



Oxford Cambridge and RSA

GCE

English Language and Literature

H074/02: The language of literary texts

AS Level

Mark Scheme for June 2023

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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MARKING INSTRUCTIONS**PREPARATION FOR MARKING****SCORIS**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the [insert number] practice responses ('scripts') and the [insert number] standardisation responses

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the scoris messaging system, or by email.
5. **Crossed Out Responses**
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
 - there is nothing written in the answer space.

Award Zero '0' if:

- anything is written in the answer space and is not worthy of credit (this includes text and symbols).







Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts











8. The scoris **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.** If you have any questions or comments for your team leader, use the phone, the scoris messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to your Team Leader (Supervisor) by the end of the marking period. The Assistant Examiner's Report Form (AERF) can be found on the RM Cambridge Assessment Support. Your report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

10. For answers marked by levels of response:
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. **Annotations**

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Positive Recognition
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4

	Assessment Objective 5
	Attempted or insecure
	Analysis
	Detailed
	Effect
	Expression
	Link
	Answering the question
	View
	Relevant but broad, general or implicit

Subject-specific marking instructions

Candidates answer **one** question from Section A and **one** question from Section B. Assessment objectives AO1, AO2 and AO3 are assessed in Section A. Assessment objectives AO1, AO2, AO3 and AO4 are assessed in Section B. The question-specific guidance on the tasks provide an indication of what candidates are likely to cover in terms of AOs 1, 2, 3 and 4. The guidance and indicative content are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the texts which candidates have studied
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

Awarding Marks

- (i) Each question is worth 25 marks.
- (ii) For each answer, award a single overall mark out of 25, following this procedure:
- refer to the question-specific Guidance for Higher and Lower response and indicative content
 - using 'best fit', make a holistic judgement to locate the answer in the appropriate level descriptor
 - place the answer precisely within the level and determine the appropriate mark out of 25 considering the relevant AOs
 - bear in mind the weighting of the AOs, and place the answer within the level and award the appropriate mark out of 25
 - if a candidate does not address one of the assessment objectives targeted they cannot achieve all of the marks in the given level

Mark positively. Use the lowest mark in the level only if the answer is borderline/doubtful.

Use the full range of marks, particularly at the top and bottom ends of the mark range.

- (iii) When the complete script has been marked:
- if necessary, follow the instructions concerning rubric infringements;
 - add together the marks for the two answers, to arrive at the total mark out of 50 for the script

Rubric Infringement

Candidates may infringe the rubric in one of the following ways:

- only answering one question
- answering two or more questions from Section A or from Section B

If a candidate has written three or more answers, mark all answers and award the highest mark achieved in each Section of the paper.

USING THE MARK SCHEME

Study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question Papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme. Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected. In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of Bands for the paper which you are marking. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

These are the **Assessment Objectives** for the English Language and Literature specification as a whole.

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 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.

WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the components and the assessment objectives of the scheme of assessment is shown in the following table:

Component	% of AS level					
	AO1	AO2	AO3	AO4	AO5	Total
Non-fiction written and spoken texts (01)	8%	7%	13%	7%	15%	50%
The language of literary texts (02)	14%	20%	8%	8%	0%	50%
	22%	27%	21%	15%	15%	100%

Component 2 Section A (narrative) 25 marks

The weightings for the assessment objectives are:

AO2 12.0%

AO1 8.0%

AO3 5.0%

Total 25%

In Section A the dominant assessment objective is AO2 Analyse ways in which meanings are shaped in texts.

Answers will also be assessed for AO1 and AO3.

Answers should explore how meanings are shaped by analysing the authors' use of narrative and stylistic techniques (AO2). They should develop a coherent argument, using relevant concepts and methods from linguistic and literary study and associated terminology (AO1). Answers should be developed with reference to the extract in the context of the novel as a whole, its genre and use of generic conventions (AO3). The criteria below are organised to reflect the order of the dominant assessment objectives.

A response that does not address any one of the three assessment objectives targeted cannot achieve all of the marks in the given level.

Level 6: 25–21 marks

AO2	Excellent, fully developed and detailed critical analysis of ways in which meanings are shaped in texts.
AO1	Excellent application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Consistently coherent and fluent written expression and apt and consistent use of terminology relevant to the task and texts.
AO3	Perceptive understanding of the significance and influence of the contexts in which texts are produced and received.

Level 5: 20–17 marks

AO2	Clear and well developed critical analysis of ways in which meanings are shaped in texts.
AO1	Secure application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Consistently clear written expression and appropriate use of terminology relevant to the task and texts.
AO3	Clear and relevant understanding of the significance and influence of the contexts in which texts are produced and received.

Level 4: 16–13 marks

AO2	Competent analysis of ways in which meanings are shaped in texts.
AO1	Competent application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Generally clear written expression and mainly appropriate use of terminology relevant to the task and texts.
AO3	Some understanding of the significance and influence of the contexts in which texts are produced and received.

Level 3: 12–9 marks

AO2	Some analysis of ways in which meanings are shaped in texts.
AO1	Some application of relevant concepts and methods selected appropriately from integrated linguistic and literary study. Generally clear written expression with occasional inconsistencies and some appropriate use of terminology relevant to the task and texts.
AO3	Some awareness of the significance and influence of the contexts in which texts are produced and received.

Level 2: 8–5 marks

AO2	Limited analysis of ways in which meanings are shaped in texts.
AO1	Limited attempt to apply relevant concepts and methods from integrated linguistic and literary study appropriately. Some inconsistent written expression and limited use of terminology relevant to the task and texts.
AO3	Limited awareness of the significance and influence of the context in which texts are produced and received.

Level 1: 4–1 marks

AO2	Very little analysis of ways in which meanings are shaped in texts.
AO1	Very little attempt to apply relevant concepts and methods from integrated linguistic and literary study appropriately. Inconsistent written expression and little use of terminology relevant to the task and texts.
AO3	Very little awareness of the significance and influence of the contexts in which texts are produced and received.

0 marks: no response or response not worthy of credit.

Q.	Response	Marks	Guidance
1	<p>Charlotte Brontë: <i>Jane Eyre</i></p> <p>Write about the ways in which Charlotte Brontë tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher-level response (Levels 4 to 6) will:</p> <p>AO2 Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p>AO1 Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p>	25	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Narrative voice: First-person, retrospective narrative. Passage opens with direct address <i>No, reader</i>: contributes to ongoing construction of shared experience and intimacy between narrator and reader. Thought presented as extended direct speech, as Jane asks herself questions. Passage ends with actual direct speech, <i>Who is there?</i> Narrative effects of limitation to first-person perspective: reader more able than Jane to understand her falling in love; reader unaware of Bertha Mason's existence, so Rochester's unexplained moodiness and alienation from house create intrigue.</p> <p>Structural development of the passage: Opening hypophora sets topic for first half of passage: long paragraph of Jane's reflection on development of feelings for Rochester, characterising him as archetypal Byronic hero. Further exploration of protagonist's thoughts and fears in second section, as she wonders about Rochester's reasons for avoiding Thornfield. Shift to beginning of incident which forms key event (the fire), as she hears unknown figure. Ironic juxtaposition of Jane's growing attachment to Rochester and emergence of the threat to their happiness in the form of his wife.</p> <p>The handling of time: Follows chronological narrative. Passage constitutes pause in action, for Jane's commentary on her changing impression of Rochester. Foregrounding of past tense and discourse markers <i>And ... now (And was Mr. Rochester now ugly)</i>, positions narrator as telling tale some time after final events of novel. However, exploration of thoughts and feelings is consistent within Jane's partial knowledge at the time, heightened by use of present tense in thought represented as speech. Unfolding action resumes as Jane lies in bed thinking about Rochester; sounds in night generate drama and heighten immediacy.</p>

<p>A lower-level response (Levels 1 to 3) will:</p> <p>AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p>AO3 Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>	<p>Prose style and language</p> <p>Sentence types, length, structure: Elaborate prose style in long paragraph, typical of Victorian novel: hypotaxis / extended compound-complex sentences, (e.g. <i>He was proud ... blackened his features; Though I had now extinguished ... to be happy at Thornfield.</i>) Shorter clauses and parataxis create change of pace at end of passage (e.g. <i>I tried again to sleep; but my heart beat anxiously: my inward tranquillity was broken</i>). Shorter simple and compound sentences generate urgency (e.g. <i>I rose and sat up in bed, listening. The sound was hushed. ... Nothing answered. I was chilled with fear.</i>) Interrogative sentence mood in address to reader <i>And was Mr. Rochester now ugly in my eyes?</i> More extensive use of interrogative (<i>What alienates him from the house? Will he leave it again soon?</i>) and exclamative (<i>how joyless sunshine and fine days will seem</i>) sentence moods with present tense verbs, immersing reader in Jane's anticipation of his absence, conveying her growing attachment to him.</p> <p>Lexical choices and repetition: Low-frequency, polysyllabic, Latinate lexis, characteristic of Victorian novel (e.g. <i>associations, extinguished, alienates, assuage, tranquillity</i>). Abstract nouns comprise narrator's evaluative judgement of character (e.g. <i>kindness, severity, moodiness, harshness, severity, morality</i>). Crafted noun phrases attribute Rochester's negative characteristics to circumstances rather than himself; narrator acts as apologist, using parallel structures and triadic listing (e.g. <i>some cruel cross of fate ... his moodiness, his harshness, and his former faults of morality ... a man of better tendencies, higher principles, and purer tastes ... such as circumstances had developed, education instilled, or destiny encouraged</i>). Adjectives and adverbs signify shift in mood later in passage, as Jane contemplates his absence, then hears the murmur: <i>doleful, joyless; vague, peculiar, lugubrious; drearily, anxiously</i>.</p> <p>Lexical contrasts and oppositions: Balance in contrasting semantic fields convey Jane's increasing affection for Rochester despite his physical appearance and brusque manner (e.g. <i>gratitude, pleasurable,</i></p>
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		<p><i>genial vs faults, proud, sardonic, harsh, unjust severity, moody, morose, malignant scowl).</i></p> <p>Figurative language, symbols and motifs:Heat, light, weather and seasonal change generate antithesis between Jane's warmth for Rochester and her anticipation of his absence (e.g. <i>more cheering than the brightest fire; extinguished my candle; he should be absent spring, summer, and autumn; joyless sunshine and fine days</i>). Darkness and cold construct Gothic setting (e.g. <i>wished I had kept my candle burning ... the night was drearily dark ... the dark gallery outside ... chilled with fear</i>).</p> <p>AO3 Context The extract in context: Chapter 15: Close to midpoint of novel, within the third of five sections. Development of relationship, as Rochester has started to confide in Jane. Beginning of key incident in which she saves him from fire. Jane's second encounter with Bertha Mason, still 12 chapters before she learns of her existence.</p> <p>Genre and use of generic conventions: Bildungsroman: development of Jane's love for Rochester, and her gradually increasing awareness of her feelings for him. Gothic trope in setting, action and exploration of narrator's fear of unidentified noises; contributes to monsterring of Bertha Mason.</p>
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Q	Response	Marks	Guidance
2	<p>F Scott Fitzgerald: <i>The Great Gatsby</i></p> <p>Write about the ways in which F Scott Fitzgerald tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher-level response (Levels 4 to 6) will:</p> <p>AO2 Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p>AO1 Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p>	25	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Narrative voice and other voices: First person: Nick aware of telling of tale, using this scene to consciously draw his story to a close. Narrative voice influenced by retrospective standpoint; description of characters conveys distaste as he looks back two years after main events. Direct speech presents two distinct voices, mediated by narrator's commentary (e.g. <i>I couldn't forgive him or like him</i>). Tom's selfishness conveyed ironically through his own voice (e.g. <i>And if you think I didn't have my share of suffering</i>).</p> <p>The handling of time: Opening timestamp, <i>One afternoon late in October</i>, establishes new time setting in the novel: action skips to month after Gatsby's funeral, presenting scene as coda to main events. Unfolding action thereafter, straightforward chronology for recount of single, brief encounter.</p> <p>Structural development of the passage: Scene opens with pen portrait of Tom, followed by hostile exchanges in direct speech. Nick broaches topic of Wilson, turns to leave, then allows Tom to attempt to justify his actions. Nick implicitly severs his association with Buchanans, passing retrospective judgement on them.</p> <p>Prose style and language. Some glimpses of poeticisms typical of the novel's opulent prose style (e.g. <i>retreated back into their money; rid of my provincial squeamishness forever</i>). However, most of passage characterised by relatively sparse style of characters' speech and of action recounted. Occasional more elaborate noun phrases foregrounded by deviation from this (e.g. <i>the one unutterable fact, their vast carelessness</i>).</p>

<p>A lower-level response (Levels 1 to 3) will:</p> <p>AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p>AO3 Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>	<p>Sentence types, length, structure: Opening exchanges in direct speech dominated by short, simple and minor sentences (e.g. <i>You know what I think of you; Crazy as hell; I told the truth</i>), conveying tension and conflict. Unfolding action conveyed in simple and compound sentences (e.g. <i>Suddenly he saw me and walked back; He stared at me without a word; I started to turn away</i>). Longer compound-complex sentences in Tom's account of Wilson and Gatsby, as his self-justifying rhetoric picks up pace (e.g. <i>He came to the door ... while we were ... when I sent down ... he tried to force; He threw dust ... just like he did ... but he was...</i>). Sentence moods convey conflict and contrast between characters. Tom's interrogatives challenge Nick (e.g. <i>What's the matter, Nick? Do you object to shaking hands with me?</i>); his declaratives provoke a response (e.g. <i>I don't know what's the matter with you</i>). In contrast, Nick's declarative is an attempt to end the conversation (<i>You know what I think of you</i>) and his interrogative seeks information (<i>what did you say to Wilson...?</i>)</p> <p>Lexical choices and repetition: Modification in physical description of Tom (e.g. adjectives <i>alert, aggressive, restless</i>; and adverbs <i>sharply, suddenly, quickly</i>) convey his belligerence and agitation. Focus on body parts (<i>hands out a little from his body; head moving ... adapting itself to his restless eyes</i>) have dehumanising effect, giving him animalistic qualities. Tom's inarticulacy conveyed in his reliance on high-frequency adjective <i>crazy</i>, used here for both Nick and Wilson (and also, in Chapter 7, for Gatsby). Other idiomatic expressions further characterise Tom through his idiolect (e.g. <i>had it coming to him, threw dust in your eyes, cried like a baby</i>), as do mild taboo and interjection (e.g. <i>damn, By God</i>). Repetition of lexeme <i>careless</i> as final, damning judgement on Buchanans.</p> <p>Lexical contrasts and oppositions: Narrator's use of full name, <i>Tom Buchanan</i>, conveys the distance Nick puts between himself and the Buchanans after Gatsby's death. Tom's refusal to name Gatsby (e.g. <i>That fellow</i>) more forcefully denies any connection between the two of them. Tom's use of Nick's name as a term of address is a challenge, reasserting their familiarity. Nick's term of address, <i>Tom</i>, in his reply is a counter-challenge, as he tries to maintain his footing in the conversation.</p>
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		<p>Key sentence in terms of plot (<i>There was nothing I could say...</i>) is foregrounded: turn-taking disrupted by Nick's unspoken narrative; sequence of negatives adds syntactical intricacy (<i>nothing ... except ... unutterable ... wasn't</i>), relying on premodifier <i>unutterable</i> to confirm that this is not reported speech (i.e. Nick did not tell Tom that it was Daisy who killed Myrtle). Contrast in characterisation: Tom outspoken, unthinking, sure of himself; Nick reticent, restrained, an observer. Syndetic pairing of <i>things and creatures</i> draws parallel between the <i>objects and humans</i> destroyed, and the indifference shown by Tom and Daisy</p> <p>Figurative language, symbols and motifs: Tom's body language (<i>his hands out a little from his body as if to fight off interference ... head moving sharply ... frowning into the windows</i>), his aggressive stance and grabbing of Nick's arm echo their encounter in Chapter 1, when he is first introduced. Simile in Tom's demotic register (<i>like you'd run over a dog</i>) graphically evokes Myrtle's death. Figurative combination of verb <i>retreated</i> and abstract noun <i>vast carelessness</i> creates image of wealth as impenetrable bubble protecting the rich from social responsibility.</p> <p>AO3 Context The extract in context: Chapter 9: Final interaction between two of the main characters, in the novel's penultimate passage. Structural symmetry, reflecting conversation with Tom in Chapter 1 which initiates main plot. Acquisitive materialism of Jazz Age leisure class explored in references to jewellery store; American Dream satirised by comic undertone of parenthetical speculation, <i>or perhaps only a pair of cuff buttons</i>.</p> <p>Genre and use of generic conventions: Denouement, with tying up of loose ends in plot and character: Fitzgerald gives reader final sighting of Tom, to provide closure on Buchanans and confirm sequence of events leading to Gatsby's death. Modernist sensibility as novel's most unsympathetic character prevails: Tom loses his mistress, keeps his wife and eliminates his rival, without troubling his conscience; he will never know of Daisy's guilt.</p>
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<p>3 Chinua Achebe: <i>Things Fall Apart</i></p> <p>Write about the ways in which Chinua Achebe tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher-level response (Levels 4 to 6) will:</p> <p>AO2 Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p>AO1 Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p>	<p>25 The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Narrative voice and other voices: Unrestricted third-person narrative. Initially external viewpoint, a camera-eye view as if from within the obi (e.g. <i>Nwoye turned round to walk into the inner compound ... The women were screaming outside ... said a voice in the outer compound</i>). Direct speech characterises through characters' voices: Okonkwo's rage (e.g. <i>Where have you been? Answer me!</i>); Uchendu's authority (e.g. <i>Leave that boy at once! Are you mad?</i>); and Nwoye's silence (e.g. <i>Nwoye stood looking at him and did not say a word</i>). Viewpoint briefly focalises on Nwoye missionaries (e.g. <i>He went back to the church ... Nwoye did not fully understand</i>). Modal verb <i>would</i> generates momentary ambiguity (<i>He would return later to his mother and his brothers and sisters and convert them to the new faith</i>): either omniscient foretelling of colonial future, or free indirect style representing focaliser's intentions. Extract concludes with return to protagonist as focaliser, and extended passage of free indirect style. Access to Okonkwo's thoughts generates both intimacy and ironic distance (e.g. <i>he saw the whole matter clearly</i>).</p> <p>The handling of time: Previous chapter opens with proleptic reference to Nwoye disowning his father. Unfolding action used for anticipated confrontation. Brief glimpse into Nwoye's future (e.g. <i>who walked away and never returned</i>), before time moves back and slows down for Okonkwo's reflections.</p> <p>Structural development of the passage: Dramatic tension at beginning, with Okonkwo lying in wait. Direct speech and unfolding action dramatise confrontation. Reader positioned first as onlooker; next aligned briefly with Nwoye, then more fully with Okonkwo, as each comes to terms with their estrangement.</p> <p>Prose style and language e.g. Sentence types, length, structure: Frequently short sentences during unfolding action, characterised by syntactical simplicity and sparse modification (e.g. <i>It was Okonkwo's uncle, Uchendu; Okonkwo did not answer, Mr Kiaga's joy was very great</i>).</p>
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<p>A lower-level response (Levels 1 to 3) will:</p> <p>AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p>AO3 Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>	<p>Rhythms of Okonkwo's erratic thought process created by rapid switching between minor and simple sentences, interrogatives, response signals and exclamations (e.g. <i>How then could he have begotten a son like Nwoye...? Perhaps he was not his son. No!</i>) Interrogatives convey his confusion at the world changing around him (e.g. <i>Suppose when he died all his male children ...?</i>). More heightened prose style, including rhetorical questions, expresses his outrage and disbelief (e.g. <i>Why, he cried in his heart, should he ... be cursed with such a son?; How could he have begotten a woman for a son?</i>). Return to syntactical simplicity in final two sentences approximates Igbo proverb (<i>Living fire begets cold, impotent ash</i>) and offers bathetic conclusion to Okonkwo's self-pity (<i>He sighed again, deeply</i>).</p> <p>Lexical choices and repetition: Lexical choices in free indirect style demonstrate Okonkwo's attitudes and values. Noun phrases convey his continuing inclination to violence (e.g. <i>sudden fury, strong desire to take up his machet, the entire vile and miscreant gang</i>). Gender-specific lexis foregrounds overdeveloped sense of masculinity (e.g. <i>a lot of effeminate men clucking like old hens; a son like Nwoye, degenerate and effeminate</i>). Lower-frequency lexis expresses extent of the taboo Nwoye has broken (e.g. <i>his son's crime stood out in its stark enormity ... the very depth of abomination</i>), and foreshadow Okonkwo's decline and the collapse of the clan (e.g. <i>Okonkwo felt a cold shudder run through him at the terrible prospect, like the prospect of annihilation</i>).</p> <p>Lexical contrasts and oppositions: Lexis during the confrontation emphasises contrast between father and son. Verb choices (e.g. <i>sprang, gripped, stammered, roared</i>) and noun phrases (e.g. <i>choking grip; savage blows</i>) foreground Okonkwo's violent rage. In contrast, Nwoye is initially deferential (e.g. <i>saluted his father</i>) then quietly resistant (e.g. <i>struggled to free himself, stood looking at him</i>). Antithesis in approximation of proverb (e.g. <i>Living fire begets cold, impotent ash</i>) offers Okonkwo's limited insight into their differences, representing Nwoye as ash so as to wash his hands of him.</p>
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		<p>Figurative language, symbols and motifs: Motifs echo pen portrait of Okonkwo from opening of novel (e.g. <i>sprang</i>; <i>stammered</i>). Repetition of verb <i>roared</i> offers two allusions: the first echoes the ‘heart of a lion’ motif from Chapter 3, as Okonkwo is portrayed as a predator waiting to pounce on Nwoye; the second introduces the epithet <i>Roaring Flame</i>, echoing the novel’s early reference to Okonkwo’s fame growing ‘like a bush fire in the harmattan’.</p> <p>AO3 Context The extract in context: Postcolonial purpose: Achebe sets out to explore Igbo culture and the British colonisation of West Africa in all their complexity. He conveys centrality of patriarchy to Igbo culture: Okonkwo desists at his uncle’s command, in contrast to earlier in novel when he would not stop beating his wife for fear of a goddess. Achebe uses story of Nwoye’s conversion and estrangement to explore appeal of Christianity for some Igbo, and role of missionaries in the process of colonisation: converts are radicalised into breaking their blood ties. Achebe uses the medium of Igbo culture as a vehicle for its content: an oral culture in which myth, proverb and metaphor, within natural and domestic frames of reference, provide means of understanding human behaviour and relationships (e.g. <i>Living fire begets cold, impotent ash</i>).</p> <p>Genre and use of generic conventions: Okonkwo portrayed as tragic protagonist in classical tradition: use of his name in free indirect style foregrounds his hubris; he seeks to blame anyone but himself for his misfortune. Nwoye’s departure is one in a series of ironic reversals which constitute Okonkwo’s tragic fall. Here, he drives away the eldest son whom he was determined would emulate him. His fear of <i>himself and his father crowding round their ancestral shrine waiting in vain for worship</i> foreshadows novel’s final chapter: his suicide is taboo greater than his father’s and, in Igbo terms, is an <i>annihilation</i>.</p>
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Q	Response	Marks	Guidance
4	<p>Arundhati Roy: <i>The God of Small Things</i></p> <p>Write about the ways in which Arundhati Roy tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher-level response (Levels 4 to 6) will:</p> <p>AO2 Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p>AO1 Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p>	25	<p>The indicative content shows an integrated approach to the AO2 and AO1 with additional guidance for AO3.</p> <p>Narrative voice and other voices: Third-person narrative with shifting focalisation. Focalised partly through young Rahel and Esthappen, exploring their confusion and sensitivity as they witness the beating. Extract more heavily omniscient than much of the novel, with sense of authorial voice in integration of personal, societal and historical scales (e.g. <i>The twins were too young to know ... civilization's fear of nature ...</i>). Towards end of extract, narrative ironically adopts voice of those who would justify the beating and excuse the killing (e.g. <i>after all</i>). Action takes place without speech. Narrative contains fragments of characters' voices and ways of seeing from earlier in novel: e.g. <i>Cracking an egg to make an omelette</i> (echoes satirical reference to Comrade Pillai as 'professional omeletteer' in Chapter 1); <i>Men's Needs</i> (echoes Mammachi's indulgence of Chacko in Chapter 8).</p> <p>The handling of time: Non-linear narrative chronology throughout novel: extract is main account of key event (killing of Velutha) which has been heavily foreshadowed: e.g. <i>the posse of Touchable Policemen</i> mentioned in Chapters 9 and 13, before beating is narrated more fully here. References to <i>that morning</i> mark movement away from unfolding action into retrospective narrative standpoint, more consistent with later time setting in novel when twins are adults and Rahel returns.</p> <p>Structural development of the passage: Unfolding action continues from preceding narrative (policemen's stealth in approaching) to twins' witnessing beating. Then zooms out to wider perspective, contextualising police as agents of history. Finally, narrator makes favourable contrast to war crimes (<i>They didn't ... They didn't</i>), qualifying and mitigating policemen's actions.</p>

<p>A lower-level response (Levels 1 to 3) will:</p> <p>AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p>AO3 Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>	<p>Prose style and language e.g.</p> <p>Sentence types, length, structure: Paragraphs consisting of a single simple sentence (e.g. <i>They woke Velutha with their boots; They were opening a bottle</i>) or single minor sentence (e.g. <i>Or shutting a tap; Men's Needs; History in live performance</i>) typical of novel's unorthodox style, sustaining urgent, emphatic tone throughout passage. Use of interrogatives conveys children's puzzlement (e.g. <i>Where had he come from?</i>); reader knows answers, but questions remain unanswered. Parallel structures, with synonyms in minor sentences used for rhetorical effect, e.g. <i>nothing accidental ... Nothing incidental; They had no instrument to calibrate ... No means of gauging; ...ascendancy. Structure. Order.</i></p> <p>Lexical choices and repetition: High level of lexical cohesion in synonyms and near-synonyms (e.g. <i>ascendancy / monopoly, structure / order, kinship / connection, calibrate / gauging</i>). Verb choices convey children's terror (<i>cowering, rocking</i>), abstract nouns their paralysis (<i>between dread and disbelief</i>). Alliteration early in extract echoes physical destruction: <i>shout of sleep surprised by shattered kneecaps</i>. Anglo-Saxon monosyllables, onomatopoeia and concrete nouns further foreground graphic violence, invoking senses of sound and touch (e.g. <i>thud, wood; boot, bone, flesh, teeth; grunt, crunch, skull, gurgle, blood, lung</i>). Voiced plosives /d/ /g/ /b/, voiceless fricatives /f/ /sh/ /θ/ and assonance heighten mimetic effects. Playful lexis which characterises the rest of the novel is evident in only one pair of idiosyncratic compound adjectives, <i>blue-lipped and dinner-plate-eyed</i>. Instead, elevated register marked by Latinate, polysyllabic lexis (e.g. <i>mesmerized, impelled, implication, exorcizing, primal</i>), and abstract nouns in increasingly complex noun phrases (e.g. <i>the absence of caprice; the sober, steady brutality; feelings of contempt born of inchoate, unacknowledged fear; Man's subliminal urge to destroy what he could neither subdue nor deify; a clinical demonstration in controlled conditions ... of human nature's pursuit of ascendancy</i>).</p> <p>Lexical contrasts and oppositions: Repeated antithesis in pairs of abstract nouns foregrounds idea of lack of emotion in beating (e.g. <i>economy, not frenzy. Efficiency, not anarchy. Responsibility, not hysteria</i>).</p>
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		<p>Similar antithesis and parallel structures explore sociological themes (e.g. <i>civilization's fear of nature, men's fear of women, power's fear of powerlessness</i>).</p> <p>Figurative language, symbols and motifs: Heavy use of rich, crafted metaphor foregrounds ideas of children's terror, methodical police violence, and forces of history (e.g. <i>Screams ... floated belly up, like dead fish; The abyss where anger should have been; an era imprinting itself on those who lived in it</i>). Personification of history first as gangster (<i>history's henchmen</i>), then as provocative female (<i>masquerading as God's purpose, revealing herself to an under-age audience</i>). Section ends with elaborate metaphor, comparing caste transgression to infectious disease (<i>not battling an epidemic ... inoculating a community against an outbreak</i>). Numerous motifs which recur throughout novel (e.g. <i>boots</i>, as symbol of brutality; <i>Cracking an egg</i>, as symbol of how politics damages individual humans).</p> <p>A03 Context The extract in context: Chapter 18: towards end of novel, as climactic events leading to Sophie's and Velutha's deaths told in full. Incidents, including details, have been repeatedly trailed: reader has been anticipating this scene for chapters. Social purpose: punishment beating central to Roy's exploration of caste system in Kerala in mid-20th century. References to <i>Heart of Darkness</i> and Kathakali (e.g. <i>History in live performance</i>), exploring intrusion of Western ideals into Indian culture.</p> <p>Genre and use of generic conventions: Modernist / postmodernist features of novel: fragmentary collapsing of time settings, multiple perspectives and voices. Relevance of title to passage: idea of history imprinting itself on individuals central to theme of interconnectedness of big things and <i>Small Things</i>; children bear witness to the destruction of the God of Small Things, who lives on at end of novel as a result of disrupted narrative chronology.</p>
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Q	Response	Marks	Guidance
5	<p>Ian McEwan: <i>Atonement</i></p> <p>Write about the ways in which Ian McEwan tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher-level response (Levels 4 to 6) will:</p> <p>AO2 Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p>AO1 Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p>	25	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Narrative Voice: Third-person narrative, focalised through Robbie. Extended free indirect style and absence of paragraphing create delirious stream of consciousness. Narrative voice takes on exhaustion and disorientation of Robbie’s internal monologue, and gives access to his non-verbal perception (e.g. <i>He tried to make her voice say the words, but it was his own he heard; He could not even form her face</i>). Other voices filtered through Robbie’s: e.g. Housman (<i>Oh, when I was in love with you, Then I was clean and brave</i>); Mace and Nettle (<i>A nice-looking kid</i>).</p> <p>The handling of time: Passage comprises semi-waking thoughts as Robbie tries to sleep before evacuation; in this sense, time is neutral, with little time passing and little external action. Within Robbie’s mind, time passes as it might in a dream: brief, non-chronological flashbacks of events narrated in Part One or remembered by Robbie in Part Two, culminating in reverse-chronological recount of recent action narrated in Part Two.</p> <p>Structural development of the passage: Robbie’s train of thought is organising principle for structure. Fast-moving stream of consciousness makes for rapid sequence of topics, none sustained for long. Key moments and unresolved events in Robbie’s life flash before reader’s eyes: Cecilia waiting; Briony potentially recanting; guilt of war; boy’s body in tree near Dunkirk; retrieving Pierrot and Jackson in Surrey; his arrest; his love for Cecilia. Finally, character and narrative rewind events of Part Two as if on film reel (e.g. <i>walk back through the reverses of all they had achieved</i>).</p> <p>Prose style and language e.g. Sentence types, length, structure: Interrogatives and simple declaratives construct internal monologue, with Robbie completing his own</p>

<p>A lower-level response (Levels 1 to 3) will:</p> <p>AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p>AO3 Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>	<p>adjacency pairs (e.g. <i>But what was guilt these days? It was cheap.</i>) Variety of sentence moods replicates fragmentary thought process: declaratives interspersed with interrogatives (e.g. <i>She was waiting, yes, but then what?</i>), exclamatives (e.g. <i>And what a reception party!</i>) and imperatives (e.g. <i>Gather up from the mud...</i>, <i>Let the guilty...</i>). Conflation of sentence moods in declarative question (<i>You killed no one today?</i>) followed by unmarked interrogative (<i>But how many did you leave to die</i>), conveying Robbie’s post-traumatic feelings of exhaustion and culpability. Extended sentence with asyndetic listing of parallel clauses (<i>So he would go back the way he had come, walk back though...</i>) followed by abrupt minor sentences (<i>And the tree; A nice-looking kid</i>) juxtapose wearying journey with emotional impact of seeing child’s remains.</p> <p>Lexical choices and repetition: Exploration of <i>waiting</i>, overlaying Cecilia’s waiting for Robbie and army awaiting evacuation. Concrete nouns and simple noun phrases rhythmically bring into being the war-torn rural landscape (e.g. <i>the drained and dreary marshes, the bombed-up village, the ribbon road, the miles of undulating farmland, the track on the left on the edge of the village</i>). Increasing lyricism and complexity in modification and syndeton (e.g. <i>yellow morning light, the swing of a compass needle, that glorious country of little valleys and streams and swarming bees</i>).</p> <p>Lexical contrasts and oppositions: Paradox conveys moral confusion of war: <i>Everyone was guilty, and no one was</i>. Repeated antithesis establishes thematic connection between Robbie’s wrongful conviction and the effects of war on combatants (e.g. <i>the guilty became the innocent ... The witnesses were guilty too ... Let the guilty bury the innocent</i>). Robbie twice referred to as <i>the guilty</i>, despite being defined for the reader by his innocence. Contrast between alliterative concrete and abstract nouns – <i>enough paper and pens, enough patience and peace</i> – suggests equivalence between crime and war, as if war is a crime which makes justice impossible.</p> <p>Figurative language, symbols and motifs: Emphatic premodification of appositional noun phrase foregrounds <i>his bags ... his strange, heavy</i></p>
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		<p><i>bags</i>. Subsequent minor sentence, <i>Invisible baggage</i>, develops soldier's kit into a metaphor, symbolising the guilt Robbie carries around as a result of the violence he has witnessed. Metaphor deepened through the motif of innocent young boys over whom Robbie feels protective: Pierrot and Jackson, found under a tree and carried home in Part One (<i>So heavy!</i>); the <i>poor pale boy</i> whose remains are in a tree at the beginning of Part Two; the mother and child Robbie failed to drag to safety (<i>how many did you leave to die</i>); the boy buried by Nettles and Mace in the woods (<i>A nice-looking kid</i>). Between them, the images of boys and bags comprise Robbie's burden of guilt.</p> <p>AO3 Context The extract in context: Multiple perspectives used in novel: Part One focalises through several different characters; Part Two focalises through Robbie, Part Three through young adult Briony, and Epilogue is first-person narrative from elderly Briony. This passage is novel's final adoption of Robbie's perspective, no less intimate than in Chapter 8. It briefly recasts moments in Part One that have been told from Briony's point of view (e.g. <i>He was in love, with Cecilia, with the twins, with success and the dawn and its curious glowing mist</i>). Extract taken from near the end of Part Two, which ends with Robbie wounded in Dunkirk, unsure of rescue. Reader is set up for surprise / relief at his appearance in Cecilia's rooms in Part Three, only for this passage to be recast at end of Epilogue as possible deathbed scene ('Robbie Turner died of septicaemia at Bray Dunes').</p> <p>Genre and use of generic conventions: Postmodernist use of Epilogue, to transform third-person narrative into work of unreliable narrator, focuses on this passage in particular as likely truth beneath Briony's rewriting of history. McEwan writing historical fiction: part of his purpose is to show horrors and suffering of Second World War, focusing on experiences of soldiers and nurses. Allusion to <i>A Shropshire Lad XVIII</i> invokes Housman's evocation of grief, unattainable love and remembrance for fallen English soldiers.</p>
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Q	Response	Marks	Guidance
6	<p>Jhumpa Lahiri: <i>The Namesake</i></p> <p>Write about the ways in which Jhumpa Lahiri tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher-level response (Levels 4 to 6) will:</p> <p>AO2 Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p>AO1 Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p>	25	<p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Narrative Voice: Third-person narrative, focalised through Gogol as young child. Combines child’s-eye observation (e.g. <i>the sounds of the other children in the neighborhood, laughing and pedaling their Big Wheels down the road</i>) with retrospective standpoint, as if looking back as an adult (e.g. <i>It is among his earliest memories</i>). Selection of detail consistent with Gogol’s perspective as second-generation diaspora, picking out aspects of family life which seem to him unlike that of his American peers (e.g. <i>The back seat of the car is sheathed with plastic, the ashtrays on the doors still sealed; they go dressed in their ordinary clothes</i>). Fragment of direct speech at end of passage evokes Gogol’s lasting memory of his mother’s voice, and his perception of her vulnerability.</p> <p>The handling of time: Significant period in Gogol’s childhood recreated in short passage. Passing seasons <i>that cold overcast spring; the warm, bright summer’s day</i> foregrounded in shift to future memories (<i>he will remember ... he will remember</i>). Fronted adverbials establish both periods of months (e.g. <i>When they first move into the house; And so for the first few months; In the beginning; Even in the summer</i>) and times of day (e.g. <i>in the evenings; By the time they arrive</i>). Present simple tense establishes sense of routine actions, using narrative detail to represent months and years (e.g. <i>his family goes for drives ... they drive until it grows dark ... they go dressed in their ordinary clothes</i>). Impossible to distinguish particular incidents from family routines (e.g. <i>His mother cries out ... she always says</i>).</p> <p>Structural development of the passage: Several shifts of focus, organised both chronologically and by remembrance: unfinished new family home; Gogol’s memories of the world he played in as a four-year-old; family drives to the beach; Gogol’s mother enjoys her fear of the sea,</p>

<p>A lower-level response (Levels 1 to 3) will:</p> <p>AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p>AO3 Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>	<p>hinting at fragility of family happiness and the losses to come as Gogol moves into adulthood.</p> <p>Prose style and language e.g. Sentence types, length, structure: Lyrical prose style conjures nostalgic feel, immersing reader in memories. Frequent use of right-branching sentences: listing of non-finite clauses (e.g. <i>soiling his sneakers, leaving footprints; digging in the dirt, collecting rocks, discovering black and yellow salamanders; making faint, temporary footprints, soaking his rolled-up cuffs</i>) and prepositional phrases (e.g. <i>without destination in mind, past hidden ponds and graveyards</i>) intensify feeling of freedom and spontaneity. Other non-finite constructions use descriptive detail to extend sentences (e.g. <i>The back seat of the car is sheathed with plastic, the ashtrays on the doors still sealed; the ticket collector's booth is empty, the crowds gone</i>).</p> <p>Lexical choices and repetition: Sensory appeal in tactile choices of verb (e.g. <i>soiling, digging, pedaling, dragging</i>), concrete nouns and visual or tactile modifiers (e.g. <i>an uneven dirt-covered yard littered with stones and sticks; the neglected dirt lanes, the shaded back roads; berries sold in green cardboard boxes; their pant legs rolled halfway up their calves</i>). Subtle change in mood as passage progresses, with sense of foreboding (e.g. <i>Snowy gulls hover with wings spread, low enough to touch</i>). Unsettling power of elements evoked through lexical choices (e.g. <i>The wind whips around their ears, turning their faces cold</i>).</p> <p>Lexical contrasts and oppositions: Antithesis between suburban barrenness and disrepair on one hand, and beginning of natural growth on the other (e.g. <i>black and yellow salamanders beneath an overturned slab of slate; thin blades of grass emerge from the bald black lawn</i>). Contrast between human and elemental scales in lexis towards end of extract (e.g. <i>barefoot ... pant legs ... calves / speck against the sky ... wind whips round their ears; sari ... slippers / foaming, ice-cold water</i>).</p> <p>Figurative language, symbols and motifs: Passing of seasons and natural growth reflects family laying down roots and blossoming (e.g. <i>cold</i></p>
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		<p><i>overcast spring becomes warm, bright summer's day, before blades of grass emerge</i>). Sense of richness and fertility in the dark, uncultivated garden and neighbourhood (e.g. <i>the topsoil poured from the back of a truck ... the bald black lawn; the neglected dirt lanes, the shaded back roads, the farms where one could pick pumpkins</i>). Ashoke's kite offers symbol both of uplifting freedom and also fragility (e.g. <i>within minutes into the wind, so high that Gogol must tip his head back in order to see, a rippling speck against the sky</i>). Less comfortable, less tame environment at the shore evokes more ambivalent mood, suggesting ephemerality of childhood happiness and perhaps presaging future suffering. Happiness of family comes to seem transitory, with wind and sea embodying the potential for life's elements to overwhelm them (e.g. <i>The waves retract, gathering force, the soft, dark sand seeming to shift away instantly beneath their feet, causing them to lose their balance.</i>)</p> <p>AO3 Context The extract in context: Early in Chapter 3, focusing on protagonist's early years, characterising second-generation immigrant experience as involving both happiness and difference. Sense of ephemerality foreshadows losses to come later in novel. Visits to shore referred back to at end of Chapter 7, when Gogol is grieving for his father, and relives a memory of their walking to the tip of Cape Cod, his mother again scared they would go too far. Establishes family's relative discomfort and restraint in water, setting up contrast to Maxine's family in Chapter 6, and their ease by and sense of ownership over the lake ('he sees her teaching her children to swim ... showing them how to dive cleanly off the edge of a rock ... a place that will always be here for her').</p> <p>Genre and use of generic conventions: Bildungsroman, tracing Gogol from birth to adulthood: development in childhood and family memories an important part of the form; extract helps to give reader a feeling of growing up with protagonist.</p>
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Section B (poetry) 25 marks

The weightings for the assessment objectives are:

AO2 8.0%

AO4 8.0%

AO1 6.0%

AO3 3.0%

Total 25%

In Section B the dominant assessment objectives are AO2 Analyse ways in which meanings are shaped in texts and AO4 Explore connections across texts, informed by linguistic and literary concepts and methods.

Answers will also be assessed for AO1 and AO3.

Answers should explore how meanings are shaped by analysing poetic and stylistic techniques (AO2). They should explore connections across the two poems, comparing and contrasting details (AO4). They should develop a coherent argument, using relevant concepts and methods from linguistic and literary study and associated terminology (AO1). Answers should be developed with some reference to the literary, cultural or other relevant contexts (AO3). The criteria below are organised to reflect the order of the dominant assessment objectives.

A response that does not address any one of the four assessment objectives targeted cannot achieve all of the marks in the given level.

Level 6: 25–21 marks	
AO2	Excellent, fully developed and detailed critical analysis of ways in which meanings are shaped in texts.
AO4	Excellent and detailed exploration of connections across texts informed by linguistic and literary concepts and methods.
AO1	Excellent application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Consistently coherent and fluent written expression and apt and consistent use of terminology relevant to the task and texts.
AO3	Perceptive understanding of the significance and influence of the contexts in which texts are produced and received.

Level 5: 20–17 marks

AO2	Clear and well developed critical analysis of ways in which meanings are shaped in texts.
AO4	Clearly developed exploration of connections across texts informed by linguistic and literary concepts and methods.
AO1	Secure application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Consistently clear written expression and appropriate use of terminology relevant to the task and texts.
AO3	Clear and relevant understanding of the significance and influence of the contexts in which texts are produced and received.

Level 4: 16–13 marks

AO2	Competent analysis of ways in which meanings are shaped in texts.
AO4	Competent exploration of connections across texts informed by linguistic and literary concepts and methods.
AO1	Competent application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Generally clear written expression and mainly appropriate use of terminology relevant to the task and texts.
AO3	Some understanding of the significance and influence of the contexts in which texts are produced and received.

Level 3: 12–9 marks

AO2	Some analysis of ways in which meanings are shaped in texts.
AO4	Some attempt to explore connections across texts informed by linguistic and literary concepts and methods.
AO1	Some application of relevant concepts and methods selected appropriately from integrated linguistic and literary study. Generally clear written expression with occasional inconsistencies and some appropriate use of terminology relevant to the task and texts.
AO3	Some awareness of the significance and influence of the contexts in which texts are produced and received.

Level 2: 8–5 marks

AO2	Limited analysis of ways in which meanings are shaped in texts.
AO4	Limited attempt to make connections across texts informed by linguistic and literary concepts and methods.
AO1	Limited attempt to apply relevant concepts and methods from integrated linguistic and literary study appropriately. Some inconsistent written expression and limited use of terminology relevant to the task and texts.
AO3	Limited awareness of the significance and influence of the context in which texts are produced and received.

Level 1: 4–1 marks

AO2	Very little analysis of ways in which meanings are shaped in texts.
AO4	Very little attempt to make connections across texts informed by linguistic and literary concepts and methods.
AO1	Very little attempt to apply relevant concepts and methods from integrated linguistic and literary study appropriately. Inconsistent written expression and little use of terminology relevant to the task and texts.
AO3	Very little awareness of the significance and influence of the contexts in which texts are produced and received.

0 marks: no response or response not worthy of credit.

Q	Response	Marks	Guidance
7	<p>Compare the ways Blake uses language and poetic techniques in 'The Ecchoing Green' and 'Nurse's Song' (<i>Innocence</i>).</p> <p>Support your answer with reference to relevant contextual factors.</p> <p>A higher-level response (Levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p>AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p>AO3 Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p>	25	<p>The indicative content shows an integrated approach to AO2, AO4 and AO1 with additional guidance for AO3.</p> <p>Voice: Speakers in both poems use first-person reference; both incorporate young and old voices. 'The Ecchoing Green' dominated by third-person perspective; occasional first-person plural possessive determiners in (e.g. <i>our sports; our play</i>) construct participant observer, positioning speaker as child. Voices of <i>old folk</i> as counterpoint, represented as direct speech (e.g. <i>Such such were the joys...</i>) looking back fondly on childhood memories; recognition and enjoyment of children's play similar to speaker of 'Nurse's Song'. More sustained use of direct speech in 'Nurse's Song': second, third and half of final stanza represent both sides of conversation between speaker and children. Response signals (<i>No no</i>) and discourse markers (<i>Then; Well well</i>) intensify spoken feel.</p> <p>Form and structural development: Consistent use of regular forms: three ten-line stanzas, each comprising five couplets, in 'The Ecchoing Green'; four quatrains in 'Nurse's Song'. Song-like form of both poems corresponds to idea of simplicity and innocence. Both poems shift focus: from joy, to older perspective, and back to children playing. Both poems move from beginning, to middle, to end of the day, celebrating human synchrony with natural cycles. Upbeat feel to day's end in 'Nurse's Song', where night remains a prospect and play continues beyond closing lines. In contrast, deviation from refrain in closing couplet of 'The Ecchoing Green' (<i>... no more seen / On the darkening Green</i>) focuses more on ephemerality of play; foregrounding of premodifier <i>darkening</i> creates more downbeat feel. Interaction between children and Nurse in form of call and response suggest their participation in her decisions, and an even balance of power; children allowed some agency in their own lives.</p> <p>Imagery and symbolism: Setting in both poems is a storybook village green, a shared space in which communities come together harmoniously.</p>

<p>A lower-level response (Levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.</p> <p>AO4 Make a few relevant points of connection between the prescribed poems; mostly generalised comparisons, e.g. listing points of similarity or difference, likely to be undeveloped</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some use of relevant literary or other contexts.</p>	<p><i>Sun, sky, birds</i> suggestive of Garden of Eden. In ‘The Ecchoing Green’, ringing bells include church in joyous setting; oak tree suggestive of benevolent wisdom. Sheep in ‘Nurse’s Song’ may recall the Christian symbol of the lamb elsewhere in <i>Songs</i>. Simile in ‘The Ecchoing Green’, <i>Like birds in their nest</i>, conveys freedom, comfort and safety of families.</p> <p>Rhythm, rhyme, phonology: Alternating tetrameters and trimeters in ‘Nurse’s Song’. Close to common metre of nursery rhymes, but predominantly anapaestic rather than iambic. ‘The Ecchoing Green’ also anapaestic, each line consisting of an iamb or anapaest followed by an anapaest. In both, rising rhythm contributes to jaunty feel, heightened by full, regular, masculine rhymes. Additional internal rhyme and half-rhyme within tetrameters in ‘The Nurse’s Song’ (e.g. <i>children ... green // rest ... breast // children ... down // play ... away</i>) increase sense of simplicity and delight. Short two-beat lines in ‘The Ecchoing Green’ place strong emphasis on open word classes; end-stopped rhyming couplets heighten upbeat tone. Phonological patterning in ‘Nurse’s Song’: nasals create welcoming tone in line 5 (<i>Then come home my children, the sun is gone down</i>); laterals in final stanza (<i>Well well, play till, light, little, leaped, laugh’d, all, hills</i>) reinforce joyful feel.</p> <p>Lexis: In both poems, lexical clusters relating to nature (e.g. <i>Sun, skies, sky-lark, thrush; dews, morning, skies, birds</i>) integrated with adjectives suggestive of delight (e.g. <i>happy, merry, cheerful</i>) and lexis denoting play (e.g. <i>sports, laugh, play; leaped, shouted, laugh’d</i>) to produce idea of joy through freedom and ease. Within this, semantic field in ‘Nurses’s Song’ invokes pastoral tradition (e.g. <i>sheep, hills</i>). Appeal to sense of sound in first stanza of each poem (e.g. <i>bells ring, sing louder, cheerful sound; voices, heard</i>).</p> <p>Grammar and Morphology</p> <p>Syntax: Greater syntactical complexity in first two stanzas of ‘The Ecchoing Green’: compound sentences (<i>The Sun does arise, / And make happy the skies</i>), complex sentences (<i>Sing louder ... While our sports</i>) and non-finite clauses (<i>To welcome the Spring; Sitting under the oak</i>) establish busy setting and action. Simpler syntax as action winds down at</p>
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		<p>end. More frequent use of compounding in ‘Nurse’s Song’, where joy runs on and one action follows another. Sentence moods construct dynamic between Nurse and children: she uses imperatives (e.g. <i>come home, come leave off, go & play, then go home</i>); their ability to respond with an imperative (<i>let us play</i>) indicates familiarity and a more level footing than might be expected. Repeated words in both poems, for rhythm and emphasis (e.g. <i>Such such; No no, Well well</i>).</p> <p>Verb tense: Present tense used consistently in ‘The Ecchoing Green’, except for past tense within direct speech of old folk. Present tense also used consistently in ‘Nurse’s Song’; conjunction <i>till</i> sets action of two subordinate clauses in future (<i>the light fades away; the morning appears in the skies</i>).</p> <p>Context (AO3) Of the poems: Both poems from <i>Songs of Innocence</i>; possible connections to corresponding poems in <i>Songs of Experience</i> (‘The Garden of Love’ and ‘Nurse’s Song’). Reference to plates, and alternative readings produced by illustrations. Two plates for ‘The Ecchoing Green’, splitting poem in middle of second stanza; central oak tree dominating first plate, Old John directing children home in second plate. Nurse a peripheral figure in plate for ‘Nurse’s Song’, with children playing in broken circle.</p> <p>Of the wider literary/cultural or other relevant contexts: Urban poet adopting pastoral tradition to construct a version of paradise which is more human than otherworldly. Context of biography and history of ideas: Blake part of community of late-18th century dissenters, informed by Rousseau, who reject doctrine of original sin and instead identify innocence as a developing state which can be cultivated through interaction with others; play is central to state of innocence. Elders’ enjoyment of children’s play emphasised in both poems: Blake writing against didactic tradition of verse (e.g. Isaac Watts) which tells children how to behave.</p>
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Q	Response	Marks	Guidance
8	<p>Compare the ways Dickinson uses language and poetic techniques in 'He fumbles at your Soul' and 'My Life had stood – a Loaded Gun'.</p> <p>Support your answer with reference to relevant contextual factors.</p> <p>A higher-level response (Levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p>AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p>AO3 Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p>	25	<p>The indicative content shows an integrated approach to AO2, AO4 and AO1 with additional guidance for AO3.</p> <p>Voice: Third-person pronoun reference and second-person address construct two personas in 'He fumbles at your Soul'. Indistinct persona for voice of speaker: no explicit references to self, but implicit authority and implied personal experience align speaker with 'you' of poem. In contrast, first-person references in every sentence of 'My life had stood...', with personified gun as central character. Sense of superiority in speaker's voice as gun boasts of its power (e.g. <i>The Mountains straight reply, None stir the second time</i>).</p> <p>Form and structural development: Regular quatrains in 'My life had stood...', with ballad form heightening feel of narrative account. 'He fumbles...' less obviously regular in form: three quatrains in main body of poem less foregrounded due to absence of spacing between them; closing half-quatrain cut adrift from main body, giving appearance of coda. Both poems convey action or processes over time. In 'He fumbles...', one indistinct figure prepares another for and then delivers destruction. In 'My life had stood...', a gun waits idly, is picked up and taken out, and enjoys its work; greater sense of time passing, with shifts in indoor and outdoor settings (<i>In Corners / Woods ... Valley / Pillow</i>), and in time settings (<i>when at Night – Our good Day done</i>) structuring narrative sequence. Strong ending, with final word <i>die</i> anticipating end to relationship with sense of closure. Contrastingly inconclusive ending to 'He fumbles...', with final word <i>still</i> offering unresolved note, a moment of awestruck calm.</p> <p>Imagery and symbolism: Both poems use imagery to explore and celebrate destructive power. Central image of gun in 'My life had stood...' complemented by images of lava erupting from volcano (<i>a Vesuvian face / Had let its pleasure through</i>), and ruthless trigger finger (<i>an emphatic</i></p>

<p>A lower-level response (Levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.</p> <p>AO4 Make a few relevant points of connection between the prescribed poems; mostly generalised comparisons, e.g. listing points of similarity or difference, likely to be undeveloped</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some use of relevant literary or other contexts.</p>	<p><i>Thumb</i>). In ‘He fumbles...’, sense of omnipotence created by references to Zeus / Thor (e.g. <i>Ethereal Blow ... fainter hammers ... imperial – Thunderbolt</i>). In ‘He fumbles...’, extended simile compares male persona to musical performer (<i>As Players at the Keys</i>), suggesting destruction is orchestrated and deliberate, creating a sense of manipulation and torture (e.g. <i>He stuns you by degrees</i>). Similarly sadistic undertone in ‘My life had stood...’, as imagery of a friendly greeting euphemistically represents the taking of life (e.g. <i>I speak for him ... And do I smile, such cordial light ... face ... pleasure</i>).</p> <p>Rhythm and rhyme: Common metre in every stanza of ‘My life had stood...’, with regular iambic rhythms heightening sense of routine and journey in narrative. Parallel structures in second stanza (e.g. <i>And now We roam ... And now We hunt</i>) and compounding across stanza breaks (e.g. <i>And do I smile ... And when at Night</i>) increase feel of movement in space and over time. Short metre gives ‘He fumbles...’ more urgent feel, with actions over shorter time frame conveyed abruptly in sequences of trimeters, less frequently slowed by tetrameters. Rhythmic deviation created in climactic line by extensive use of dashes, slowing time as lethal blow is struck (<i>Deals – One – imperial – Thunderbolt</i>). Rhymes more consistently full in ‘He fumbles...’ (e.g. <i>Keys / degrees, Blow / slow</i>), weakening towards end (<i>Cool / Soul / still</i>). More consistent use of half-rhymes in ‘My life had stood...’ (e.g. <i>Doe / reply, glow / through, Head / shared, time / Thumb</i>), bookended by full rhymes in first and final stanzas (<i>Day / away, I / die</i>). Weakness of rhyme at end of ‘He fumbles...’ (...<i>still</i>) contributes to feeling of irresolution, creating sense of unresolved awe in the face of unbridled power. In contrast, closing rhyme of ‘My life had stood...’ (<i>I / die</i>) invites contemplation of afterlife, while speaker conclusively asserts that immortality is denied them.</p> <p>Lexis: Verb choices in both poems convey violent actions, explicitly in ‘He fumbles...’ (e.g. <i>drop, stuns, deals, scalps</i>) and euphemistically in ‘My life had stood...’ (e.g. <i>hunt, speak, smile, let, lay</i>). Contradiction in opening verb choice in ‘He fumbles...’: <i>fumbles</i> connotes error and fallibility, at odds with divine power (e.g. <i>Ethereal Blow, imperial – Thunderbolt</i>). Premodifiers: In ‘My life had stood...’, <i>Loaded</i> foregrounds potential stored in gun, ready to be unleashed; ‘<i>Sovereign</i>’ <i>Woods</i> emphasises freedom which speaker enjoys;</p>
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		<p>'cordial' <i>light</i> and 'emphatic' <i>Thumb</i> show gun revelling in warmth and power it generates. In contrast, 'brittle' <i>Nature</i> and 'naked' <i>Soul</i> convey fragility vulnerability of addressee in 'He fumbles...'</p> <p>Grammar and Morphology</p> <p>Syntax: Syntax charts increasing agency of speaker in 'My life had stood...' Verbs become more dynamic and anthropomorphic (e.g. <i>stood ... roam ... hunt ... speak ... smile</i>). Pronouns shift from object form (e.g. <i>carried me away</i>) to plural subject (e.g. <i>We roam ... We hunt</i>) then singular subject form (e.g. <i>I guard ... I lay</i>). Syntax foregrounds opposite experiences in 'He fumbles...' 'He' consistently the subject of transitive verbs, and addressee usually the object (e.g. <i>He fumbles at your Soul ... He stuns you ... Prepares your brittle nature</i>). Where addressee is subject of verbs, in possessive determiner rather than pronoun form (e.g. <i>Your Breath has time to straighten – / Your Brain – to bubble Cool</i>); verbs are intransitive, and substantives are fragmented body parts. Both poems end with cryptic complex sentence. Adversative conjunctions and multiple antitheses in final stanza of 'My life had stood...' create ambiguous paradox, in which gun laments its inability to access immortality. 'He fumbles...' also widens scale as it ends, relying on image rather than paradox, with incongruous image suggested by <i>Winds</i> and <i>Paws</i> in subordinate clause overshadowing shorter main clause.</p> <p>Verb tense: In 'My life had stood...', shifts from past perfect (<i>had stood</i>) to past simple (<i>passed – identified ... carried</i>), and from present (<i>now We roam ... now We hunt</i>) to future (<i>may longer live ... He longer must</i>) constructs speaker as looking back on master–servant relationship and anticipating its end. In contrast, consistent use of present simple in 'He fumbles...' represents personal experience of feeling teased, tortured and smitten as universal phenomenon.</p> <p>Context (AO3)</p> <p>Of the poems: Compressed syntax, ambiguity of meaning and unconventionality of punctuation typical of Dickinson's work, which was mostly found and published posthumously rather than prepared by her for publication. Moments in both poems touch on themes and forms familiar in</p>
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		<p>Dickinson's work. Final stanza of 'My life had stood...' consistent with her preoccupation with death and immortality. 'He fumbles...' as a poem of definition, exploring intense emotion through image and analogy. Final stanza of 'He fumbles...' creates sense of awe at immensity of nature, also a recurring theme.</p> <p>Of the wider literary/cultural or other relevant contexts: Dickinson wrote in nineteenth-century New England during period of evangelical revivalism. Her own spirituality was characterised by unorthodox responses to Calvinist doctrine. In this light, 'He fumbles...' offers contradictory account of power which seems both divine and human; 'He' may represent Death, or God, or a preacher who combines the word of God with the manipulateness of man. In 'My life had stood...', Calvinist connection between life, death and immortality helps to make sense of closing paradox: as an inanimate object, speaker may live longer than mortal man, but cannot attain eternal life after death. Biographical context: Dickinson's reclusive lifestyle and devotion to writing encourage reading of 'My life had stood...' as autobiographical account of her relationship with her muse (e.g. <i>The Owner, My Master</i>), her service to her art (e.g. <i>Our good day done</i>), and its immortality. Social historical context: Both poems offer exploration of male power. In 'He fumbles...', masculine pronoun 'He' and gender of the poet invite positioning of 'You' as female. Poem can be read as account of overbearing male power as experienced by a woman in Dickinson's social position (unmarried, unpublished). In 'My life had stood...', gender foregrounded in reference to <i>Doe</i>, and symbol of maternal self-sacrifice in <i>Eider-Duck</i>. Speaker's preference for work over marriage (<i>'Tis better than the Eider-Duck's / Deep Pillow – to have shared</i>) could be read as rejection of traditional female roles.</p>
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Q	Response	Marks	Guidance
9	<p>Compare the ways Heaney uses language and poetic techniques in 'Death of a Naturalist' and 'Churning Day'.</p> <p>Support your answer with reference to relevant contextual factors.</p> <p>A higher-level response (Levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p>AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p>AO3 Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p>	25	<p>The indicative content shows an integrated approach to AO2, AO4 and AO1 with additional guidance for AO3.</p> <p>Voice: Both poems give descriptive account of childhood memory, recreating details of routine and incident. Speaker of 'Death of a Naturalist' emerges through child's voice in third sentence (<i>best of all was</i>) before confirmation in first-person pronoun reference in fourth sentence (<i>I would fill</i>). Child's voice strongest at end of first stanza, in sing-song rhythms of reported speech (e.g. <i>Miss Walls would tell us how ... daddy frog ... mammy frog</i>). First-person references in 'Churning Day' are fewer and less significant. Third-person pronouns <i>they</i> and <i>their</i> establish observational mode; occasional possessive determiners (e.g. <i>My mother, our brains</i>) and plural pronouns (e.g. <i>we moved</i>) suggest speaker's peripheral involvement.</p> <p>Form and structural development: Both poems consist of metrically irregular, unrhymed lines, mostly tetrameters and pentameters. Two long stanzas of markedly different tone in 'Death of a Naturalist'; four stanzas of more even length in 'Churning Day'. Both poems split one line across a stanza break: transition between stanzas 2 and 3 in 'Churning Day' marks moment of transformation; unevenly split pentameter between stanzas in 'Death of a Naturalist' signals volta, between comforting childhood memory and menace of adult frogs. In both poems, narrative structure imposed by processes over time. Chronology slightly disrupted at beginning of 'Churning Day', which charts progression from milk to butter, via mention of grazing cattle. 'Death of a Naturalist' follows life cycle of frogs. Both poems move from speaker's sense of wonder to end sections conveying less appealing after-effects (e.g. <i>house would stink</i> in 'Churning Day'; speaker <i>sickened</i> in 'Death of a Naturalist'). Ambivalence of 'Churning Day' offers more upbeat conclusion. Contrast between <i>gravid ease</i> and preceding labour; more a memory than critical incident or rite of passage.</p>

<p>A lower-level response (Levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.</p> <p>AO4 Make a few relevant points of connection between the prescribed poems; mostly generalised comparisons, e.g. listing points of similarity or difference, likely to be undeveloped</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some use of relevant literary or other contexts.</p>	<p>Imagery and symbolism: In both poems, similes and metaphors used to convey threat of attack: aggressive frogs (e.g. <i>Invaded the flax-dam; Poised like mud grenades</i>) and potential for explosive transformation (e.g. <i>large pottery bombs</i>). Vivid evocation of revulsion at natural world in 'Death of a Naturalist' (e.g. <i>warm thick slobber / Of frogspawn; like clotted water, pulsed like sails; blunt heads farting</i>). Personification in 'Churning Day' brings butter to life (e.g. <i>sour-breathed milk; gold flecks / began to dance</i> – figurative verb foregrounded by enjambment and caesura. Alchemical transformation suggested by imagery of <i>gold flecks</i> and panning for <i>gilded gravel</i>; butter cast as treasure, reward for labour. Metaphor uses concrete metamorphosis to convey sense of transformative inner experience: <i>our brains turned crystal</i>.</p> <p>Rhythm, rhyme, phonology: Irregular blank verse, with both poems more consistent in numbers of syllables per line than in metre (e.g. iambic pentameter of first line of 'Death of a Naturalist', followed by ten-syllable tetrameter, caesura and enjambment in second line; opening ten-syllable line of 'Churning Day' either pentameter or more rhythmic tetrameter). Local sound-patterning used mimetically in both poems, heightening sensory experience: e.g. voiced plosives (<i>bubbles gargled delicately; gland, cud and udder</i>); voiceless plosives (<i>coarse croaking; thick crust</i>), voiceless fricatives (<i>loose necks pulsed; slap of small spades</i>).</p> <p>Lexis: Specialist lexis and noun phrases for concrete objects create sense of place in both poems (e.g. <i>flax-dam, townland; hooped churn, flagged kitchen floor, corrugated butter-spades, birchwood bowl, wide tin strainer</i>). In 'Death of a Naturalist', lexical clusters simultaneously characterise nature by its decay and its growth (e.g. <i>festered, rotted, clotted, fattening, gross-bellied</i>). In 'Churning Day', lexis evoking softness (e.g. <i>flabby, flecks, gravid, lumps</i>) contrasts with hardness of utensils (e.g. <i>crocks, pottery, churns</i>) and building materials (e.g. <i>slab, gravel</i>). Verbs (e.g. <i>scoured, spilled, plunged, slugged and thumped, splattered, poured, sterilized</i>) and past-participle premodifiers (e.g. <i>fashioned, seasoned, flagged, corrugated, coagulated</i>) convey craftsmanship and dynamism of labour-intensive process. Sensory appeal in lexical choices throughout both poems. Sound created through synaesthesia and</p>
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		<p>onomatopoeia (e.g. <i>a strong gauze of sound, thick with a bass chorus, coarse croaking, slap and plop; slugged and thumped, plash and gurgle, pat and slap</i>). Rotting smell of outdoor flax-dam in 'Death of a Naturalist' at odds with indoor cleanliness in 'Churning Day' (e.g. <i>scrubber, purified, sterilized</i>) and similar to odour after churning (<i>acid as a sulphur mine</i>). Sense of touch heightened through detail of temperature (e.g. <i>sweltered in the punishing sun, warm thick slobber, shade of the banks, yellow in the sun, one hot day; hot brewery, cool porous earthenware, hot water</i>).</p> <p>Grammar and Morphology Syntax: Both poems tend towards a level of syntactic complexity, most sentences running over 2–4 lines. In 'Death of a Naturalist', fronted adverbials of time and place foreground narrative sequence (e.g. <i>All year, Daily, Here, one hot day, Right down</i>). In 'Churning Day', prepositional phrases, appositional phrases and non-finite clauses add layers of description to action (e.g. <i>coarse-grained as limestone rough-cast, large pottery bombs; After the hot brewery; It stood then, purified; etc.</i>). In 'Churning Day', syntax foregrounds focused, intense activity. Syntax inversion generates immediacy (e.g. <i>Out came the four crocks</i>); repeated use of passive voice (e.g. <i>was scoured, was plunged, the lid fitted, were ranged</i>) and third-person plural pronouns suggest a sense of anonymity of work force, aside from speaker's mother. Two-word clauses in stanza 2 underline pounding rhythm (<i>Arms ached. Hands blistered.</i>) Standalone subordinate clause foregrounds climactic moment of metamorphosis (<i>Where finally gold flecks...</i>); lengthening clauses in stanzas 3 and 4 suggest release. In 'Death of a Naturalist', compounding in reported speech recreates young child's stage of acquisition (<i>And how he croaked and how the mammy frog...</i>). Shorter clauses in stanza 2 convey fear and disgust (e.g. <i>The air was thick with a bass chorus; Some hopped</i>). Triadic list of verbs conveys speaker's fearful reaction (<i>I sickened, turned and ran</i>).</p> <p>Context (AO3) Of the poems: Both poems from Heaney's first collection. 'Death of a Naturalist' is the title poem, foregrounding theme of man interacting with nature. 'Churning Day' one of many explorations of agricultural life in <i>Death of a Naturalist</i>, celebrating harmonious relationship, from natural <i>gland, cud and udder</i> to manmade <i>slab</i>. Sensory evocation of personal memory characteristic</p>
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		<p>of Heaney's oeuvre, especially his early work. Poems anticipate variation on themes of change and transformation which follow later in his career.</p> <p>Of the wider literary/cultural or other relevant contexts: Within a tradition of Irish poetry dwelling on relationships of people with landscape, and place within it.</p>
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Q	Response	Marks	Guidance
10	<p>Compare the ways Boland uses language and poetic techniques in 'Anorexic' and 'Woman in Kitchen'.</p> <p>Support your answer with reference to relevant contextual factors.</p> <p>A higher-level response (Levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p>AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p>AO3 Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3.</p> <p>Voice: Contrast between first-person and third-person perspectives, each exploring a kind of detachment. In 'Anorexic', first person and third person used to separate self from body (e.g. <i>I am torching / her curves; she meshed my head</i>). Strong first-person voice dominates every stanza. In contrast, 'Woman in Kitchen' feels more detached from its persona, whose voice is unheard. Pronoun 'she' creates anonymity; identity further eroded by equivalent terms of reference for machines (e.g. <i>They move. Their destination is specific</i>). Kitchen seems to be focalised through woman, as if voice of poem adopts her way of seeing. Several sentences in which she plays no direct part (e.g. <i>The light of day bleaches as it falls / on cups and sideboards</i>), in contrast to 'Anorexic', which is dominated by the body and soul of speaker throughout.</p> <p>Form and structural development: 'Woman in Kitchen': four six-line stanzas. Less conventional form of 'Anorexic' suits freer expression: 14 three-line stanzas, with deviation in five-line final stanza. 'Woman in Kitchen' more restrained, less passionate in tone. Stanzas 1–6 of 'Anorexic' explore speaker turning against her body in extended acts of self-harm; change to more dream-like mood from stanza 7, as speaker anticipates retreating into a male body and finding comfort there; return to disgust at physicality in final stanza. Similar structural shifts from real to imagined and back to real in 'Woman in Kitchen'. Woman inactive among domestic duties in first two stanzas; more fanciful attribution of natural qualities to machines in stanza 3; return to reality</p>

<p>A lower-level response (Levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.</p> <p>AO4 Make a few relevant points of connection between the prescribed poems; mostly generalised comparisons, e.g. listing points of similarity or difference, likely to be undeveloped</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some use of relevant literary or other contexts.</p>	<p>in final stanza. Contrast between <i>noise</i> of first three stanzas, in which woman is inactive, and <i>silence</i> of final stanza, in which she becomes able to work.</p> <p>Imagery and symbolism: Both poems explore a woman's alienation through central image of separation: separation of body from self in 'Anorexic' (e.g. <i>I am burning it</i>); disconnection from home in 'Woman in Kitchen' (e.g. <i>islanded by noise</i>; <i>She stands among them</i>; <i>a pedestrian in traffic</i>). 'Anorexic' opens with image of a witch burned at the stake, a violent metaphor for speaker's self-immolation. Speaker's sense of purpose throughout contrasts with lack of direction of 'Woman in Kitchen', who is pictured lost as a <i>pedestrian in traffic</i>, and blind (<i>if she lost her sight</i>). Visual effects important: reflective surfaces explored in stanza 3; in stanza 2, <i>white</i> (x4), <i>wink</i>, <i>light</i>, <i>bleaches</i> and image of white stick create enclosed clinical setting. Warmer, more positive images of enclosure in 'Anorexic': simile 'Thin as a rib' prompts change of direction, developing extended metaphor of speaker as Eve, being returned to Adam's body. Alluring images of internal anatomy (e.g. <i>warm drum</i> for heart, <i>song</i> for breath) create paradox in which being <i>Caged</i> is an escape, a return to a prelapsarian state. Closing images of <i>the fall</i>, <i>forked dark</i>, <i>python needs</i> and <i>hips, breasts, lips, heat</i> equate physical existence to original sin. 'Woman in Kitchen' also uses imagination to conjure an escape. Following image of dissection in <i>Machines jigsaw everything she knows</i>, domestic setting transformed into natural environment: <i>the tropic of the dryer</i>, <i>the lunar window of the washer</i>, <i>the kingfisher / swooping for trout</i>.</p> <p>Rhythm, rhyme, phonology: 'Anorexic': irregular, unrhymed one-, two- and three-beat lines. 'Woman in Kitchen' more regular: largely pentameter, occasional tetrameter, varying iambs and trochees. Irregular rhyme scheme in 'Woman in Kitchen', with three rhyme or half-rhymes in every stanza. Frequent feminine rhymes (e.g. <i>specific / traffic</i>; <i>saucers / use</i>; <i>furor / mirror</i>; <i>washer / kingfisher</i>), half-rhyme (e.g. <i>noise / house</i>), and occasional internal rhymes (e.g. <i>done / spun</i>, <i>river's mirror</i>, <i>white and quiet</i>). Partial regularity provides sense of constraint without resolve. Move from weaker rhymes in stanza 3 to more striking rhymes in stanza 4 (<i>sheets / sheets</i>; <i>dead / spread</i>; <i>bury / mortuary</i>) foregrounds idea of domesticity as a living death. In 'Anorexic', end-stopped lines in stanzas 1, 2, 5 and 6 create staccato tone in narration of self-harm. Enjambment within and between other stanzas allow</p>
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		<p>for more expansive exploration of related images. Irregular half-rhymes and assonance create looser, more local sound-patterning (e.g. <i>heretic / witch / it; so / grow / holy; rib / sleep / probe</i>). Mimetic effects of consonant sounds throughout (e.g. sibilance in <i>a sensuous enclosure</i>; soothing nasals in <i>once ... warm drum / once ... song</i>).</p> <p>Lexis: Contrasting verb choices reflect agency felt by speaker in ‘Anorexic’, who has taken control (e.g. <i>I am burning, I am torching, I renounced, I vomited</i>), and lack of agency of marginalised ‘Woman in Kitchen’ (e.g. she watches, she stands). Lexis connoting witch-hunt create violent tone in first half of ‘Anorexic’, suggestive of misanthropy / misogyny (e.g. <i>heretic, burning, witch, torching, renounced, bitch</i>). Lexis relating to bodily functions and sickness convey feelings of disgust (e.g. <i>fevers, taste of lunch, vomited, hungers, starved</i>). Abstract nouns slipped into sequences of concrete nouns, giving feelings physical form (e.g. <i>curves and paps and wiles; sweat and fat and greed</i>). Human anatomy, passion and colour in ‘Anorexic’ contrast to ‘Woman in Kitchen’, where concrete nouns denote utensils (e.g. <i>cups, saucers, sideboards</i>) and white goods (e.g. <i>dryer, washer, kettle, toaster</i>), and lexis evokes pale, washed-out setting (e.g. <i>white (x6), light (x2), bleaches</i>). <i>Dead</i> and <i>death</i> in final stanza supported by lexis connoting blankness, emptiness and shrouds: (e.g. <i>sheets, bury, white spaces, cloth, quiet, mortuary</i>).</p> <p>Grammar and Morphology</p> <p>Syntax: Short simple sentences create emphatic, embittered tone in ‘Anorexic’, especially in stanzas 1 and 5/6. Similarly short simple sentences in ‘Woman in Kitchen’ create feel of automation and detachment (e.g. <i>They move. Their destination is specific; White surfaces retract</i>). In non-finite clauses in final stanza (<i>The wash done, the kettle boiled, the sheets / spun</i>), elliptical passive voice emphasises woman’s redundancy. Sequence helps to foreground simple SVC sentence: <i>The silence is a death</i>. Syntactical variety in ‘Anorexic’ includes two exclamatives (<i>How she meshed my head...; How warm it was...</i>), a minor sentence (<i>Only a little more...</i>) and highly complex concluding sentence (<i>Caged so...</i>). Contrary effect at end of ‘Anorexic’: syndetic listing strengthens beat, emphasising open word classes, ending poem with speaker’s return to her disgust at bodily processes.</p>
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		<p>Verb tense: Both poems use present tense. In 'Anorexic', present continuous aspect (e.g. <i>I am burning, I am torching</i>) and definite modals (e.g. <i>I will slip, I will grow, will make me forget</i>) sound confident and assertive. In contrast, simple aspect (e.g. <i>she watches, she stands</i>) and conditional modals (e.g. <i>she might be, she could use</i>) in 'Woman in Kitchen' allow for less dynamic, more diffident presence.</p> <p>Context (AO3) Of the poems: Boland an established feminist poet: lives and roles of women central to much of her oeuvre. 'Anorexic' from <i>In Her Own Image</i> (1980), a collection early in her career, consciously written against inaccurate portrayals of women and exploring sensitive subjects. 'Woman in Kitchen' from <i>Night Feed</i>, published soon after, also exploring themes of female identity.</p> <p>Of the wider literary/cultural or other relevant contexts: Late 20th century a period of increasing female authorship towards end of second wave of feminism, with women's experience increasingly explored in women's voices. 'Woman in Kitchen' also fits into a wider tradition of poems which explore the customs and rituals of household work, particularly those linked with the role of the mother figure.</p>
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Q	Response	Marks	Guidance
11	<p>Compare the ways Duffy uses language and poetic techniques in 'You' and 'Wintering'.</p> <p>Support your answer with reference to relevant contextual factors.</p> <p>A higher-level response (Levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p>AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p>AO3 Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p>	25	<p>The indicative content shows an integrated approach to AO2, AO4 and AO1 with additional guidance for AO3.</p> <p>Voice: Both poems offer lyrical reflections on experience of love from point of view of a lover. Both use poetic apostrophe, combining first-person reference with second-person address in intimate tone. Heavier use of second-person pronouns in 'You', foregrounded in title; <i>you / your</i> used more frequently than <i>I / me</i>, making for impassioned tone. First-person plurals occur before other pronouns in 'Wintering': sense of speaker and addressee as more established unit, with less urgency in voice. Greater focus on first-person narrative in 'Wintering', creating a more reflective voice, as elegiac as it is intimate.</p> <p>Form and structural development: 13/14 lines of 'You' allude to sonnet form; 12 rhyming tercets of 'Wintering' make for less traditional, more regular form. In 'You', three metrically irregular quatrains and irregular couplet echo four-part structure of Shakespearean sonnet: speaker goes to bed, preoccupied; dream-like entrance of lover; development of predator-prey analogy; concluding reversal, as dream becomes waking reality. Three-part structure of 'Wintering' foregrounded by three four-stanza sections: dejected speaker observes nightfall; walks in garden; morning and spring bring reconciliation. Both poems end on positive note, with lovers united.</p> <p>Imagery and symbolism: Both poems driven by central conceits developed through extended metaphor. 'You': falling in love compared to anticipation, thrill and power of a hunting tiger; speaker as predator, addressee as prey. 'Wintering': winter and night symbolise numbness and rigidity of temporary breach in relationship; morning and emergence of spring provide resolution and release. Within this, simile and metaphor make feelings physical and ideas tangible. 'Wintering' full of images created by juxtaposition of concrete nouns (e.g. <i>shroud of cold; the moon, a stone; the tight lock of my face; a hidden freight; your flower kiss</i>) and figurative</p>

<p>A lower-level response (Levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.</p> <p>AO4 Make a few relevant points of connection between the prescribed poems; mostly generalised comparisons, e.g. listing points of similarity or difference, likely to be undeveloped</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some use of relevant literary or other contexts.</p>	<p>pairings of verbs and nouns (e.g. <i>ploughed the rain; the garden ... has wept its leaves; the sky is flayed; the soil ... blurts</i>). In 'You', similar collocational clashes capture febrile torment of love (e.g. <i>crouched, parched heart, a flame's fierce licks under the skin</i>). Range of comparisons and synaesthetic images for addressee convey intensity and ineffability of love (e.g. <i>like tears ... its bright syllables / like a charm, like a spell ... like a gift, like a touchable dream</i>). Speaker sees images of lover everywhere in their absence (e.g. <i>staring back from anyone's face</i>), and projecting their feelings on to surroundings (e.g. <i>the shape of a cloud; the pining, earth-struck moon</i>). Similar projection of pain on to natural surroundings in 'Wintering' (e.g. <i>stars begin their lies; Dawn mocks me with a gibberish of birds; Bare trees hold out their arms; the wind screams</i>). Repeated images of tension in first two sections of 'Wintering' (e.g. <i>Night clenches in its fist the moon; I clutch the small stiff body of my phone; the garden tenses; ice ... grimaces; frozen in the tight lock of my face</i>); final section brings images of release and renewal (e.g. <i>something shifts; winter thaws and melts</i>).</p> <p>Rhythm, rhyme, phonology: Regular metric form in 'Wintering': each tercet consists of two iambic pentameters separated by a line of two iambs; end rhyme, half-rhyme or assonance unite the three lines of every tercet. Strength of iambic beat fluctuates, with some lines tending towards tetrameter (e.g. <i>funerals</i> in first line must carry two beats for pentameter). First ten tercets syntactically self-contained; end stops and truncated middle lines contribute to dejected mood, through heavy, halting rhythm. Loosening of constraint in enjambment across last six lines, providing sense of relief / catharsis. First two stanzas of 'You' also syntactically self-contained. Enjambment within stanzas creates freer-flowing feel. Longer lines, largely trochaic, with more stresses than can be accommodated by regular beat. Punctuated caesuras in every line, sometimes with multiple breaks (e.g. <i>went to bed, dreaming you hard, hard; like tears, soft, salt, on my lips, the sound</i>). These, together with falling rhythm, create insistent, urgent tone. End rhyme rare (e.g. <i>skin / in</i>); instead, frequent internal half-rhyme, assonance and alliteration (e.g. <i>soft, salt ... sound; crouched, parched heart, flame's fierce; door ... stir ... are</i>). Combined rhythm and rhyme create feel of speaker stumbling over discoveries of intense new love. Sound-</p>
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		<p>patterning complements structural development: /s/ and // echo softness in first stanza; /ch/, /f/ and // create more languid, dangerous tone in second.</p> <p>Lexis: In 'You', lexical choices in modification generate oxymoron (e.g. <i>dreaming you hard; glamorous hell</i>), portraying love as confusing, conflicted. In both poems, semantic fields track progression of emotional experience over hours / days. In 'You': anatomical (e.g. <i>head, tears, lips, heart, skin</i>); everyday domestic (<i>days, routine, rooms</i>); dream-like (e.g. <i>charm, spell, cloud, moon, dream</i>); more intimate domestic (<i>bedroom door, curtains, bed</i>). In 'Wintering': loss and grief (e.g. <i>funerals, pain, lies, shroud, broken, bereaved</i>) integrated with natural surroundings (e.g. <i>rain, stars, moon, dawn, birds, garden, leaves, plants, ice, trees, clouds, wind, sky, soil, green</i>). Verbs with connotations of gripping, suggestive of speaker's desire to hold on to addressee (e.g. <i>clenches, clutch, tenses, grimaces</i>), before tension is eased (e.g. <i>shifts, brings, blurts, translates, thaws, melts</i>). More relaxed connotations of verbs throughout 'You', as speaker luxuriates in new relationship (e.g. <i>dreaming, falling, strolled, sprawled, open</i>).</p> <p>Grammar and Morphology</p> <p>Syntax: Reflective, narrative mode: both poems consist entirely of declarative sentence mood. High level of syntactical complexity in first stanza of 'You', with complex sentence enriched by non-finite clauses and appositional phrases. Shorter clauses in second and third stanzas extended by parallel structures and made more elaborate by postponement of clause elements (e.g. <i>Into my life, larger than life, beautiful, you strolled in</i>). Short simple sentence in penultimate line marks volta, as poem moves from celebration of torment of love when parted to simplicity of being together (<i>The curtains stir. There you are</i>). Opposite shift in 'Wintering': relative simplicity of sentences at beginning establishes desolate tone (e.g. <i>Grey fades to black; I wish it thrown</i>). Asyndetic listing of parallel clauses of even greater simplicity in second section heighten desolation (e.g. <i>I walk on ice, it grimaces, then breaks</i>). Move to hypotaxis in closing six-line sentence create catharsis, a blossoming as spring returns.</p>
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		<p>Verb tense: Whole narrative sequence in 'Wintering' uses present tense, offering no prospect of relief until it comes. 'You' shifts twice from narrative past tense: present tense of <i>Falling in love is glamorous hell</i> aphoristically proclaims universal truth; move from past to present action in final stanza generates immediacy (<i>I open ... The curtains stir ... There you are</i>).</p> <p>Context (AO3)</p> <p>Of the poems: Poems defined by positions in <i>Rapture</i>, which celebrates a love affair, tracing its development and ending. 'You' the opening poem in the collection: initiates sequence with vertiginous feeling of falling in love; 'Wintering' more than halfway through, when relationship is established and develops through ups and downs.</p> <p>Of the wider literary/cultural or other relevant contexts: Strong sense of personal voice, making autobiographical context relevant. Poems written consciously in literary tradition of love poetry, using poetic apostrophe. 'You' adapts sonnet form, in a collection which echoes sonnet sequences (e.g. Sidney, Shakespeare, Barrett Browning). 'Wintering' recalls traditional use of tercets, a form less obviously associated with love poetry; metaphorical tropes echo conventional imagery of love poetry.</p>
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Q	Response	Marks	Guidance
12	<p>Compare the ways Sam-La Rose uses language and poetic techniques in 'Turning Darker Still' and 'Speechless III'.</p> <p>Support your answer with reference to relevant contextual factors.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p>AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p>AO3 Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p>	25	<p>The indicative content shows an integrated approach to AO2, AO4 and AO1 with additional guidance for AO3.</p> <p>Voice: Contrasting voices adopted in two poems for exploration of oppression. In 'Turning Darker Still', arduous journey narrated in third person, heavily focalised through unnamed 'rider'. Level of intimacy in point of view generates additional voices: <i>Bare his white teeth</i> and <i>that dark face</i> create voices associated with racial oppression. Italics in second stanza represent these as direct speech; repetition in third stanza echoes oppressive voices within the persona's internal voice, as if he has taken on their speech patterns. Contrasting narrative voice in 'Speechless III': first person, more expansive and reflective, exploring personal experiences and identity. Similar use of italics for fragments of voice in direct speech, from friend and from prayer, also subsequently developed through reported speech. Similarity in attitudes and positions explored through voices: both personas feel a lack of agency in processes around them; both express some combination of anger, alienation and acceptance, both predicated on ethnic identity and marginalisation.</p> <p>Form and structural development: Both poems combine regular stanza form with unrhymed, irregular lines. Five four-line stanzas in 'Turning Darker Still'. Progression tracks increasing heat and exhaustion, and declining presence of persona: he walks; he glowers; becomes a sleeping shadow; begins to crack up. In 'Speechless III', 11 tercets plus concluding stanza of two shorter lines. Lines are mostly long (12–18 syllables), becoming progressively shorter (last five lines are 6–9 syllables). Sense of increasing focus: zooming in from national and international, to family and friends, to personal, culminating in focus on gun.</p> <p>Imagery and symbolism: In 'Turning Darker Still', personification attributes rider's emotions to natural environment, positioning him as victim</p>

<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.</p> <p>AO4 Make a few relevant points of connection between the prescribed poems; mostly generalised comparisons, e.g. listing points of similarity or difference, likely to be undeveloped</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some use of relevant literary or other contexts.</p>	<p>of formless, powerful, hostile forces (e.g. <i>a laughing horizon, sky wants him to, sun fingers his hair</i>). Images of light expose and burn (e.g. <i>The sun, a spotlight; Under its attention ... Becomes his own shadow</i>); antithesis between light and dark central to reading of racial oppression (e.g. <i>Why wear that dark face all day long?; turns darker still; cool and black; white and burning</i>). Comparable images of light and shade in 'Speechless III' (e.g. <i>shadow / in the corner ... the single dark cloud</i>).</p> <p>Repeated use of dark / black creates several symbols of alienation (<i>an ink blot on a black page</i>) and potential for violent resistance (e.g. <i>a lump / of coal; a black gloved fist; fresh, dark bruises; its cold, dead weight</i>). Final image of gun as symbol of anger with which speaker does not identify. Closing images of 'Turning Darker Still' more invasive: connection to central conceit of 'Speechless' sequence, as senses and organs are constricted and obstructed: <i>His throat is parched ... Under his tongue ... In his ears</i>.</p> <p>Rhythm and rhyme: Both poems largely free from regular metric form, with varying beats and line lengths; syntax and irregular stress patterns control pace and rhythm. Opening line of 'Turning Darker Still' promises strong anapaestic beat, seeming to echo horse-riding; immediately disrupted by rest of first stanza, as image subverted (<i>He is his own horse</i>). Similar mimetic effect at end of line 3, where first enjambment after two end-stopped lines enacts <i>one step / after another</i>. Next enjambment foregrounds title as central idea of poem: <i>he glowers / turns darker still</i>. Similar use of enjambment in 'Speechless III', where line breaks interrupt phrases to generate multiple readings foreground full denotation (e.g. <i>a casual slap / on the back; a lump // of coal; brothers disappearing / into the back of police vans</i>).</p> <p>Lexis: Proper nouns in 'Speechless III' establish frame of reference for period setting, popular culture, subculture, and political identity (e.g. <i>Nirvana, Pearl Jam, N's with A's, Compton and West Side; Mandela, Malcolm X</i>). Contrasting absence of proper nouns give 'Turning Darker Still' universality, making it more suggestive, even allegorical. Both poems use lexis to explore societal pressure on mood and behaviour. In 'Turning Darker Still', extensive lexical cluster: <i>grin, white teeth, smiling, dark face</i>.</p>
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		<p>Used to a lesser extent in ‘Speechless III’ (e.g. <i>making a smile from my frown</i>), with repetition of <i>supposed</i> to convey pressure to conform (e.g. <i>I’m not supposed to say I’m anger; I’m not supposed to talk back</i>). Glimpses of colloquial speech central to theme of racism in ‘Turning Darker Still’ (e.g. <i>Why wear that dark face all day long? Take it off</i>). ‘Speechless III’ varies diction, fully integrating polysyllabic Latinate lexis of academic register (e.g. <i>autobiography, lexicon of polite exchange, reappear, physical, resounding, devotions</i>) with colloquial and idiomatic lexis (e.g. <i>brothers, drive-bys, a chip on my shoulder, give it lip, pick you up, talk back</i>).</p> <p>Grammar and Morphology</p> <p>Syntax: In ‘Turning Darker Still’, directives issued through rhetorical questions (e.g. <i>Why wear that dark face all day long?</i>) and abrupt imperatives (e.g. <i>Take it off. Step into the light</i>) create aggressive tone. Occasional parallel clauses (e.g. <i>he glowers, turns darker still; the sand is white ... the sun fingers</i>), prepositional phrases (e.g. <i>Under its attention; towards a laughing horizon</i>) and non-finite clauses (e.g. <i>seeking water; learns to sleep while walking</i>) allow for variety of sentences length; but syntax throughout dominated by simple and minor sentences, creating halting, staccato tone and weary, jaded feel. Repeated ellipsis of subject (e.g. <i>Bare his teeth; Dreams of oceans; Keeps on stepping</i>) has effect of marginalising character from his own experience, supported by decreasing use of pronoun <i>He</i> and increasing possessive determiner <i>his</i> as poem progresses. In penultimate stanza, <i>he</i> is the subject of fewer verbs, suggesting his declining agency (e.g. <i>The air rises; The sun fingers; The sand gets everywhere</i>). Short simple and minor sentences of final stanza enact physical and emotional disintegration (e.g. <i>Cracked ... Between his toes ... In his ears</i>). Contrasting use of minor sentences in ‘Speechless III’, for exposition of period, place and age of speaker in opening lines. Longer, more varied sentence structures approximate crafted, spoken tone of personal reflection; declaratives are only sentence mood used. Shorter sentences in stanza 2 reflect feelings of alienation (e.g. <i>I don’t know where it comes from</i>). Variety in sentence forms and lengths reflects ebb and flow of speaker’s attempt to articulate expression of identity and feelings of anger and dislocation.</p>
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		<p>Verb tense: Both poems use present simple tense, for different effects. Sense of universal present in 'Turning Darker Still', as if narrative has elements as much of fable as of lived experience. 'Speechless III' uses a historical present tense, explicitly narrating the past but using present tense to relive its struggles and to take reader back to a different time.</p> <p>Context (AO3) Of the poems: Both poems from Sam-La Rose's first book-length collection, <i>Breaking Silence</i>. 'Turning Darker Still' from Part II, which explores experiences of struggling to find a voice in society and to fit in; 'Speechless' in Part III, which focuses on freedom of expression and values passed on through generations. 'Speechless III' third in chronological sequence of five poems plotted against world events and in dialogue with one another.</p> <p>Of the wider literary/cultural or other relevant contexts: Relevance of Sam-La Rose's genesis and practice as performance poet: poems may have been refined through performance, and may in part have been written to be performed. Patterning, rhythm and emphasis can come as much from delivery as from form on the page. 'Speechless III' explicitly autobiographical: fits into a literary tradition exploring adolescent identity, and identity in relation to multicultural or postcolonial point of view; assumes some shared frame of reference in popular culture, religious references, world events; sense of personal narrative account in natural spoken rhythms. In contrast, greater negative capability of 'Turning Darker Still': avoids specific cultural settings, requiring reader to bring social and historical knowledge of experience and representation of people of colour (e.g. <i>fingers his hair without asking; Bare his white teeth</i>). Handling of taboo lexis consistent with 21st century contexts of production and reception, with slur terms represented by initials (<i>N's with A's, the N word</i>).</p>
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