



A-level ENGLISH LANGUAGE AND LITERATURE 7707/1

Paper 1 Telling Stories

Mark scheme

June 2025

Version: 1.0 Final



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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

Further copies of this mark scheme are available from 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
					100

Annotating scripts

Please use the following annotations:

Emarker2 symbol	Use of symbol
	To be used in the body of the response
	to show where a language feature, concept or method has been selected and exemplified
	where textual evidence is not given or where terminology has been used imprecisely
	terminology used incorrectly
	The following to be used in the margins
	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
	to show where meaning / interpretation is engaged with through discussion (sections B & C)
	where connections have been made between the texts in Section A
GEN	genre
COP	context of production
COR	context of reception
REP	representation (section A only)
	mode
	reference to writer's crafting (section B) & poetic voice (section C)
	used for summative comments for all AOs but use a separate one per AO (please use 3 boxes for AO1 + comment, AO3 + comment, AO4 + comment for Section A)

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 strands:

- making connections
- text coverage
- comparing representations.

Section A – Remembered Places

Total for this section: 40 marks

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 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.	
Level/Mark	Students are likely to:	Level/Mark	Students are likely to:	Level/Mark	Students are likely to:
Level 5 13–15	Select language levels with sustained relevance and evaluation of patterns. Apply a range of terminology accurately. Express ideas with sophistication and sustained development.	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 the extracts.	Level 5 9–10	Make sophisticated and perceptive connections. Covers extracts evenly. Evaluate: - ideas about how individuals and societies are framed and represented - in detail the ways in which the extracts are similar and different.

Level 4 10–12	Select language levels purposefully and explore some patterns. Apply terminology relevantly and mainly accurately. Express ideas coherently and with development.	Level 4 10–12	Offer a clear account. Analyse: • different aspects of mode • genre conventions of the different extracts • how the production and reception of the extracts are motivated by contextual factors.	Level 4 7–8	Make sound and occasionally perceptive connections. Covers extracts evenly. Analyse: • ideas about how writers and speakers represent places, societies and people • a number of ways in which the extracts are similar and different.
Level 3 7–9	Select language levels and explain some features. Apply terminology with some accuracy. Present ideas with some clear topics and organisation.	Level 3 7–9	Offer some consideration. Explain: • aspects of mode • more obvious genre conventions • the contexts in which the extracts were produced and received.	Level 3 5–6	Make some connections. Covers extracts reasonably evenly. Explain: • more obvious points about representation • some ways in which the extracts are similar and different.

Level 2 4–6	Select language levels with incomplete development and identify some features. Apply terminology with more general labels. Communicate ideas with some organisation.	Level 2 4–6	Offer generalised awareness. Describe: • some features of speech and writing • genre conventions with some limited awareness • with limited awareness the contexts in which extracts were produced and received.	Level 2 3–4	Make limited connections. Covers extracts unevenly. Describe: • some simple points about representation • some simple points on how the extracts might be similar and different.
Level 1 1–3	Show limited awareness of language levels but may describe some features. Describe language features without linguistic description. Present material with little organisation.	Level 1 1–3	Offer little discussion. Identify: • basic points on speech and writing • basic ideas about conventions of genre • some basic ideas about production and reception.	Level 1 1–2	Make very few (if any) connections. Covers extracts unevenly. Identify: • isolated, basic points about representation • very few (if any) ways in which the extracts might be similar and different.
0	Nothing written about the extracts.	0	Nothing written about the extracts.	0	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 below and on page 3.

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

You should refer to both texts in your answer.

[40 marks]

AO1:

Text A:

- writer's subjective viewpoint anchored in first person pronouns *I, we, us* and possessive determiner *our*
- use of past tense to convey remembered youthful experiences about Paris: *We were the same size and wore each other's clothing*
- use of present tense to suggest the intensity of the writer's memories of their time in Paris: *we are strolling down from the Foyer*
- writer's youthful admiration of stylish 1960s French fashion conveyed through syndetic list of Monique's clothes: *black pumps, leather gloves, and a perfectly tied scarf*
- the writer's admission that she craved the kind of clothes worn by the fashionable Monique in the verb phrase: *I coveted them*
- writer recalls youthful feelings of personal inadequacy when compared to the way Monique and Parisians dressed, conveyed through the contrast with her own clothes in the pre-modifying adjectives in the noun phrase: *beige, baggy corduroy coat*
- writer recalls the behaviour of Parisian young men towards young women through modification in the noun phrase *relentless young men*
- frequency of the experiences with the young men conveyed through the modal verb *would* and the adverbial phrase *regularly pursued*
- the writer's experiences of expected behaviour of women conveyed in the metaphor: *The Foyer cast itself as the custodian of our virtue*
- writer remembers the French concern for tidiness and 'correct' behaviour emphasised in the inter-textual reference to *Jane Eyre* and the noun "*slattern*"
- the writer uses French words and phrases in order to evoke an authentic sense of her experiences in Paris: "*Vous etes seules?*", *femmes d'interieur, petite main*
- adult perspective on past experiences conveyed through semantic density in multi-clause sentences: *Plunging her hands into the pockets of her smock, as she looked past Monique...*

Text B:

- speaker's personal youthful experiences conveyed through first person pronouns *I, we* and possessive determiner *my*
- the speaker's youthful informal greeting to the listener: *hi* and self introduction: *this is Zara*
- non-fluency features suggest the process of recalling memories: *so (1) I kind of (.) I guess; very kind of classic (1) I don't know (1) erm (.) almost kind of traditional but (.) very chic and tailored things (.) I don't know*
- use of past tense to emphasise early childhood experiences of Paris: *was a time, went on holiday, this isn't the real Paris this isn't Disneyland Paris*
- dominance of present tense suggests the speaker is talking about enduring characteristics of Parisian fashion: *people wear very (.) long conservative clothes*
- the speaker was not very impressed by her earliest experiences of Parisian culture, conveyed through the adjective: *underwhelmed*

- her early disappointment that Paris wasn't exciting conveyed through repetition and negation: *this isn't, this isn't*
- her maturing appreciation of Paris and its culture emphasised through repetition of the adverb *really* in the verb phrase *really really fell in love*
- strength of the speaker's continuing affection towards Paris reflected in repetition of the verb *love*
- the speaker's youthful impression of Parisians being stylishly dressed conveyed through repetition of the adverb *very* and syndetic listing of adjectives in: *very big reputation for being very chic and trendy and fashionable*
- the speaker expresses her opinion that Parisian fashion is not as exciting as in England in the adjectival phrase *less outlandish*
- memories of Parisians' dress style conveyed through the semantic field of fashion: *chic, dress, fashion, classic, tailored*.

AO3:

- genre conventions and affordances of autobiographical writing (Text A)
- written mode and crafted nature of the writing (Text A)
- spoken mode and conventions of spontaneous discourse (Text B)
- autobiographical experience recounted retrospectively (Text A & B)
- purpose to inform and entertain (Text A)
- internal audience of the speaker and listener (Text B)
- wide audience of non-French readers interested in the writer's experiences (Text A)
- American writer with interest in and knowledge of Paris through her time there as a student (Text A)
- young adult British speaker who has visited Paris as tourist and with her mother who once lived there (Text B).

AO4:

- similarities and differences in the writer's and speaker's memories of Parisian culture when they were young people in Paris: as a student living in Paris in Text A; as a tourist visiting Paris in Text B
- similarities and differences in representation of fashion in Paris: stylish in Text A; chic but unexciting in Text B
- similarities and differences in representation of Parisians: French girls, young men and Madame Carnot in Text A; generalised Parisians in Text B
- similarities and differences in the writer's and speaker's personal opinions: writer in Text A is in awe of French fashion and critical of the treatment of women; the speaker in Text B was unimpressed by Paris when she first visited but later loved it
- similarities and differences in presentation of speech: inclusion of direct speech from the boys and Madame Carnot in Text A; transcript of spontaneous speech in Text B
- similarities and differences in genre and mode: autobiographical writing in Text A; transcript of spontaneous speech in Text B
- similarities and differences in purpose of texts: Text A primarily aims to entertain and inform; Text B is primarily expressive and informative
- similarities and differences in audience: Text A has a wide adult audience; Text B is addressed to an undisclosed listener
- both the writer and speaker view Paris as outsiders: young American woman in Text A; young British woman in Text B
- both contain reflective accounts: writer of Text B reflects on her time as a student living in Paris; speaker in Text B reflects on her experiences of visiting Paris as a young person
- any other connections that are linked by features and/or concepts
- any other connections that are linked by narrative perspective 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

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.	
Level/ Mark	Students are likely to:	Level/ Mark	Students are likely to:	Level/ Mark	Students are likely to:
Level 5 9–10	Select language levels with sustained relevance and evaluation of patterns. Apply a range of terminology accurately. Express ideas with sophistication and sustained development.	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 • including wholly relevant ideas. Provide perceptive accounts of how meanings are shaped by: • investigating closely narrative techniques • evaluating the writer's craft through close analysis of details.	Level 5 13–15	Offer a perceptive account. Evaluate: • aspects of the novel in relation to the fantasy genre • the use of particular genre conventions • the influence of contextual factors on the production and various interpretations of the novel.

Level 4 7–8	Select language levels purposefully and explore some patterns. Apply terminology relevantly and mainly accurately. Express ideas coherently and with development.	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 • including ideas that are relevant. Offer a clear account of how meanings are shaped by: • exploring how narrative techniques contribute to meaning • examining the writer’s craft through close comment on some details.	Level 4 10–12	Offer a clear account. Analyse: • aspects of the novel in relation to the fantasy genre • genre conventions • how the production and various interpretations of the novel are motivated by contextual factors.
Level 3 5–6	Select language levels and explain some features. Apply terminology with some accuracy. Present ideas with some clear topics and organisation.	Level 3 5–6	Offer some analysis by: • identifying the question focus straightforwardly • providing some valid interpretations • making some successful choices from the text • including ideas that are generally relevant. Show some awareness of how meanings are shaped by: • explaining some ways that narrative techniques contribute to meaning • discussing the writer’s craft through reference to some examples.	Level 3 7–9	Offer some consideration. Explain: • aspects of the novel in relation to the fantasy genre • more obvious genre conventions • the contexts in which the novel was produced and has been interpreted.

Level 2 3–4 Select language levels with incomplete development and identify some features. Apply terminology with more general labels. Communicate ideas with some organisation.	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 - possibly including some irrelevant ideas. Show a partial or an emerging awareness of how meanings are shaped by: - commenting broadly on narrative techniques - making general observations about the writer's craft with little comment on how meaning is conveyed.	Level 2 4–6 Offer partial awareness. Describe: - aspects of the novel in relation to the fantasy genre - broad genre conventions - the contexts in which the novel was produced and has been interpreted.
Level 1 1–2 Show limited awareness of language levels but may describe some features. Describe language features without linguistic description. Present material with little organisation.	Level 1 1–2 Offer a brief or undeveloped account by: - describing the question focus - offering limited interpretation - making limited reference to the text - including irrelevant ideas. Show limited awareness of how meanings are shaped by: - labelling with little relevance to narrative techniques - making brief or no reference to the writer's craft.	Level 1 1–3 Offer limited discussion. Identify: - basic points on fantasy writing with limited or no relation to the novel - basic ideas about the conventions of genre - some basic ideas about production and interpretation of the novel.

0	Nothing written about the text.	0	Nothing written about the text.	0	Nothing written about the text.
Instructions to examiners • 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. • 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.					

Indicative content

Q2: Read the extract printed below. This is from the section of the novel where the creature describes how he attacked and murdered William.

Explore the significance of characters' acts of destruction in the novel. You should consider:

- the presentation of characters' acts of destruction 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:
• the attack of William described from the homodiegetic reflective viewpoint of the creature • the creature's enthusiasm in his act of destruction • an attitude of desperation in the creature's attack • the creature's lack of premeditation • the creature presented as monstrous • William as an innocent and undeserving victim • the creature's sense of remorse or wrongdoing as a consequence of committing a destructive act • characters' feelings of revenge associated with violent acts • the attack of William as punishment for Victor • the destructive act as the beginning of a journey of revenge and violence • the creature's reflections on the ease of being destructive • the creature's physical power	• personal pronoun: <i>I</i> and possessive determiner: <i>my</i> • adjective: <i>urged</i> • material verb process: <i>seized</i> • abstract noun: <i>impulse</i> • deontic modality: <i>must</i> • exclamatory minor sentence: <i>Frankenstein!</i> • negative and modal verb: <i>do not intend</i> • direct speech and declaratives: <i>you wish to eat me, you are an ogre</i> • direct speech and exclamatory sentences: <i>Hideous monster! monster! ugly wretch!</i> • noun phrase: <i>the boy</i> • mode of address in direct speech: <i>child</i> • noun phrase and prosody of: <i>shrill scream</i> • verbal verb process: <i>cried</i> • metaphor: <i>despair to my heart</i> • adjective: <i>hellish</i> • possessive determiner: <i>my</i> and concrete noun: <i>enemy</i> • semantic field of suffering in abstract nouns: <i>despair, miseries, desolation, torment and destroy</i> • metaphor: <i>this death will carry despair to him</i> • epistemic modality: <i>shall</i> • noun: <i>victim</i> modified with adjective: <i>first</i> • temporal noun phrase: <i>a moment</i> • proxemics: <i>at my feet</i> • material verb process: <i>grasped</i> and concrete noun: <i>throat</i>

- the creature's pride in the destruction he has caused and the impact it will have - any other interpretation(s) offered.	- semantic field of success: <i>triumph, exultation, clapping</i> - metaphor: <i>heart swelled</i> - modal verb in verb phrase: <i>can create</i>.
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AO3

- 19th century interest in crime and punishment
- the romantics' religious view of good versus evil
- epistolary form and its importance as a means of communication in 19th Century
- gothic/fantasy elements of the creature
- 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:

- CH20** – Victor destroys his work on the companion
- CH21** – Henry Clerval's death
- CH22** – Elizabeth's murder.

Indicative content

Q3: Read the extract printed below. This is from the section of the novel where Walton tells his sister of his need for a friend.

Explore the significance of characters' desires for friendship in the novel. You should consider:

- the presentation of characters' desires for friendship 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:
• desire for friendship presented from the homodiegetic viewpoint of Walton in his letter to his sister Elizabeth • Walton's thoughts on friendship as a way to balance character • Walton's reflections that absence of friendship is due to his own flaws • Walton's flaws include sentiments associated with the arts • Walton's self-education as a cause of isolation and disapproval • Walton's feelings of urgency in finding a friend as an adult • Walton's need of a mentor for an uncultivated adult mind • Walton's passion and strength of need • Walton's description of the characteristics of an idealised friend • Walton's need to be understood and feel a connection • the need for a male friendship • any other interpretation(s) offered.	• personal pronouns: <i>I, me</i> and possessive determiner: <i>my</i> • semantic field of control: <i>approve, amend, keeping, regulate</i> • exclamative: <i>How would...repair the faults of your poor brother!</i> • parallelism of adjective phrases with intensifiers: <i>too ardent, too impatient</i> • comparative adjective phrase: <i>more illiterate...fifteen</i> • negative and mental verb process: <i>not to despise me</i> • parenthesis: <i>(as the painters call it)</i> • repetition of adjective: <i>romantic</i> • metaphor: <i>a greater evil</i> • metaphor: <i>ran wild</i> • temporal deixis: <i>now</i> • relational verb process: <i>I am twenty-eight</i> • metaphor: <i>regulate my mind</i> • exaggeration and comparative adverb in: <i>day dreams are more extended and magnificent</i> • semantic field of need: <i>desire, need, want</i> • adverbs: <i>bitterly, greatly</i> • contrasts of adjectives: <i>gentle yet courageous, cultivated as well as of a capacious mind</i> • parallelism: <i>sense enough...and affection enough</i> • mental verb process: <i>sympathize</i> • metaphor: <i>eyes would reply to mine</i> • abstract noun phrase: <i>tastes are like my own</i> • noun pre-modified by indefinite determiner: <i>a man</i>.

AO3

- the romantics' view of male friendships
- 19th century attitudes towards education
- influence of other gothic novels
- epistolary form and its importance as a means of communication in 19th Century
- 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:

- **Letter 4** – Walton thinks of Victor as a friend
- **CH21** – Victor's reaction to Henry's death
- **CH23** – Walton laments not knowing Victor longer.

Indicative content

Q4: Read the extract printed below. This is from the section of the novel where Mina describes to Van Helsing how Dracula arrived and attacked her during the night.

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

- the presentation of the character of Dracula 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:
• Dracula presented through the first-person speech of Mina within Dr Seward's journal • Dracula as supernatural • Dracula presented as a monster or animal • Mina's reaction to Dracula's monstrous qualities • Dracula as associated with evil • Dracula's evil associated with sexual desire • Dracula as confusing and mystifying • Dracula's unusual effect on Mina when she does not resist him • Dracula as terrifying shown through Mina's physical response • Dracula's threats of violence towards Jonathan • Dracula's violence as physically aggressive and controlling • Dracula's enjoyment in his control of Mina • Dracula's confidence in his interaction with Mina • any other interpretation(s) offered.	• personal pronouns <i>I, me</i> and possessive determiner <i>my</i> to show Mina's personal feelings and reflections • similes: <i>as if he had stepped out of the mist, as if the mist had turned into his figure</i> • noun phrases: <i>sharp white teeth, red eyes, aquiline nose</i> • adjective: <i>appalled</i> • adjectives: <i>waxen, red</i> • exclamatory: <i>appeased my thirst!</i> • sexual euphemism: <i>a little refreshment</i> • relational verb process: <i>seemed</i> • kinesics: <i>see in the sunset</i> • adjective: <i>bewildered</i> • adverb: <i>strangely</i> • metaphor: <i>my heart stood still</i> • epistemic modality: <i>would have</i> and verbal verb process: <i>screamed out</i> • hyperbole: <i>paralysed</i> • epistemic modality: <i>shall</i> • conditional conjunction: <i>If you...</i> • material verb processes: <i>dash out, bared</i> • material verb phrase: <i>holding me tight</i> • concrete nouns: <i>throat, brains, veins</i> and determiners: <i>my, his, your</i> • imperative minor exclamatory sentence: <i>Silence!</i> • kinesics in noun: <i>smile</i> pre-modified by adjective: <i>mocking</i> • direct speech: <i>if...eyes, first...thirst.</i>

AO3

- women presented as victims/powerless in 19th Century
- features of the gothic horror genre
- influence of other gothic novels
- fantasy elements in the portrayal of Dracula
- 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:

- **CHII** – Jonathan's first meeting with Dracula
- **CHIII** – Jonathan learns of Dracula's history
- **CHXXIII** – Dracula attacks the group of men.

Indicative content

Q5: Read the extract printed below. This is from the section of the novel where Mina describes Jonathan's reaction to seeing Count Dracula in London.

Explore the significance of characters' concerns for others in the novel. You should consider:

- the presentation of characters' concerns for others 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:
- concerns for others presented through Mina's first-person reflective perspective in Dr Seward's diary format - Jonathan's acceptance or need of Mina's support - the importance of surroundings as creating comfort - Mina's reluctance to act on her concerns - Mina's concerns presented as anxieties - Mina's difficulty in deciding whether to help - Mina's view that she knows what Jonathan needs - Mina's concerns of possible harm - Mina's concerns leading to a need for more knowledge - Jonathan's apologetic response to Mina's concerns and criticism of himself - any other interpretation(s) offered.	- personal pronouns <i>I, me</i> - past tense: <i>he had</i> - present tense: <i>the time is come</i> - future tense: <i>you will</i> - proxemics: <i>holding my arm, his head on my shoulder</i> - noun phrases: <i>comfortable seat, shady place</i> - material verb process: <i>drew away</i> - epistemic modality and negative in: <i>must not ask him, did not disturb him</i> - material verb process: <i>sat</i> and temporal phrase: <i>a while</i> - repetition in: <i>feared, fear</i> - negative and mental verb process: <i>I don't like</i> - interjection in: <i>Oh, Jonathan</i> - repetition of modal verb: <i>must</i> - verb phrases: <i>do wrong, do more harm than good</i> - superlative adjective: <i>best</i> in phrase: <i>best thing</i> - adverbial phrase: <i>for him</i> - direct address (implied): <i>your own dear sake</i> - semantic field of harm: <i>illness, injury, distressing</i> - mental verb processes: <i>learn, know</i> - noun phrase: <i>the facts</i> - imperative: <i>forgive me</i> - exclamatory: <i>have I been asleep!</i>

AO3

- popularity of journals in 19th Century in conveying thoughts and feelings about others
- the various roles and responsibilities within relationships and community in 19th Century
- 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:

- **CHVI** – Mina’s concern for Jonathan when she has no contact from him
- **CHVII** – Mina’s concern for Lucy’s well-being
- **CHVIII** – Dr Seward’s concerns for Renfield’s collection of animals and insects
- **CHXX** – Jonathan’s concern for Mina’s well-being.

Indicative content

Q6: Read the extract printed below. This is from the section of the novel where Offred describes the handmaids' treatment of a man accused of violence towards women.

Explore the significance of acts of violence in Gilead in the novel. You should consider:

- the presentation of acts of violence in Gilead 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:
• acts of violence presented through Offred's homodiegetic narrative • an atmosphere of energy and excitement surrounding the violence • the violence as confusing and chaotic • uncertainty of details • chaotic mingling of bodies • violence in Gilead presented as animalistic • the scene of destruction amongst extreme violence • violent movements intended to cause physical harm • violence as a spectacle and entertaining for those in Gilead's superior positions • men as victims of female violence and dehumanised • Offred's personal reaction to the violence • violence as an act of betrayal • disappointment in others' involvement • lack of trust in all of society • any other interpretation(s) offered.	• use of first-person pronoun <i>I</i> and possessive determiner <i>my</i> to reflect inner thoughts and feelings • present tense to create sense of immediacy in the recollections: <i>her face is tight, I say to her, I'm beginning to feel</i> • metaphoric noun: <i>surge</i> • similes: <i>like a crowd at a rock concert, like a wave</i> • metaphor: <i>the air is bright with adrenaline, tide of cloth and bodies</i> • complex sentence: <i>The air is bright...</i> • semantic field of disruption: <i>reeling, tumble</i> • metaphor and colour symbolism: <i>red spreads everywhere</i> • preposition: <i>from</i> and pronoun: <i>somewhere</i> • adjective: <i>obscured</i> • asyndetic list of concrete nouns: <i>arms, fists, feet</i> • similes: <i>like a horse in terror, like growling</i> • semantic field of emotional reaction: <i>gasps, yells, high scream, low noise</i> • material verb processes: <i>kicks, shoving, propelling</i> • adverb: <i>viciously</i> • noun: <i>jabs</i> pre-modified by adjectives: <i>sharp painful</i> • haptics: <i>leaning forward</i> • noun phrases: <i>better view, the platform</i> • spatial deixis: <i>from up there</i> • pronouns: <i>him, He, it</i> • relational verb process: <i>has become</i> • semantic field of trauma: <i>shock, outrage, nausea</i> • interrogative: <i>Why did you do that?</i> • exclamatory minor sentence: <i>You!</i> • mental verb process and ellipsis in incomplete utterance: <i>I thought you...</i> • kinesics: <i>They're watching.</i>

AO3

- dystopian setting – similarities with real world but distorted
- dystopian genre conventions eg surveillance
- importance of power dynamics within the storyworld
- influence on Atwood of 20th Century repressive regimes
- influence of other dystopian novels
- 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:

- **CH6** – bodies hanging on The Wall for ‘salvaging’
- **CH8** – bodies hanging on The Wall for ‘gender treachery’
- **CH16** – description of impregnation ceremony.

Indicative content

Q7: Read the extract printed below. This is from the section of the novel where Offred describes the responses to the handmaid Janine giving birth.

Explore the significance of motherhood in Gilead in the novel. You should consider:

- the presentation of motherhood in Gilead 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:
• motherhood presented through Offred's homodiegetic narrative • Offred's observations of Janine's disconnection from her baby • Janine's role controlled • the importance of Wives rather than birth mothers • Offred's reflections that the wellbeing of the baby is decided by the Wives • women's support for each other presented through empathy of handmaids towards each other • Offred's observations that support amongst the Wives parallels the support amongst the handmaids • collective celebration of motherhood • motherhood as a coveted position • glory of motherhood • Offred's description of the baby as a prize • Offred's description of the suffering of the birth mother • any other interpretation(s) offered.	• use of first-person pronoun <i>I</i> to reflect inner thoughts and feelings • plural pronouns: <i>we, us</i> • present tense to create sense of immediacy in the recollections: <i>we stand, we rise</i> • pronoun: <i>it</i> • noun phrases: <i>the baby, the mother and child</i> • proxemics: <i>stand between</i> • material verb process: <i>allowed</i> • temporal adverbial: <i>for a few months</i> • passive voice: <i>she'll be allowed</i> • repetition of variations of noun 'wife' in: <i>Wives, Wife, Wife of the household, the Wives who do the naming</i> • pronoun: <i>they</i>, and mental verb process: <i>believe</i> • irony in noun phrase: <i>mother's milk</i> • plural pronouns: <i>we, us</i> • material verb phrase: <i>crowd around</i> • material verb processes: <i>help, lay her down, tuck her in</i> • abstract noun: <i>victory</i> • pronoun: <i>all of us</i> • metaphors: <i>envy radiates from them, faint wisps of acid</i> • adverb: <i>ceremoniously</i> • repetition of symbolic name in direct speech: <i>Angela</i> • exclamatory sentences: <i>Oh, she's perfect!, oh she's wonderful!</i> • simile: <i>as if it's a bouquet of flowers</i> • abstract noun: <i>tribute</i> • alliteration and verbal verb processes: <i>cooing and congratulating</i> • semantic field of suffering: <i>pains, crying, miserable, tears.</i>

AO3

- dystopian setting – control of the handmaids
- dystopian setting – similarities with real world but distorted
- importance of reproduction within the storyworld and 20th Century discourses surrounding fertility
- influences on Atwood of 20th Century oppressive regimes
- influences of feminism on 20th Century attitudes
- influence of other dystopian novels
- 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:

- **CH5** – Offred remembers reactions to a pregnant handmaid
- **CH7** – Offred remembers her own daughter
- **CH35** – Offred is shown a photo of her daughter.

Indicative content

Q8: Read the extract printed below. This is from the section of the novel where Len Fenerman sits with Abigail in the Salmon family home and waits for Jack.

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

- the presentation of Len Fenerman 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:
• Len Fenerman presented through Susie's homodiegetic narrative • Susie's omniscience to present her mother's views of Len Fenerman • Len Fenerman as notably different from other officers • Len Fenerman presented as less imposing than other officers • Len Fenerman's attitude towards his work as clearly apparent to others • Len's personality as reflective/deep • Len as serious about himself and his work • Len's positivity and faith in justice seen in his optimism in the case • Len's knowledge and interest in the psychology of murderers • Len's lack of paternal empathy/feelings seen in his interactions within the Salmon household • Len's professional dedication to the Salmon family • Len's interaction with Abigail and his growing interest/attraction towards her • Abigail's observations of Len • Susie's emerging concern about Len's intentions • any other interpretation(s) offered.	• personal pronoun <i>I</i> and possessive determiner: <i>my</i> to reflect inner thoughts and feelings • possessive determiner: <i>my mother</i> and mental verb process: <i>noted</i> • comparative adjective: <i>smaller</i> • metaphor: <i>hulking uniforms</i> • noun phrases: <i>the obvious, the other policemen, the rest of the force</i> • idiomatic phrase: <i>had shown himself for what he was</i> • relational verb process: <i>seemed to be</i> • noun phrase: <i>less obvious traits</i> • mental verb process: <i>thinking</i> • negative: <i>wasn't</i> and colloquial adjective phrase: <i>much for joking</i> • noun phrase introduced by colon: <i>an optimist</i> • mental verb process: <i>believed</i> • parallelism: <i>maybe not today or tomorrow...but someday</i> • epistemic modality: <i>would be caught</i> • pronouns: <i>they, their</i> • epistemic modality: <i>he'll do</i> • repetition: <i>uncontrolled, uncontrollable</i> • abstract noun: <i>habits</i> • mental verb process: <i>knew</i> and adverb: <i>enough</i> • kinesics: <i>watched</i> • negative: <i>did not</i> and material processes: <i>stand, help</i> • exaggerated noun phrase: <i>a worshiper of children</i>

	• free direct speech: <i>not too busy</i> • adjective: <i>serious</i> • subject specific lexis in noun phrase: <i>circumstances of the case</i> • verb phrase: <i>talking</i> and adverb phrase <i>with my mother</i> • material verb process: <i>entertain</i> • metaphor: <i>softened her face</i> • mental verb process: <i>noted</i> • repeated verb of perception and kinesics in: <i>I saw Len see it too.</i>
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AO3

- fantasy genre narrator observes events on Earth from heaven
- late 20th century developments in the use of psychological profiling in police work
- fidelity within marital relationships in 20th century
- Len's detective role within the storyworld
- influence of Sebold'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:

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

- **CH5** – Len's visit to Mr Harvey's house
- **CH9** – Len's presence at the memorial service
- **CH12** – Len conducts affair with Abigail at the hospital.

Indicative content

Q9: Read the extract printed below. This is from the section of the novel where Susie is watching a community gathering in the cornfield on the first anniversary of her death.

Explore the significance of the wider community in the novel. You should consider:

- the presentation of the wider community 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:
• the community presented through Susie's homodiegetic narrative • the community presented as a collective of various people/roles • Mr Botte as representative of the community through his well-known teaching practice and responsibility to contact others • the growth of community over time • the community as shocked • the community needing answers • the community as supportive to each other • collective celebrations/ceremonies • a need for hope within the community • Mr Harvey as a threat within the wider community • the realisation of Mr Harvey's interaction in the community causing discomfort • the Salmon family as disconnected from the rest of the community • any other interpretation(s) offered.	• personal pronoun: <i>I</i> and possessive determiner <i>my</i> • noun phrases: <i>a secretary, some teachers, the neighbors, cousins of friends, fathers of the boys, their daughters, their sons, everyone I'd ever known</i> • verb phrase: <i>made some calls</i> • adjective: <i>annual</i> • adverb phrase: <i>from kindergarten to eighth grade</i> • rhetorical questions: <i>Was it possible? Could that... killed Susie Salmon?</i> • personification: <i>The rumors of...neighbor to neighbor</i> • noun phrases: <i>only thing, the details</i> • semantic field of gossip: <i>rumors, talk, find, asked</i> • colloquial phrase: <i>buddied up to</i> • mental verb process: <i>seek comfort</i> • epistemic modality: <i>could</i> in <i>could talk</i> • noun phrases: <i>Thanksgiving night, official school memorial</i> • symbol of light: <i>candles, lit</i> • abstract noun: <i>foresight</i> • person deixis: <i>that strange man</i> • adverb: <i>quietly</i> pre-modified by intensifier: <i>so</i> • prepositional phrase: <i>among them</i> • semantic field of crime: <i>murderer, killed, death, police</i> • listing of clauses: <i>A murderer had lived... passed them..., bought Girl Scout cookies...</i> • possessive determiners and parallelism in: <i>their daughters, their sons</i> • possessive determiner: <i>my</i> and noun: <i>family</i> • pronoun: <i>no one</i> and mental verb process: <i>dared</i> • material verb process: <i>approach</i>.

AO3

- fantasy genre narrator observes events from heaven
- influences of suburban American culture
- 20th century interest in the psychological profile of serial killers
- 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:

- **CH2** – Mrs Stead helps the police in the cornfield
- **CH9** – Susie describes community at her memorial service
- **Snapshots** – Neighbours offer support to family.

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

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.	
Level/ Mark	Students are likely to:	Level/ Mark	Students are likely to:
Level 5 13–15	Select language levels with sustained relevance and evaluation of patterns. Apply a range of terminology accurately. Express ideas with sophistication and sustained development.	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 both poems • including wholly relevant ideas. Provide perceptive accounts of how meanings are shaped by: • investigating closely the construction of poetic voice • evaluating the writer's craft through close analysis of details.
Level 4 10–12	Select language levels purposefully and explore some patterns. Apply terminology relevantly and mainly accurately.	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 both poems • including ideas that are relevant.

	Express ideas coherently and with development.		Offer a clear account of how meanings are shaped by: • exploring the construction of poetic voice • examining the writer's craft through some close analysis of detail.
Level 3 7–9	Select language levels and explain some features. Apply terminology with some accuracy. Present ideas with some clear topics and organisation.	Level 3 5–6	Offer some analysis by: • identifying the question focus straightforwardly • providing some valid interpretations • making some successful choices from both poems • including ideas that are generally relevant. Show some awareness of how meanings are shaped by: • explaining the construction of poetic voice • discussing the writer's craft through reference to some examples.
Level 2 4–6	Select language levels with incomplete development and identify some features. Apply terminology with more general labels. Communicate ideas with some organisation.	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 both poems or selecting from only one poem • possibly including some irrelevant ideas. Show a partial or an emerging awareness of how meanings are shaped by: • commenting broadly on the construction of poetic voice • making general observations about the writer's craft with little comment on how meaning is conveyed.

Level 1 1–3	Show limited awareness of language levels but may describe some features. Describe language features without linguistic description. Present material with little organisation.	Level 1 1–2	Offer a brief or undeveloped account by: - describing the question focus - offering limited interpretation - making limited reference to both poems or limited reference to only one poem - include irrelevant ideas. Show limited awareness of how meanings are shaped by: - making limited or no comment on the construction of poetic voice - making brief or no reference to the writer's craft.
0	Nothing written about the poems.	0	Nothing written about the poems.

Instructions to examiners:

- When determining a Level/Mark for AO2 you should consider whether the answer includes selections from both poems. An answer that includes selections from only one poem cannot be placed above Level 2. However, you should not be concerned with whether there is even coverage across poems but the appropriateness of the selections included.
- If the candidate does not write about the set poem, you should treat this in the same way as if s/he had written only about one poem, ie an answer that does not include selections from the set poem cannot be placed above Level 2.

Q10: Examine how Donne presents the speaker's feelings of unhappiness in *The Triple Fool* and one other poem of your choice.

[25 marks]

AO1:

- first-person viewpoint anchored in first-person singular pronoun: *I* and possessive determiner: *my*
- the source of the speaker's unhappiness is foregrounded in the phrases: *For loving, and for saying so*
- speaker's self-criticism and unhappiness with his writing conveyed in repeated noun *fool/fools* and the adjective *whining*
- bitterness in the speaker's voice conveyed through alliteration: *where's that wiseman that would not be I*
- the speaker's unhappiness emphasised in the repetition of the noun with the possessive determiner: *my pain/ my pains*
- semantic field of personal unhappiness: *fretful, vexation, grief, pain* and the possible cacophonous effects of *fretful, vexation*
- the speaker's desire to rid himself of his love and grief expressed in the simile: *as th'earth's inward narrow crooked lanes/ Do purge seawater's fretful salt away...*
- the speaker's unhappiness and his attempts to control it conveyed in the repeated personification of grief: *frees again Grief, which verse did restrain*
- the speaker's attempts to overcome his unhappiness by writing poetry about it expressed in the metaphors: *For he tames it, that fetters it in verse*
- difference between the pleasure of others enjoying his poetry and his personal unhappiness conveyed through contrasting lexis: *delighting, pleases, triumphs* compared to repetition of abstract noun *grief*
- the metaphor shows the intensity of the speaker's unhappiness when his verses are sung: *frees again/ Grief, which verse did restrain*
- the speaker struggles to contain his unhappiness and make sense of it reflected in the multi-clausal sentences: *To love and grief...the best fools be.*

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
The Flea
The Canonization
A Jet Ring Sent
Twickenham Garden

AO2:

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

- suffering caused by love
- speaker's view that women are the cause of men's suffering in love
- unhappiness caused by unrequited love
- the speaker's feelings of self-criticism and self-pity
- the speaker's feelings of bitterness towards their lover
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q11: Examine how Donne presents events in *The Relic* and one other poem of your choice.

[25 marks]

AO1:

- first-person viewpoint anchored in first-person singular and plural pronouns: *I, us, we* and possessive determiner: *my, our*
- repetition of concrete nouns related to death and burials suggest a cemetery setting for the event: *grave, graves, bone, souls*
- opening line defines the event sometime in the future through foregrounding of the adverb of frequency: *When my grave is broke up again*
- the speaker's humour in explaining the reason for opening of the grave conveyed in the metaphor: *some second guest to entertain*
- sense of the opening of the grave happening in real time created through use of the present tense: *digs, bring*
- attention to what the grave digger finds emphasised through plosive alliteration in: *A bracelet of bright hair about the bone*
- the speaker's certainty about what will happen next in the projected event suggested in modality: *will, shalt, shall*
- the central event of making the speaker and his lover into saints conveyed in the positioning within the poem of concrete noun *relics*
- the speaker's amusement at the possibility of this event conveyed in the hyperbolic declarative: *Thou shalt be a Mary Magdalen* and the ambiguous noun phrase: *A something else*
- the public reaction to this event presents a stereotypical attitude towards women through contrasting determiners: *All women...some men.*

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

The Flea

Elegy 19: To His Mistress Going To Bed

Twickenham Garden

Elegy 5. His Picture

AO2:

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

- the speaker presents an imagined event to explore the nature of love
- the event illustrates an aspect of the speaker's feelings about love
- the sacred nature of love illustrated through religious events and practices
- events that demonstrate the speaker's attitude towards his lover
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q12: Examine how Browning presents the speaker's feelings about particular places in 'De Gustibus –' and one other poem of your choice.

[25 marks]

AO1:

- first-person viewpoint anchored in first-person singular pronouns: *I, me* and possessive determiner: *my*
- direct address to the listener to imply common feelings about these places through second person reflexive pronoun: *yourself* and possessive determiner: *your*
- significance and meaning of the Latin title in relation to particular places: *De Gustibus –*
- fond description of rural England conveyed through the semantic field of the countryside in the world-builder nouns: *cornfield, poppies, hazel-coppice, bean-flowers, blackbird*
- the physical attractiveness of Italy conveyed through world-builder nouns and modification: *wind-grieved Apennine, cypress, blue-breadth of sea, frescoed walls*
- the speaker's attraction to Italy's long history conveyed through temporal reference *by the many hundred years* and the lexical field of ageing: *red-rusted, crumbles, rough, o'ercrusted*
- the speaker's love for the Italian coast conveyed through phonoaesthetic effects in plosive alliteration and elongated vowels in: *the great opaque/Bluebreadth of sea without a break*
- the speaker's enthusiasm for these places at particular times of the year conveyed through the use of exclamatories: *And May, and June!*
- the speaker's enthusiasm for Italy conveyed through the superlative and determiner in: *What I love best in all the world*
- the speaker's passion for Italy conveyed in the metaphors: *lovers old; Open my heart and you will see/Graved inside of it, 'Italy'*
- the speaker's deep connection with Italy conveyed through possessive determiner and exclamatory: *my Italy!*
- the speaker's long-lasting love for Italy conveyed through modality: *So it always was, so shall ever be!*

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.

Home-Thoughts, from Abroad
My Last Duchess
Meeting at Night / Parting at Morning
The Laboratory

AO2:

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

- the speaker's feelings of connection with specific places
- the link between the place and the speaker's emotions
- the importance of the natural world
- the feelings of the speaker about buildings and rooms
- comparison between specific places
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q13: Examine how Browning presents events in *The Laboratory* and one other poem of your choice.

[25 marks]

AO1:

- first-person viewpoint anchored in first-person singular pronouns: *I, me* and possessive determiner: *my*
- direct address to the apothecary in the second person pronouns: *you, thee* and possessive determiner *thy*
- historic events implied by sub-title and use of French proper noun phrase: *Ancien Regime*
- sense of events happening in real time created by use of present tense verbs: *tying, moisten, mash* and temporal deixis: *Now, Soon*
- world-builder nouns and noun phrases create the laboratory location for the events: *mortar, phial, glass mask*
- murderous events suggested by metaphorical compound noun *devil's-smithy* and repetition of *poison* as noun and verb
- the speaker's feverish excitement at the event conveyed by many exclamations: *...such gold oozings come! ...invisible pleasures!* And in urging on the apothecary in the imperatives: *grind, pound, moisten and mash*
- speaker's eagerness to question the apothecary as events progress, conveyed in the interrogatives: *you call it gum? – is it finished? Is it done?*
- the speaker's positive feelings about the event and the poisons revealed in the complimentary modifiers and nouns: *exquisite, treasures, pleasures*
- the speaker's anticipation of how the poisons could be conveyed in the asyndetic list of common nouns: *carry pure death in an earring, a casket, A signet, a fan-mount, a filigree basket!*
- the speaker revelling in the events that will unfold conveyed in material verbs in quick succession: *turn, stir, try, taste*
- regular rhyme scheme and strong anapaestic metre creates sense of energy and movement in keeping with the speaker's excitement at events.

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.

My Last Duchess
Porphyria's Lover
Meeting at Night / Parting at Morning

AO2:

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

- the speaker's role within the events
- the speaker's feelings about events over time
- connection between the event and place
- the speaker's description of the unfolding of events
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q14: Examine how Duffy presents attitudes to past experiences in *The Captain of the 1964 Top of the Form Team* and one other poem of your choice.

[25 marks]

AO1:

- first-person viewpoint anchored in first-person singular pronouns *I, me* and possessive determiner *my*
- historical period and location of the speaker's past experiences foregrounded in the title ...1964..., in use of italics to reference 1960s culture: *Do Wah Diddy Diddy* and context dependent references in the proper nouns: *Spinney, Churchill Way, Nelson Drive*
- positive memories conveyed in past tense: *I knew the capitals* – contrasted with present tense to convey negative feelings: *I say to my stale wife*
- the speaker's sense of past self-esteem suggested in the adjectives: *brainy, clever*
- the speaker's earlier optimism presented metaphorically in the noun phrase: *fizzing hope*
- the past as a time of action and enjoyment suggested in the predominance of material verbs: *I sped, I ran, I whooped*
- the speaker's attitude towards his abilities in the past conveyed through mental processes: *I knew* – and adjectives related to academic success: *clever, Correct*
- the many things the speaker loved about his childhood days suggested in asyndetic listing in sentence fragments: *The blazer. The badge. The tie*
- sense of excitement about the past suggested through the use of enjambment: *the white sleeve / of my shirt saluted*
- the speaker's attitude to his past as somewhere he felt in control conveyed in the possessive determiner *my* in the noun phrase: *My country*.
- the speaker's desire to go back to his past conveyed in the volta in the simple declarative: *I want it back* and through evaluative adjectives connected to his present life in the noun phrases: *stale wife, thick kids*.

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
Beachcomber
First Love
Litany
Stafford Afternoons
Never Go Back
Mean Time

AO2:

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

- childhood as a time of important experiences for the speaker
- the speaker's intense memories of the past
- the speaker's recollections of difficult experiences
- the influence of popular culture on the speaker
- the difference between the past and the present for the speaker
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q15: Examine how Duffy presents the speaker's attitudes towards others in *First Love* and one other poem of your choice.

[25 marks]

AO1:

- first-person viewpoint anchored in first-person pronoun *I* and possessive determiner *my*
- the speaker's direct address to their first love in second person pronoun *you* and possessive determiner *your*
- intensity of the speaker's feelings for their first love emphasised through use of present tense: *I speak your name*
- the speaker's feeling of closeness to the first love conveyed in the simile: *as close to my lips as lipstick*
- the speaker's strength of feeling conveyed in the personification of the garden: *shaking with light*
- the immature nature of the first love relationship conveyed in the noun phrase: *child's love*
- the speaker's desire to relive the experience of their first love suggested through the metaphor: *an old film played at a slow speed* and the semantic field of film: *pictures, old film, slow speed*
- the enduring power of the memory of their first love suggested in the semantic field of time: *waking, all day, tonight*
- the speaker's sense of loss conveyed in the symbolism of the star: *later a star, long dead, here, seems precisely the size of a tear*
- the emotional effect of the first lover on the speaker conveyed in the metaphor: *stammers itself in my heart*
- the enduring nature of the speaker's feelings for the first love suggested in the caesura before the determiner and noun: *Such faithfulness*
- the speaker's complex feelings about the first love suggested in the juxtaposition of verbs: *pierce and sweeten*.

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

The Biographer

Litany

Never Go Back

Close

AO2:

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

- the speaker's strong feelings about others
- the speaker's memories of others
- the speaker's recognition of the impact others have had on them
- the speaker's aversion or attraction to others
- the difference between the speaker's attitudes in the past and present
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q16: Examine how Heaney presents feelings of loss in *Mid-Term Break* and one other poem of your choice.

[25 marks]

AO1:

- first-person viewpoint anchored in first-person pronouns *I*, *me* and possessive determiner *my*
- idea of loss connected with death foregrounded in the first stanza in the adjective: *sick* and verb: *knelling*
- the speaker's feeling that time had slowed down as a result of the shock of the loss conveyed in the past tense continuous aspect: *Counting bells knelling*
- the changed behaviour of adults as a result of loss conveyed in parenthesis: – *He had always taken funerals in his stride* –
- adults' avoidance of directly speaking of loss conveyed in the euphemisms: '*sorry for my trouble*', *it was a hard blow*
- the speaker's feelings that he is an onlooker on loss conveyed in verb processes: *I sat, I met, I came in, I went up, I saw*
- the respectful, hushed atmosphere at funerals suggested through sibilance in: *Whispers informed strangers I was the eldest*
- sense of loss and death conveyed in the semantic field of death: *knelling, crying, funerals, sigh, stanch, corpse*
- the reality of the death of a child conveyed phonologically in the monosyllabic line: *He lay in a four foot box as in his cot*
- loss through death by violence suggested in the metaphor: *poppy bruise* and the adverbial: *knocked him clear*
- sadness of the death of a child emphasised in the starkness of the final stand-alone line and completion of the final rhyming couplet: *A four foot box, a foot for every year.*

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
Punishment
Strange Fruit
Death of a Naturalist
Hailstones
Follower

AO2:

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

- the speaker's feelings about loss in childhood
- the speaker's feelings of loss within family relationships
- the speaker's feelings about loss of innocence
- feelings of sadness and loss related to suffering and death
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q17: Examine how Heaney presents the speaker's memories of events in *Blackberry-Picking* and one other poem of your choice.

[25 marks]

AO1:

- first-person viewpoint anchored in first-person pronouns *I, we*
- the experience of the event presented as both personal and more general in the second-person pronoun: *you* in *You ate that first one*
- speaker's childhood enjoyment of the blackberries conveyed through metaphors and similes: *glossy purple clot, sweet/ Like thickened wine* and in the colour adjectives: *purple, red, green*
- the speaker's desire to pick blackberries conveyed through the nouns: *lust, hunger*
- location for the event depicted through world-builder nouns and noun phrases: *hayfields, cornfields and potato-drills, briars, wet grass*
- the speaker's active involvement conveyed through material verbs: *ate, trekked, picked, hoarded*
- the speaker's recollection of the child's imaginative viewpoint conveyed through similes: *blobs burned like a plate of eyes, our palms as sticky as Bluebeard's*
- turning point between the enjoyable and unpleasant aspects of the event foregrounded in the caesura: *our palms sticky as Bluebeard's. / We hoarded*
- contrast between the positive and negative aspects of the event suggested in phonoaesthetic effects in the euphony in the first stanza: *glossy, sweet, tinkling*; cacophony in second stanza: *fungus, glutting, stinking, smelt*
- the speaker's memory of unattractive aspects of the rotting blackberries conveyed metaphorically through the noun phrase: *rat-grey fungus*
- the child's regular disappointment at the rotting of the blackberries conveyed through mental verbs and modality: *I hoped they'd keep, knew they would not.*

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
Mid-Term Break
Night Drive
The Otter
Death of a Naturalist
Hailstones
Follower

AO2:

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

- the importance for the speaker of an event in childhood
- the speaker's enjoyment or displeasure at the event
- description of the location for the event
- the importance of the natural world to the speaker
- the speaker's recognition that the event has taught him something about life
- the nature and function of poetic voice
- any other interpretation(s) offered.