the speakers
- the influence and effects of love and relationships on the poems' speakers
- the dramatic monologue as a form of psychological profiling.

Q13: Examine how Browning presents speakers' attitudes towards others in 'The Lost Leader' and one other poem of your choice.

AO1:

Students might refer to any of the ways of presenting attitudes towards others in 'The Lost Leader' such as:

- use of the first person
- use of repetition for rhetorical effect
- references to other writers and authorities
- use of modality to express personal attitude
- temporal shifts to highlight memories of an individual
- sound iconicity
- use of the pronoun system to present and express relationships between individuals.

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

Other possible poems for comparison include
> 'My Last Duchess'
> 'Porphyria's Lover'
> 'Johannes Agricola in Meditation'
> 'Cristina'
> 'Prospice'
> 'Meeting at Night'
> 'De Gustibus'

AO2:

Students might refer to:
- strong opinions of people held by the speakers
- disappointment with others' actions
- objectifying individuals and their memories
- the sense of pain felt at the loss of a person
- the dramatic monologue as a form of psychological profiling.

Q14: Examine how Duffy presents attitudes to the past in 'Before You Were Mine' and one other poem of your choice.

AO1:

Students might refer to any of the ways of presenting attitudes towards the past in 'Before You Were Mine' such as:
- use of the first person to relay memories
- use of a conversational register to address the mother and provide a sense of familiarity
- patterns of temporal shifts between past and present to explore different stages of the mother's life and the speaker's role in it
- integration of adult and child points of view
- the use of lexis associated with people, places, fashions and hobbies of particular times as a vehicle for understanding and interpreting past events.

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

Other possible poems for comparison include
  'The Captain…'
  'Beachcomber'
  'The Cliché Kid'
  'Litany'
  'Stafford Afternoons'
  'Never Go Back'
  'Close'
  'Mean time'
  'Nostalgia'

AO2:

Students might refer to:
- the impact of childhood on adult life
- the importance of memories
- longing for the past/nostalgia
- the past as difficult to understand or dangerous
- changes in individuals' points of view over time
- the past as a reminder of our mortality
- the potential of poetry to recast and re-examine past experiences.

Q15: Examine how Duffy presents speakers' connections with places in 'Never Go Back' and one other poem of your choice.

AO1:

Students might refer to any of the ways of presenting connections with places in 'Never Go Back' such as:
- use of the second person
- use of spatial deixis
- the fleshing out of specific locations through modified noun phrases
- foregrounding of different specific places (the pub, the streets, the house) through the verse structure
- focus on particular places personal to the speaker's past experiences within a larger place/location (a town or city)
- use of metaphor and symbol.

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

Other possible poems for comparison include
> 'Beachcomber'
> 'Litany'
> 'Stafford Afternoons'
> 'Close'
> 'Before You Were Mine'
> 'The Biographer'.

AO2:

Students might refer to:
- why locations are important to speakers
- the vividness of speakers' descriptions
- locations as sites of memory and desire
- contrasts in the significance of locations expressed by speakers
- the relationship between location and time
- the ability of poetry to capture a sense of place.

Q16: Examine how Heaney presents the importance of remembering in 'Punishment' and one other poem of your choice.

AO1:

Students might refer to any of the ways of presenting the importance of remembering in 'Punishment' such as:
- use of the first person
- use of the second and third person for the victim
- syntactic parallelism and deviation
- the manipulation of time (verb tense and deixis) to link past and present Irish experiences
- use of metaphor and analogy.

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

Other possible poems for comparison include
> 'Blackberry Picking'
> 'Mid-Term Break'
> 'Personal Helicon'
> 'Strange Fruit'
> 'Follower'
> 'Digging'
> 'Broagh'
> 'The Tolland Man'
> 'Death of a Naturalist'

AO2:

Students might refer to:
- memories and family relationships
- the nature of childhood memories recollected in adulthood
- memories of lovers
- memories of the natural world and their wider significance
- memories that raise and draw attention to political debates and issues related to national identity
- the ability of poetry to capture and reflect on the value of memories.

Q17: Examine how Heaney presents family relationships in 'Digging' and one other poem of your choice.

AO1:

Students might refer to any of the ways of presenting family relationships in 'Digging' such as:
- use of the first person
- use of pronoun system to express and explore relationships
- specific indicators of point of view)
- the foregrounding of specific events that are related to people and relationships
- repetition of words and phrases
- use of metaphor and symbol.

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

Other possible poems for comparison include
> 'Mid-Term Break'
> 'Follower'
> 'The Skunk'

AO2:

Students might refer to:
- the passing of time and growing up in changing family dynamics
- attitudes towards ancestry and heritage
- attitudes towards family members
- comparisons with the past
- the ability of poetry to reflect on the wider significance of relationships.