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A-level

**ENGLISH LANGUAGE AND LITERATURE**

**7707/1**

Paper 1 Telling Stories

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**Mark scheme**

June 2021

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Version: 1.0 Final Mark Scheme



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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 Examiner.

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](http://aqa.org.uk)

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## 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.

#### Approach

It is important to be **open minded** and **positive** when marking scripts.

This specification is underpinned by the belief that the best form of literary criticism is rooted in a rigorous and precise application of concepts and methods from language study. This means that although vague and impressionistic terms like ‘imagery’ and ‘tone’ are unhelpful, there will be occasions where students might be drawing on different areas of linguistics, or on different ideas about classifying language. They therefore may use a term that is different from what an examiner might normally expect but it is in the spirit of this specification that we accept a range of ideas and approaches **as long as they are grounded in precise descriptive analysis**.

#### Assessment Objectives

This component requires students to:

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

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

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

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

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

## Level of response marking instructions

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

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

### Step 1 Determine a level

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

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

### Step 2 Determine a mark

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

### Annotating scripts

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

- use the relevant emarker2 annotation commenting on the answer's relationship to the Assessment Objectives
- write a summative comment at the end for each Assessment Objective.

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









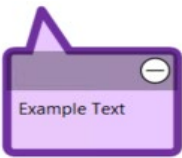
### Distribution of Assessment Objectives and Weightings

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

Assessment Objective	AO1	AO2	AO3	AO4	Total
Question 1	15		15	10	40
Questions 2–9	10	10	15		35
Questions 10–17	15	10			25
					<b>100</b>

Annotating scripts

Please use the following annotations

Emarker2 symbol	Use of symbol
      GEN CON REP   	<p><b>To be used in the body of the response</b></p> <p>to show where a language feature, concept or method has been selected and exemplified</p> <p>where textual evidence is not given or where terminology has been used imprecisely</p> <p>terminology used incorrectly</p> <p><b>The following to be used in the margins</b></p> <p>for use in <i>Section B</i> to show where reference has been made to a different point in the prose text            for use in <i>Section C</i> to show where reference has been made to another poem</p> <p>to show where meaning /interpretation is engaged with through discussion</p> <p>there connections have been made between the texts in Section A</p> <p>genre            contexts of production and reception            representation</p> <p>mode</p> <p>reference to writer's crafting</p> <p>used for summative comments for all AOs but use a separate one per AO (please use 3 boxes for AO1 + comment, AO2 + comment, AO3 + comment for Section A)</p>

## Section A

### Assessment Objectives (Question 1)

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

### How the Assessment Objectives apply to Section A

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

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

##### Strand One: applying concepts and methods

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

##### Strand Two: use of terminology

Awarding at the different levels (Levels 1–5) will be based on the level of accuracy and precision in using terminology.

##### Strand Three: expression and presentation of ideas

Awarding at the different levels (Levels 1-5) will be based on the ability to present ideas academically with development of ideas and the overall structural organisation of the answer to compare and contrast how the writers and speakers in these extracts present Paris.

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

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

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

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

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

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

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

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

- making connections
  - text coverage
  - comparing representations.
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## Section A – Remembered Places

Total for this section: 40 marks

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

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



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

**Instructions to examiners:**

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

**Indicative content:**

**Q1** Read **Text A** and **Text B**, printed on **pages 3 and 4**.

**Compare and contrast how the writers of Text A and Text B express their ideas about entertainment in Paris.**

**You should refer to both texts in your answer.**

**[40 marks]**

**AO1:**

**Text A:**

- direct address to readers in use of second-person pronoun *you* and possessive determiner *your*
- page layout to suit house style and genre conventions – headings, sub-headings and use of emboldened text – to highlight aspects of entertainment
- declarative mood informs the reader: *Some circuses have permanent venues...*
- writer presented as knowledgeable through list of specialist lexis: *pilasters, bas-reliefs and sculpted panels*
- asyndetic listing of nouns to convey the number of performers available: *lion-tamers, elephants, zebras, acrobats, jugglers, trapeze artists – the lot.*
- use of parenthesis to add more information: *(and there are no qualms about performing animals); (from €20, under-12s from €15)*
- ellipsis and abbreviations as feature of genre convention to link to entertainment: *End of Nov to early Jan*
- clichéd metaphoric noun phrases provide element of persuasion: *dream day out; dazzling acrobatic feats*
- informal interaction with readers conveyed through elision and informal lexis: *you'd better not let the kids know what they've missed*
- use of present tense to convey a sense of being involved in activities: *You have lunch in the ring...then join the spectators*
- the promise of potential entertainment conveyed through modality: *you might be taken round to meet the animals*
- use of untranslated French assumes level of reader understanding: *"Cirques" in the "Pour les Jeunes" section of L'Officiel des Spectacles*

**Text B:**

- third-person viewpoint and gendered pronoun presents ideas as facts: third-person pronoun *he* and possessive determiner *his* used throughout
  - listing of famous places of entertainment – proper nouns: *Folies Bergere; Olympia; Maxim's; Montmartre*
  - unattractive description of Montmartre nightlife in adjectival phrase: *thickly blotched*
  - representation of American tourists through semantic field of alcohol and drunkenness: *sway; remark thickly; alcohol; drinks; Champagne*
  - tourist's positive reaction to listening to the jazz band and drinking champagne conveyed in exclamatory direct speech: *"So this is Paris!"*
  - representation of Parisians as overcharging American tourists in colloquial alliterative phrase and metaphor: *the study of rooking the rich foreigner in search of pleasure has been reduced to a fine art*
  - metaphor: *writer's knowledge of costs of visiting the night-time venues shown through use of numbers: increases in price after ten o'clock to 85 to 150 francs*
  - writer's focus on this particular aspect of night life in Paris foregrounded in repetition and insertion of indefinite article: *It is Paris. It is a Paris....; It is an...*
-

- representation of Paris nightlife as unattractive in evaluative adjectives: *feverish, artificial*
- writer's certainty about particular outcomes conveyed through modality: *the people he is with will do it all so gracefully that he will....*
- focus on American tourists' experience of entertainment in Paris as expensive through semantic field of payment and money: *prices; pocketbook; profiteer; millionaire; francs; bankroll; pays*

**AO3:**

- genre conventions and affordances of travel guides – in particular *The Rough Guide* (Text A)
- genre conventions and affordances of travel journalism from the 1920s (Text B)
- written mode presented so that information is easily accessible for the reader (Text A)
- written mode with high levels of literariness throughout the text (Text B)
- primary purpose to inform, with secondary purpose to persuade (Text A)
- primary purposes to entertain and inform (Text B)
- audience of parents with interest in taking children to Paris (Text A)
- audience of adult readers of *The Toronto Star Weekly* (Text B)
- implied writer as experienced traveller with detailed knowledge about Paris (Text A)
- writer positioned as an American with inside knowledge about Paris (Text B)

**AO4:**

- similarities and differences in genre and purposes of the texts
- similarities and differences in the writers' stances on entertainment in Paris: the positive, informative perspective of the unnamed author of Text A; subjective, more critical perspective of the named author of Text B
- similarities and differences in representation of places providing entertainment: *The Rough Guide* emphasises enjoyable entertainment for children at circuses and theatres; Hemingway describes alcohol-fuelled nightlife where the tourist is often taken advantage of
- similarities and differences in representation of tourists and the activities they will be engaged in: 'ordinary' tourists' children and theatrical events in Text A; more wealthy tourist adults going to night-time bars and clubs in Text B
- similarities and differences in representation of French people: othering in Text B and the absence of this in Text A
- similarities and differences in the presentation of the costs of entertainment in Paris: overcharging in Text B, objective pricing in Text A
- similarities and differences in graphology linked to genre and purposes of the texts
- both writers include numerical information, to inform in Text A but, additionally, for Text B, to support a line of argument
- any other connections that are linked by features and/or concepts
- any other connections that are linked by narrative presentation and conventions.

## Section B

### Assessment Objectives (Questions 2–9)

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

### How the Assessment Objectives apply to Section B

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

Students are assessed on meeting three distinct strands:

Strand One: applying concepts and methods

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

It is useful to think about the distinction between a concept (an idea), a method (a tool for analysis) and a feature (a specific example) when assessing AO1. So, a student could be exploring characterisation (concept), using speech and thought presentation (method) and identifying different kinds of speech verbs (feature).

Strand Two: use of terminology

Awarding at the different levels (Levels 1–5) will be based on the level of accuracy and precision in using terminology.

Strand Three: expression and presentation of ideas

Awarding at the different levels (Levels 1-5) will be based on the ability to present ideas academically with development of ideas and the overall structural organisation of the answer.

**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 interpretations and through the selection of relevant parts of the text.
- demonstrate an understanding of narrative techniques and authorial craft.

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

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

- demonstrate an understanding of their chosen novel as part of a wider literary genre and its associated conventions
- demonstrate an understanding of the influence of contextual factors (social, historical, biographical, literary) on the production and interpretations of their chosen text.

Students may address AO3 by discussing:

- how the novel (and extract) might be considered to be from the fantasy genre (eg themes, characters, plot)
- Social, historical, political and literary influences on the production and reception of the novel (eg relevant points from the study of Sebald's own reflections on the writing of the novel, gothic and feminist influences, 'adversity' narratives, relevant references to specific literary critical and non-academic readings from a variety of theoretical lenses and stances, any re-writings/adaptations).

**Section B – Imagined Worlds**

**Total for this section: 35 marks**

<b>AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</b>		<b>AO2 Analyse ways in which meanings are shaped in texts</b>		<b>AO3 Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received</b>	
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.	
<b>Level/ Mark</b>	<b>Students are likely to:</b>	<b>Level/ Mark</b>	<b>Students are likely to:</b>	<b>Level/ Mark</b>	<b>Students are likely to:</b>
<b>Level 5 9–10</b>	<p><b>Select language levels with sustained relevance and evaluation of patterns.</b></p> <p><b>Apply a range of terminology accurately.</b></p> <p><b>Express ideas with sophistication and sustained development.</b></p>	<b>Level 5 9–10</b>	<p><b>Offer a thorough and open-minded analysis by:</b></p> <ul style="list-style-type: none"> <li>interpreting the question focus subtly</li> <li>providing a perceptive interpretation</li> <li>making careful selections from the text</li> <li>including wholly relevant ideas.</li> </ul> <p><b>Provide perceptive accounts of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>investigating closely narrative techniques</li> <li>evaluating the writer's craft through close analysis of details.</li> </ul>	<b>Level 5 13–15</b>	<p><b>Offer a perceptive account.</b></p> <p><b>Evaluate:</b></p> <ul style="list-style-type: none"> <li>aspects of the novel in relation to the fantasy genre</li> <li>the use of particular genre conventions</li> <li>the influence of contextual factors on the production and various interpretations of the novel.</li> </ul>

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

<p><b>Level 2</b> <b>3–4</b></p>	<p><b>Select language levels with incomplete development and identify some features.</b></p> <p><b>Apply terminology with more general labels.</b></p> <p><b>Communicate ideas with some organisation.</b></p>	<p><b>Level 2</b> <b>3–4</b></p> <p><b>Offer a partially descriptive/analytical account by:</b></p> <ul style="list-style-type: none"> <li>commenting generally on the question focus</li> <li>providing general interpretative points</li> <li>showing less certainty in selecting from the text</li> <li>possibly including some irrelevant ideas.</li> </ul> <p><b>Show a partial or an emerging awareness of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>commenting broadly on narrative techniques</li> <li>making general observations about the writer’s craft with little comment on how meaning is conveyed.</li> </ul>	<p><b>Level 2</b> <b>4–6</b></p> <p><b>Offer partial awareness.</b></p> <p><b>Describe:</b></p> <ul style="list-style-type: none"> <li>aspects of the novel in relation to the fantasy genre</li> <li>broad genre conventions</li> <li>the contexts in which the novel was produced and has been interpreted.</li> </ul>
<p><b>Level 1</b> <b>1–2</b></p>	<p><b>Show limited awareness of language levels but may describe some features.</b></p> <p><b>Describe language features without linguistic description.</b></p> <p><b>Present material with little organisation.</b></p>	<p><b>Level 1</b> <b>1–2</b></p> <p><b>Offer a brief or undeveloped account by:</b></p> <ul style="list-style-type: none"> <li>describing the question focus</li> <li>offering limited interpretation</li> <li>making limited reference to the text</li> <li>including irrelevant ideas.</li> </ul> <p><b>Show limited awareness of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>labelling with little relevance to narrative techniques</li> <li>making brief or no reference to the writer’s craft.</li> </ul>	<p><b>Level 1</b> <b>1–3</b></p> <p><b>Offer limited discussion.</b></p> <p><b>Identify:</b></p> <ul style="list-style-type: none"> <li>basic points on fantasy writing with limited or no relation to the novel</li> <li>basic ideas about the conventions of genre</li> <li>some basic ideas about production and interpretation of the novel.</li> </ul>

<b>0</b>	Nothing written about the text.	<b>0</b>	Nothing written about the text.	<b>0</b>	Nothing written about the text.
<b>Instructions to examiners</b> <ul style="list-style-type: none"><li>• When determining a Level/Mark for AO2 you should consider whether the answer includes selections from both the given extract and elsewhere in the novel. An answer that only includes selections from the set extract cannot be placed above Level 2.</li><li>• If the candidate does not write about the set extract, you should treat this in the same way as if s/he had written only about the extract, ie an answer that does not include selections from both the extract and elsewhere in the novel cannot be placed above Level 2.</li></ul>					



**Indicative content**

**Q2: Read the extract printed below. This is from the section of the novel where Frankenstein describes his obsession to create the creature.**

**Explore the significance of the pursuit of knowledge in the novel. You should consider:**

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

**[35 marks]**

<b>AO2 Students might refer to:</b>	<b>AO1 Students might refer to:</b>
<ul style="list-style-type: none"> <li>• extract – from Victor’s homodiegetic narrative viewpoint</li>   <li>• Victor completely absorbed in his work</li> <li>• single-minded in his pursuit</li> <li>• oblivious to the passing of time</li>   <li>• obsessive pursuit of knowledge as unhealthy and unnatural</li> <li>• contrast between the beauty of the natural world in Spring and Victor’s blindness to it</li>   <li>• Victor aware, in retrospect, that his attitude to his task was not how one should pursue knowledge</li>   <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• use of first person pronouns <i>I, me, we</i> and possessive determiner <i>my</i> to reflect inner thoughts and feelings</li>   <li>• adverbial: <i>heart and soul</i></li> <li>• noun phrase and use of determiner: <i>one pursuit</i></li> <li>• temporal references: <i>months passed; so long a time</i></li> <li>• semantic field of neglect: <i>neglect, neglected, forget</i></li>   <li>• adjectives: <i>loathsome, irresistible, insensible</i></li> <li>• metaphor: <i>swallowed up every habit of my nature</i></li> <li>• evaluative adjectives in noun phrases: <i>beautiful season, plentiful harvest, luxuriant vintage</i></li> <li>• contrast introduced by fronted conjunction: <i>but my eyes were insensible to the charms of nature</i></li>   <li>• repetition of mental verb: <i>I knew</i></li> <li>• repetition of conjunction: <i>but</i></li> <li>• modality in: <i>ought always to preserve a calm and peaceful mind</i></li> <li>• adjectives: <i>calm and peaceful</i> in contrast to abstract nouns: <i>passion, desire</i></li> </ul>

**AO3**

- 19<sup>th</sup> Century interest in science and discovery
- perspective of the fantastical narrator
- Mary Shelley's interest in scientific discoveries
- Post-19<sup>th</sup> Century attitudes towards the pursuit of knowledge
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

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

- **Vol 1, chap 1** – Victor's early interest in science
- **Vol 2, chap 5** – the creature observes the De Lacey's' education and reading
- **Vol 3, chap 7** – Walton's pursuit of knowledge

**Indicative content**

**Q3: Read the extract printed below. This is from the section of the novel where the De Laceys react to discovering the creature.**

**Explore the significance of the ways the creature is treated in the novel. You should consider:**

- the presentation of the ways the creature is treated in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

**[35 marks]**

<b>AO2 Students might refer to:</b>	<b>AO1 Students might refer to:</b>
<ul style="list-style-type: none"> <li>• extract – seen from the creature’s homodiegetic narrative viewpoint</li>   <li>• the creature’s measured and sympathetic speech</li> <li>• direct appeal for help</li>   <li>• fearful responses from the De Laceys</li>   <li>• violence towards the creature</li>   <li>• the creature’s restrained response</li> <li>• contrast between the way the creature previously regarded the De Laceys as his friends</li> <li>• the creature traumatised by the way he is treated</li>   <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• use of first person pronoun <i>I</i> and possessive determiner <i>my</i> to reflect inner thoughts and feelings</li>   <li>• direct speech of the creature: ‘...<i>your present humanity assures me of success..</i>’</li> <li>• second-person address to the old man: ‘<i>How can I thank you, my best and only benefactor?</i>’</li> <li>• exclamatories; ‘<i>Now is the time! -- save and protect me!</i>’</li>   <li>• exclamatory and interrogative direct speech: ‘<i>Great God!.....who are you?</i>’</li> <li>• collocation of abstract nouns: <i>horror and consternation</i></li>   <li>• material verbs: <i>tore, dashed, struck</i></li> <li>• creature in object position: <i>tore me, dashed me</i></li> <li>• verb phrase: <i>struck me violently</i></li>   <li>• modality: <i>I could have torn him</i></li> <li>• simile: <i>as a lion rends the antelope</i></li> <li>• material verb: <i>refrained</i></li> <li>• nouns: <i>benefactors, protectors, friends</i></li> <li>• abstract nouns: <i>pain, anguish</i></li> </ul>

**AO3**

- influence of previous literary ‘monsters’ and their treatment
- influences of gothic literature
- Mary Shelley’s views on nature/nurture
- Post-19<sup>th</sup> Century literary creatures and their treatment
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

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

- **Vol 1, chap 4** – Victor’s reaction to the creature’s ‘birth’
- **Vol 2, chap 8** – the murder of William
- **Vol 3, chap 7** – Walton’s treatment of the creature

**Indicative content**

**Q4:** Read the extract printed below. This is from the section of the novel where Jonathan Harker arrives at Dracula’s castle.

Explore the significance of Dracula’s castle as a location in the novel. You should consider:

- the presentation of Dracula’s castle in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> <li>• extract – seen from Harker’s homodiegetic narrative viewpoint</li> <li>• castle unusual and enormous</li> <li>• prison/fortress-like</li> <li>• Harker’s vulnerable position within the castle – alone and passive</li> <li>• the castle creates a sense of foreboding</li> <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• use of first person pronouns <i>I</i> and <i>me</i> reflects inner thoughts and feelings</li> <li>• evaluative adjective: <i>remarkable</i></li> <li>• world-builder nouns: <i>courtyard, arches, door, walls, window</i></li> <li>• semantic field adjectives and noun: <i>dark, dim, gloom</i></li> <li>• connotations of adjectives in: <i>great door, old and studded with large iron nails, considerable size, bigger, massively carved</i></li> <li>• repetition of noun <i>stone</i></li> <li>• negated verb: <i>I did not know what to do</i></li> <li>• material verb: <i>I waited</i></li> <li>• verbs of perception: <i>noticed, seemed, see, know</i></li> <li>• personification: <i>frowning walls</i></li> <li>• Harker’s interrogatives: <i>What sort of place had I come to, and among what kind of people?</i></li> <li>• metaphor: <i>I felt doubts and fears crowding upon me</i></li> </ul>

**AO3**

- Romantic attitudes towards castles in 19th Century
- features of the gothic horror genre
- influence of other gothic novels
- fantasy elements in the portrayal of the castle
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

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

- **Chap 3** – Harker describes being imprisoned in the castle
- **Chap 4** – Harker describes his attempts to escape
- **Chap 27** – Mina describes the castle

**Indicative content**

**Q5: Read the extract printed below. This is from the section of the novel where Dr Seward gives an account of his visit with Van Helsing to Lucy’s tomb.**

**Explore the significance of Dr Seward’s diary in the novel. You should consider:**

- **the presentation of Dr Seward’s diary in the extract below and at different points in the novel**
- **the use of fantasy elements in constructing a fictional world.**

**[35 marks]**

<b>AO2 Students might refer to:</b>	<b>AO1 Students might refer to:</b>
<ul style="list-style-type: none"> <li>• extract – Dr Seward’s homodiegetic narrative viewpoint</li> <li>• Dr Seward as reliable narrator</li>   <li>• conventions of journal form</li> <li>• explanation/description of events</li> <li>• sense of Dr Seward’s voice</li>   <li>• importance of Dr Seward’s emotional reactions to events</li>   <li>• Dr Seward’s viewpoint on other characters</li>   <li>• Dr Seward as witness to unusual/horrific events</li> <li>• Dr Seward plays active role in events</li>   <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• use of first person pronouns <i>I, we</i> and possessive determiner <i>my</i> to reflect inner thoughts and feelings</li>   <li>• dated extracts – graphology of journal format gives sense of factual account: <i>27 September.—</i></li> <li>• use of past tense: <i>It was two o’clock</i></li> <li>• chronological telling of events</li> <li>• temporal references: <i>two o’clock, morning, week</i></li> <li>• declaratives: <i>We knew that we were safe till morning</i></li> <li>• elements of spoken mode in interjections: <i>but oh, how</i></li>   <li>• repetition of mental verb: <i>I felt</i></li> <li>• metaphor: <i>a shock of surprise and dismay shot through me</i></li> <li>• adjectives: <i>gruesome, mean, horrid</i></li>   <li>• metaphor: <i>Van Helsing had a way of going on his own road</i></li>   <li>• material verbs in: <i>He took the key, opened the vault</i></li> <li>• repetition of mental verb: <i>we knew, we saw</i></li> <li>• semantic field of observation: <i>looking, saw, see, eyesight</i></li> </ul>

**AO3**

- 19<sup>th</sup> Century popularity of epistolary form
- influence of the gothic genre
- influences of previous gothic horror stories
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

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

The novel includes many possible extracts. Below are a few suggestions:

- **Chap 12** – Dr Seward describes the aftermath of Dracula’s attack on Lucy
- **Chap 21** – the death of Renfield
- **Chap 26** – in pursuit of Dracula



**Indicative content**

**Q6:** Read the extract printed below. This is from the section of the novel where Offred remembers an incident in which Moira deals with Janine, who is acting strangely.

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

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

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> <li>• extract – from Offred’s homodiegetic narrative viewpoint</li> <li>• Moira’s speech reflects her forceful character</li> <li>• Offred’s description of Moira’s voice suggests her strength of personality</li> <li>• Moira is rebellious and unconventional</li> <li>• uses forbidden language</li> <li>• her commanding presence</li> <li>• forceful actions</li> <li>• her certainty and persuasiveness</li> <li>• Moira worldly and knowledgeable</li> <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• use of first person pronoun <i>me</i> anchors extract from Offred’s point of view</li> <li>• direct speech: <i>They won’t send you to the Infirmary, so don’t even think about it</i></li> <li>• adjectives: <i>low, hard, intent</i></li> <li>• reporting clause adverb: <i>said roughly</i></li> <li>• simple declaratives: <i>You can’t stay there, you aren’t there any more. That’s all gone.</i></li> <li>• blasphemous oath: <i>Christ</i></li> <li>• Alma’s negated imperative <i>Don’t swear</i> – which Moira ignores</li> <li>• imperatives: <i>Snap out of it, Get back here, Look at me, forget it</i></li> <li>• haptics: <i>took Janine by the shoulders and shook her</i></li> <li>• parallelism in: <i>They won’t send you to the Infirmary.....They won’t mess.... They won’t even bother</i></li> <li>• modality in repetition of <i>won’t</i></li> <li>• references to names within the storyworld: <i>Infirmary, Chemistry Lab, Unwoman, colonies</i></li> </ul>

### **AO3**

- dystopian setting – treatment of women
- influence on Atwood of 20<sup>th</sup> Century repressive regimes
- influence of other dystopian novels
- influence of feminism
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

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

The novel includes many possible extracts. Below are a few suggestions:

- **Chap 22** – Moira’s escape from the Red Centre
- **Chap 37** – Offred meets Moira in Jezebel’s
- **Chap 38** – Moira tells Offred how she escaped and was recaptured

**Indicative content**

**Q7:** Read the extract printed below. This is from the section of the novel where Offred recounts how she continues her relationship with Nick.

Explore the significance of forbidden relationships in the novel. You should consider:

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

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> <li>• Offred’s homodiegetic narrative viewpoint</li> <li>• direct address to reader</li>   <li>• forbidden relationships dangerous</li> <li>• the need for secrecy</li>   <li>• desire for ‘normal’ relationships within the dystopia</li> <li>• Offred’s desire for Nick</li> <li>• Offred prepared to take risks and acknowledges her impetuous behaviour</li>   <li>• Offred grateful to Nick for their relationship</li>   <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• use of first person pronoun <i>I</i> and possessive determiner <i>my</i> to reflect inner thoughts and feelings</li> <li>• use of second-person pronoun <i>you</i></li>   <li>• semantic field of war/danger: <i>searchlights, weapon, bullets</i></li> <li>• metaphor: <i>put his neck in the noose</i></li> <li>• simile: <i>it sounded so metallic, like a mousetrap or a weapon</i></li> <li>• verbs and phrases to suggest movement: <i>go, hurry, make my way, go along</i></li>   <li>• simple declarative: <i>I went back to Nick</i></li> <li>• emphasis of fronted adverbial of time: <i>Time after time</i></li> <li>• adjectives: <i>reckless, stupid</i></li> <li>• certainty of repeated actions conveyed through parallelism and modality: <i>I would go upstairs; I would go along; I would expect him to be gone..... I would expect him to say</i></li> <li>• foregrounding in single declarative paragraph: <i>I told you it was bad.</i></li>   <li>• metaphor: <i>a beggar’s knock</i></li> <li>• semantic field of gratitude: <i>benevolence, thankful</i></li> </ul>

### **AO3**

- dystopian setting – characters fearful and secretive
- influences on Atwood of 20th Century oppressive regimes
- influence of other dystopian novels and their portrayal of relationships
- influence of feminism
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

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

The novel includes many possible extracts. Below are a few suggestions:

- **Chap 13** – Offred and Moira in the Red Centre
- **Chap 32** – Offred and Ofglen
- **Chap 36** – the Commander takes Offred to Jezebel's

**Indicative content**

**Q8: Read the extract printed below. This is from the section of the novel where Susie sees her father being attacked by Brian Nelson.**

**Explore the significance of Susie’s feelings about her family in the novel. You should consider:**

- **the presentation of Susie’s feelings about her family in the extract below and at different points in the novel**
- **the use of fantasy elements in constructing a fictional world.**

**[35 marks]**

<b>AO2 Students might refer to:</b>	<b>AO1 Students might refer to:</b>
<ul style="list-style-type: none"> <li>• extract – seen from Susie’s omniscient homodiegetic viewpoint</li> <li>• Susie’s privileged viewpoint</li> <li>• Susie’s recognition of her father’s pain</li> <li>• Susie able to feel what her father is experiencing</li> <li>• Susie’s understanding of Brian’s situation and the threat to her father</li> <li>• Susie’s desperation in trying to help her father</li> <li>• feels trapped in heaven</li> <li>• feels powerless</li> <li>• Susie’s conflicting feelings about her father’s response to her death</li> <li>• Susie has some, limited, power within the storyworld</li> <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• first person pronouns <i>I, me</i> and possessive determiner <i>my</i> anchoring the narrative to Susie’s point of view</li> <li>• negation in: <i>No one but me saw him</i></li> <li>• repetition of material verb: <i>hit</i></li> <li>• syndetic list of verbal verbs: <i>shouted and yelled and moaned</i></li> <li>• repetition of verb of perception: <i>taste, tasted</i></li> <li>• alliterated metaphor: <i>Brian was black and white with blame.</i></li> <li>• modality in: <i>I wanted to reach out</i></li> <li>• repetition of material verb: <i>pushed and pushed</i></li> <li>• repetition and connotations of phrasal verb: <i>reach out</i></li> <li>• semantic field of barriers: <i>unyielding borders, trapped</i></li> <li>• negation in: <i>I could do nothing</i></li> <li>• foregrounding of desire with semi-modal verb and non-standard conjunction: <i>I wanted my father’s vigil, his tight love for me. But also I wanted</i></li> <li>• contrast between metaphor <i>tight love</i> and adverbials <i>go away and leave me be</i></li> <li>• agency in: <i>I blew that lonely, flickering candle out</i></li> </ul>

**AO3**

- fantasy genre narrator observes from heaven
- fantasy genre narrator able to know what her family members are thinking and feeling
- influence of Sebald's personal experiences
- family relationships in 20<sup>th</sup> Century America
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

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

The novel includes many possible extracts. Below are a few suggestions:

- **Chap 2** – Lindsey
- **Chap 5** – Christmas day
- **Chap 12** – Abigail

**Indicative content**

**Q9: Read the extract printed below. This is from the section of the novel where Lindsey is reacting to her sister’s death, shortly after it has happened.**

**Explore the significance of the character of Lindsey Salmon in the novel. You should consider:**

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

**[35 marks]**

<b>AO2 Students might refer to:</b>	<b>AO1 Students might refer to:</b>
<ul style="list-style-type: none"> <li>• seen from Susie’s omniscient homodiegetic viewpoint</li>   <li>• Lindsey’s angry response to Susie’s murder</li> <li>• her loudness in contrast to other family members’ silence</li> <li>• her strength of character</li> <li>• her physical resemblance to Susie</li>   <li>• Susie’s death has changed Lindsey’s behaviour</li> <li>• her desire to be left alone</li>   <li>• her reluctance to show her true feelings to others</li> <li>• her concern for Susie and her need to think about what has happened to her</li>   <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• first person pronoun <i>I</i> and possessive determiner <i>my</i> anchoring the narrative to Susie’s point of view</li>   <li>• alliterative material verbs: <i>stomped, slammed, shook</i></li> <li>• kinesics and onomatopoeia suggest her displaced anger: <i>Bang, the door was slammed shut. Thump, her books were thrown down. Squeak, she fell onto her bed.</i></li> <li>• active position in simple declaratives: <i>She avoided mirrors. She now took her showers in the dark.</i></li>   <li>• repeated actions suggested by modality and conditional clauses: <i>If she would leave the dark shower..... if she would be safe</i></li> <li>• repetition of adjective <i>dark</i></li> <li>• mental verbs: <i>if she knew she would be undisturbed</i></li> <li>• verb <i>encased</i></li>   <li>• semantic field of grief: <i>cried, tears, damp cheeks, grief</i></li> <li>• metaphor: <i>quantify this dangerous substance as grief</i></li> <li>• modality: <i>would imagine</i></li> <li>• Lindsey’s struggle suggested through alliteration: <i>fighting until she was free. She fought.....</i></li> </ul>

**AO3**

- fantasy genre narrator observes her sister from heaven
- narrator able to access her sister's thoughts and feelings
- influences of feminism
- experiences of teenagers in late 20<sup>th</sup> Century US culture
- influence of Sebald's personal experiences
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

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

- **Chap 2** – Lindsey at school
- **Chap 14** – Lindsey breaks into Mr Harvey's house
- **Chap 17** – Lindsey and Samuel in the abandoned house



## Section C

### **Assessment Objectives (Questions 10–17)**

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

### **How the Assessment Objectives apply to Section C**

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

Students are assessed on meeting three distinct strands:

#### Strand One: applying concepts and methods

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

#### Strand Two: use of terminology

Awarding at the different levels (Levels 1–5) will be based on the level of accuracy and precision in using terminology.

#### Strand Three: expression and presentation of ideas

Awarding at the different levels (Levels 1-5) will be based on the ability to present ideas academically with development of ideas and the overall structural organisation of the answer.

### **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 interpretations and through the selection of relevant parts of the text
- demonstrate an understanding of poetic voice and authorial craft.

## Section C – Poetic Voices

Total for this section: 25 marks

<b>AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</b>		<b>AO2 Analyse ways in which meanings are shaped in texts</b>	
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.	
<b>Level/ Mark</b>	<b>Students are likely to:</b>	<b>Level/ Mark</b>	<b>Students are likely to:</b>
<b>Level 5 13–15</b>	<p><b>Select language levels with sustained relevance and evaluation of patterns.</b></p> <p><b>Apply a range of terminology accurately.</b></p> <p><b>Express ideas with sophistication and sustained development.</b></p>	<b>Level 5 9–10</b>	<p><b>Offer a thorough and open-minded analysis by:</b></p> <ul style="list-style-type: none"> <li>• interpreting the question focus subtly</li> <li>• providing a perceptive interpretation</li> <li>• making careful selections from both poems</li> <li>• including wholly relevant ideas.</li> </ul> <p><b>Provide perceptive accounts of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>• investigating closely the construction of poetic voice</li> <li>• evaluating the writer's craft through close analysis of details.</li> </ul>
<b>Level 4 10–12</b>	<p><b>Select language levels purposefully and explore some patterns.</b></p> <p><b>Apply terminology relevantly and mainly accurately.</b></p>	<b>Level 4 7–8</b>	<p><b>Offer a good and secure analysis by:</b></p> <ul style="list-style-type: none"> <li>• interpreting the question focus relevantly</li> <li>• providing a clear and sound interpretation</li> <li>• making appropriate choices from both poems</li> <li>• including ideas that are relevant.</li> </ul>

	<b>Express ideas coherently and with development.</b>		<b>Offer a clear account of how meanings are shaped by:</b> <ul style="list-style-type: none"> <li>exploring the construction of poetic voice</li> <li>examining the writer’s craft through some close analysis of detail.</li> </ul>
<b>Level 3</b> <b>7–9</b>	<b>Select language levels and explain some features.</b>  <b>Apply terminology with some accuracy.</b>  <b>Present ideas with some clear topics and organisation.</b>	<b>Level 3</b> <b>5–6</b>	<b>Offer some analysis by:</b> <ul style="list-style-type: none"> <li>identifying the question focus straightforwardly</li> <li>providing some valid interpretations</li> <li>making some successful choices from both poems</li> <li>including ideas that are generally relevant.</li> </ul> <b>Show some awareness of how meanings are shaped by:</b> <ul style="list-style-type: none"> <li>explaining the construction of poetic voice</li> <li>discussing the writer’s craft through reference to some examples.</li> </ul>
<b>Level 2</b> <b>4–6</b>	<b>Select language levels with incomplete development and identify some features.</b>  <b>Apply terminology with more general labels.</b>  <b>Communicate ideas with some organisation.</b>	<b>Level 2</b> <b>3–4</b>	<b>Offer a partially descriptive/analytical account by:</b> <ul style="list-style-type: none"> <li>commenting generally on the question focus</li> <li>providing general interpretative points</li> <li>showing less certainty in selecting from both poems or selecting from only one poem</li> <li>possibly including some irrelevant ideas.</li> </ul> <b>Show a partial or an emerging awareness of how meanings are shaped by:</b> <ul style="list-style-type: none"> <li>commenting broadly on the construction of poetic voice</li> <li>making general observations about the writer’s craft with little comment on how meaning is conveyed.</li> </ul>

<p><b>Level 1</b> <b>1–3</b></p>	<p><b>Show limited awareness of language levels but may describe some features.</b></p> <p><b>Describe language features without linguistic description.</b></p> <p><b>Present material with little organisation.</b></p>	<p><b>Level 1</b> <b>1–2</b></p>	<p><b>Offer a brief or undeveloped account by:</b></p> <ul style="list-style-type: none"> <li>• describing the question focus</li> <li>• offering limited interpretation</li> <li>• making limited reference to both poems or limited reference to only one poem</li> <li>• include irrelevant ideas.</li> </ul> <p><b>Show limited awareness of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>• making limited or no comment on the construction of poetic voice</li> <li>• making brief or no reference to the writer’s craft.</li> </ul>
<p><b>0</b></p>	<p>Nothing written about the poems.</p>	<p><b>0</b></p>	<p>Nothing written about the poems.</p>
<p><b>Instructions to examiners:</b></p> <ul style="list-style-type: none"> <li>• When determining a Level/Mark for AO2 you should consider whether the answer includes selections from both the given extract and elsewhere in the novel. An answer that only includes selections from the set extract cannot be placed above Level 2.</li> <li>• If the candidate does not write about the set extract, you should treat this in the same way as if s/he had written only about the extract, ie an answer that does not include selections from both the extract and elsewhere in the novel cannot be placed above Level 2.</li> </ul>			

**Q10: Examine how Donne presents views about the power of love in *The Canonization* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- first-person viewpoint anchored in first-person pronouns *I, me, we, us* and possessive determiner *my*
- speaker's direct address to listener through second-person pronoun *you* and possessive determiner *your*
- significance of the title – connotations of canonization – and the central conceit of the lovers made saintly by their love
- spiritual power of love suggested in semantic field of religion: *God, canonized, hymns, reverend*
- opening expression *For God's sake* used as admonition and to link God with love
- rhetorical questions convey the harmlessness of their love: *who's injured by my love?*
- strength of the speaker's love conveyed through metaphor of moths being drawn to a candle: *Call her one, me another fly....*
- all-encompassing nature of the speaker and his lover's love illustrated by bird symbolism in the metaphor: *we in us find the eagle and the dove*
- power of their love conveyed through the metaphor of the phoenix rising above death: *The phoenix riddle hath more wit by us...*
- semantic field of literature conveys how the speaker thinks his love is so strong that it will be immortalised: *verse, sonnets, hymns, chronicle*
- listing of plural nouns conveys the scope of the power of their immortalised love: *Countries, towns, courts*
- power of love emphasised by structural device of finishing each stanza's first and last line with the same lexical choice *love* as either abstract noun or verb
- possible effects of rhyme schemes and its possible effects in presenting the speaker's confidence in his point of view.

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

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

*Air and Angels*

*The Anniversary*

*The Apparition*

*The Good Morrow*

*Woman's Constancy*

*Elegy 19. To His Mistress Going to Bed*

*The Relic*

*The Sun Rising*

*Twicknam Garden*

*A Valediction Forbidding Mourning*

*Elegy 5. His picture*

**AO2:**

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

- the strength of the speaker's feelings
- the enduring nature of love
- the ability of love to cause both pleasure and pain
- the nature and function of poetic voice
- any other interpretation(s) offered.

**Q11: Examine how Donne presents views on changing emotions in *Woman's Constancy* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- first-person viewpoint anchored in first-person pronouns *I, we* and possessive determiner *my*
- speaker's direct address to his lover – second-person pronouns *thou, you*
- temporal deixis and semantic fields of time suggest feelings may alter: *tomorrow; one whole day; now*
- modality conveys uncertainty about the future: *and may forswear, I may think so too*
- use of interrogatives express the speaker's doubt and uncertainty about his lover's emotions in the future: *what wilt thou say?; Bind but till sleep, death's image, them unloose?*
- negation suggests change in emotions is possible: *we are not just those persons; can have no way but falsehood to be true*
- lack of certainty about the lover's emotions conveyed through semantic field of unreliable speech: *forswear, falsehood, dispute*
- unpredictability of lovers' emotions conveyed through antithesis: *Can have no way but falsehood to be true?*
- repetition of conjunction *or* at beginning of lines suggests multiple possibilities: *Or say that now; Or, that oaths made*
- speaker's recognition that his emotions are as likely to change as his lover's in final declarative line: *For by tomorrow, I may think so too*
- possible effects of rhyme schemes in emphasising the speaker's questions and his understanding of lovers' changing emotions.

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

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

*The Apparition*  
*A Jet Ring Sent*  
*The Triple Fool*  
*Twicknam Garden*  
*Elegy 5. His Picture*

**AO2:**

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

- the speaker's changing feelings about the lover
- the lover's changed feelings for the speaker
- the speaker's enquiring attitude towards the subject
- the speaker's view that lovers' emotions are changeable
- the nature and function of poetic voice
- any other interpretation(s) offered.

**Q12: Examine how Browning presents the speaker’s attitudes towards control in *My Last Duchess* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- first person viewpoint anchored in use of first person pronouns *I, me* and possessive determiner *my*
- the Duke’s egotism emphasised through repeated use of possessive determiner *my* and the final pronoun *me*
- dramatic monologue form with direct address to an unnamed listener – second-person pronoun *you* and possessive determiner *your*
- graphologically capitalised name FERRERA as sub-heading to suggest importance and power
- parenthesis showing the speaker’s assertion of his control: (*since none puts by/ The curtain I have drawn for you, but I*)
- the listener’s words are not heard – we see everything through the viewpoint of the Duke is presented: *not the first / Are you to turn and ask thus*
- Duke’s control conveyed through the euphemistic declarative: *I gave commands; Then all smiles stopped together*
- the duke’s concern with wealth and status – his name-dropping of famous artists within the storyworld: *Fra Pandolf; Claus of Innsbruck*
- the Duke’s feelings of superiority emphasised through repetition of verb *stoop / stooping*
- his obsessive nature emphasised through hyperbole: *her looks went everywhere*
- his sense of certainty conveyed through exclamatories: *Sir, ’twas all one!*
- the Duke’s instructions to the listener through polite imperatives – although the listener is not given an option: *Will’t please you sit and look; Will’t please you rise*
- use of pentameter and rhymed couplets and the measured effects of these in creating a sense of the Duke’s confidence.

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

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

*The Laboratory*  
*Cristina*  
*Johannes Agricola in Meditation*  
*Porphyria’s Lover*  
*Prospice*

**AO2:**

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

- the speaker’s enjoyment of his power and wealth
- the speaker’s desire for control over his wife and those around him
- the speaker’s desire to impress his listener
- the speaker’s cold and calculating character
- the nature and function of poetic voice
- any other interpretation(s) offered.

**Q13: Examine how Browning presents journeys in *Meeting at Night/ Parting at Morning* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- first person viewpoint anchored in use of first person pronouns *I* and *me* and possessive determiner *my*
- sense of journeying through landscape created through material verbs: *I gain, to cross*
- visual images of landscape being travelled through at night conveyed in pre and post-modified noun phrases: *long black land, yellow half-moon large and low*
- phonoaesthetic effects of alliteration on the lateral *l* and long vowels in *long, land, large, low* in the example above in creating a sense of movement
- sense of speed and movement through the sea conveyed in the plosive *pushing prow* and the sibilance in *its speed i' the slushy sand*
- euphony in noun phrase creates sensuous appeal on arrival at the coast: *warm sea-scented beach*
- personification creates a sense of the traveller being watched: *startled little waves, the sun looked over*
- the urgency of the arrival conveyed through cacophony: *quick sharp scratch*
- contrast between the night and morning in colour adjectives gives sense of travelling through time: *grey, black, gold*
- use of present tense in *Meeting at Night* and past tense in *Parting at Morning* gives a sense of a journey completed: *I gain the cove; the sun looked over*
- effects of rhyme schemes in helping to convey the speaker's movement through the landscape.

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

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

*The Lost Leader*  
*Home-Thoughts, from Abroad*  
*'De Gustibus –'*  
*Prospice*

**AO2:**

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

- speaker's feelings about the journey
- literal and metaphorical journeys
- sense of movement and change
- the nature and function of poetic voice
- any other interpretation(s) offered.



**Q14: Examine how Duffy presents the speaker’s feelings about loss in *Small Female Skull* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- first person viewpoint anchored in first person pronoun *I, me* and possessive determiner *my*
- interrogatives indicate confusion and uncertainty: *what is it like?; why do I kiss it?*
- emotional nature of the experience of contemplating loss suggested through modified noun phrases: *trembling passionate hands; shattering day*
- speaker’s developing line of thought and response to the skull conveyed through the minor sentence: *Disturbing.*
- noun phrases and metaphors related to small sizes, weights and fragility: *weight of a deck of cards; slim volume of verse; hollow nouns; firstborn; papery bone*
- speaker’s uneasy feelings about death and loss conveyed through semantic field of negative reactions: *appalled, disturbing, alarmed, trembling*
- speaker’s tactile sensitivity to the skull evokes her lost youth, conveyed through the simile: *read that shattering day like braille*
- speaker’s sense of connection with death, as represented by the skull, conveyed through repeated use of possessive determiner in: *my head in my hands; my skull*
- ephemeral nature of life conveyed in simile: *watch dust run away like sand from a swimming cap*
- the skull as a symbol of death and loss – repetition of the noun *skull*
- the speaker’s own death foreshadowed in the use of the verb *exhale* and the adjective *vanishing*
- the speaker’s humour in response to contemplating death/loss: *a gottle of geer*, and intertextual reference to ‘Hamlet’: *this is a friend of mine.*

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

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

*The Captain of the 1964 Top of the Form Team*  
*Nostalgia*  
*Before You Were Mine*  
*Beachcomber*  
*First Love*  
*Stafford Afternoons*  
*Close*  
*Mean Time*

**AO2:**

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

- different kinds of loss explored: loss of control, lost love, loss of youth, death
- speaker’s feelings about the fragility of life
- connections between the past and the present and the role of memories in evoking a sense of the speaker’s loss
- the nature and function of poetic voice
- any other interpretation(s) offered.

**Q15: Examine how Duffy presents views about relationships in *Close* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- first-person viewpoint indicated by singular first-person pronouns: *I, me, myself* and plural first-person pronoun: *we*
- second-person address, to give the impression that the poetic voice is addressing her lover: *you*
- speaker's feeling of powerlessness within the relationship conveyed in the simile/metaphor: *you have me like a drawing...signed by your tongue*
- power of a love relationship conveyed in personification of love: *love won't give in; it has me where I want me*
- emotional effects of breakdown in the relationship suggested through personification: *It makes a hired room tremble; time ache into space; space wants no more talk*
- destructiveness of the relationship in metaphors: *we take each other to bits to stare at our hearts; A suitcase crammed with secrets bursts in the wardrobe*
- imperatives suggest the speaker wants to keep the worst aspects of her relationship private: *Lock the door; put out the light*
- inter-textual reference from 'Othello' suggests the end of a relationship and possible violence: *Put out the light*
- world-building of the bedroom and the establishment of a private space in which the relationship is played out, through prepositional noun phrases: *in the corner of the bedroom; in the wardrobe at the foot of the bed; a hired room*
- sense of the speaker's shame at the deterioration of the relationship through metaphors: *two childhoods; years stand outside; the ghosts of ourselves*
- acknowledgement of the situation at the end of the poem through the declarative: *They know who we are*
- homophone enables alternative interpretations of the title: *close* (an end or close proximity or emotionally close).

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

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

*Before You Were Mine*  
*First Love*  
*Valentine*  
*The Biographer*  
*Litany*  
*Never Go Back*

**AO2:**

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

- different kinds of relationships: romantic, family, friends
- speaker's feelings of being controlled within a relationship
- emotional responses to difficulties within close relationships
- the nature and function of poetic voice
- any other interpretation(s) offered.

**Q16: Examine how Heaney presents speakers' attitudes towards others in *The Otter* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- first person viewpoint anchored in use of first person pronoun *I* and possessive determiner *my*
- direct address in second-person pronoun *you* and possessive determiner *your*
- extended metaphor of the otter and a lover: *I loved your wet head and smashing crawl*
- comparison between otter and lover reinforced through semantic field of water: *pool, crawl, swimmer's, water, swim,*
- importance of the 'otter' to the speaker conveyed through use of temporal deixis *this year and every year since; hold you now* and temporal markers *slow loadening; suddenly you're out; back again*
- use of mostly past tense in first 3 stanzas, present tense in final 4 stanzas gives sense of long-lasting nature of the speaker's love for the addressee
- speaker's fondness for the addressee conveyed in mental and material verbs: *loved, hold*
- closeness the speaker feels for the addressee in simile: *we are close and deep / As the atmosphere on water*
- the speaker's fondness for the lover/otter is so strong that her presence transforms the surroundings, conveyed through metaphors: *the light of Tuscany wavered; printing the stones; re-tilting the light*
- speaker's sense that he lives in a different, land-based element from the otter/lover, conveyed through the compound adjective: *dry-throated* and the noun phrase: *warm stones*
- adjectives and alliteration convey the speaker's enjoyment of the addressee's presence: *lithe; frisky in your freshened pelt*
- world-building elements to create a sense of place, indicate the speaker's strong visual memories: *the light of Tuscany; the pool; warm stones.*

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

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

*Digging*  
*Punishment*  
*Death of a Naturalist*  
*Follower*  
*The Tollund Man*  
*Strange Fruit*  
*The Skunk*

**AO2:**

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

- attitudes towards animals
- attitudes towards family members
- attitudes towards the Bog People
- link between others and the landscape
- the nature and function of poetic voice
- any other interpretation(s) offered.

**Q17: Examine how Heaney presents the speaker’s attitudes towards the natural world in *Death of a Naturalist* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- first-person viewpoint anchored in first-person pronoun *I* and possessive determiner *my*
- semantic field of decay suggests change in the natural world: *festered, rotted, sweltered*
- speaker’s early fascination with the natural world conveyed through modification and phonoaesthetics: *warm thick slobber; jampotfuls of jellied specks*
- repeated actions of the speaker conveyed through temporal markers and modality: *every spring I would; Miss Walls would tell us*
- sensuous impact of the natural world conveyed in the unusual metaphor with its synaesthesia: *wove a strong gauze of sound around the smell*
- speaker’s fascination for the developing frogs conveyed in the simile: *grew like clotted water*
- child-like language to reflect the naivety of the speaker: *daddy frog, mammy frog*
- change in the speaker’s attitude to the natural world signalled in the second stanza by the volta and adverb *then* and the adjectives: *hot, rank, angry, coarse*
- speaker’s revulsion at the frogs conveyed through modification and verb choice: *gross-bellied; loose necks pulsed; blunt heads farting*
- the natural world seen as punitive in adjective and abstract noun choice: *punishing sun; angry; obscene threats; vengeance*
- final verb phrase suggests the speaker’s sense of horror at the natural world: *would clutch it*
- use of blank verse form, two-stanza structure and possible effects of these in conveying the speaker’s early experiences in the natural world.

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

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

*Blackberry-Picking*  
*Broagh*  
*The Otter*  
*Personal Helicon*  
*Bogland*

**AO2:**

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

- speaker’s emotional connection with the natural world
- speaker’s powerful memory of his childhood experience of the natural world
- natural world is presented as both fascination and threatening
- importance of rural Ireland to the poetic voice
- the nature and function of poetic voice
- any other interpretation(s) offered.