



Oxford Cambridge and RSA

GCE

English Language and Literature (EMC)

H074/02: The language of literary texts

Advanced Subsidiary GCE

Mark Scheme for November 2020

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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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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.

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.

Question	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 the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p>Narrative Voice: e.g. first person, retrospective narrative, with sense of uncertainty in the repeated use of interrogatives (<i>Why was I ... Why could I ... Why was it...?</i>): indicative of the child attempting to make sense of her life. Foregrounding of the spoken voice in the interjection (<i>Alas!</i>), and confirmation to the reader of the locked door (<i>yes</i>).</p> <p>The handling of time e.g. the past tense of the retrospective narrative, but with little retrospective analysis. Proleptic references to the moment when Jane fails to recognise herself in her bridal gown in the mirror, and when she sees Bertha (ref. Chapters 24 and 25): foregrounding the doubling of Jane and Bertha.</p> <p>Structural development of the passage: e.g. shift from the stasis of being <i>riveted</i> to the seat, to the description of the room, before Jane moves to the door, and an element of the supernatural is introduced (distinguished from <i>reality</i> by the narrator). Culmination in the internal monologue, leading to a realisation about the injustice of the punishment (<i>I strove to fulfil every duty; and I was termed naughty ... etc.</i>) Arguably, a turning point in the novel, as Jane starts the transition from childhood with this awakening.</p> <p>Prose style and language: Sentence types, length, structure: e.g. contrast of the simple sentence <i>I returned to my stool</i>, with the 71 word sentence that opens the passage, as Jane systematically records the content of the room (<i>before me ... to my right hand ... to my left...</i>). Sense of rehearsal in the rhetorical use of anaphora (<i>All John Reed's ... all his sisters ... etc. why was... why could... etc.</i>) Left branching sentences used</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>repeatedly (<i>Eliza, who was... Georgina, who had...</i>): indicative of the more writerly style of the rehearsed reflection.</p> <p>Lexical choices and repetition: e.g. lexical clusters of adjectives and verbs associated with largeness (<i>rose, high, great, majesty</i>): foregrounding the child's perspective, <i>riveted</i> on a <i>low ottoman</i>. Lexical clusters of imprisonment (<i>riveted, locked, jail, secure</i>) – associated with Jane throughout this novel, as she is taught to be passive and restrained.</p> <p>Lexical contrasts and oppositions: e.g. repeated use of the verb <i>dared</i> (x2) and the metaphor of the <i>revolted slave</i> contrast to the lexical clusters of fear (<i>fear, quailed</i>): indicating the contrasting emotional states of the narrator. Oppositions of light (<i>gloss, white, glittering</i>) and dark (<i>dark</i> (x2)) in this Gothic scene.</p> <p>Figurative language, symbols and motifs: e.g. the setting: symbolic function of the red room as a motif that returns when Jane is under emotional strain throughout the novel. Mirror as motif, emphasising the increasingly evident eliding of Bertha and Jane Eyre as the novel progresses (both imprisoned, unwanted, unnoticed). Metaphor of the <i>half fairy, half-imp</i> of Jane's perception of herself, foreshadowing Rochester's repeated reference to her as a <i>witch</i> etc. Semantic field of enclosure in the <i>turbid well</i> etc.: suggesting Jane Eyre's imprisonment throughout (financially trapped) and exile (socially ostracised).</p> <p>AO3 Context</p> <p>The extract in context: e.g. Chapter 2: significant development in Jane Eyre's life, marking the start of her transition from childhood, with the motif of the red room that will be repeated throughout the novel. Extract precedes Jane Eyre's panic: her rebellion is punished, and she is only released when she is passive.</p> <p>Genre and use of generic conventions: e.g. Bildungsroman: five locations, this extract preparing for the next stage of Jane Eyre's life (leaving Gateshead in Chapter 5). Characteristic reference to fairy tales, folklore, darkness and the supernatural: foregrounding the Gothic tone of this novel.</p>
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Question	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 the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p>Narrative Voice: e.g. first person, retrospective, aware of the process of writing (<i>could be described in just that fantastic way</i>). Inclusion of direct speech and description: contrast between the short, elliptical sentences of direct speech and the longer compound and complex sentences of the interior monologue.</p> <p>The handling of time: e.g. <i>trying to touch</i>: repeated image of reaching out (e.g. Chapter 1 and the end of the novel), in a novel where several characters seek to fulfil dreams. Direct reference to empirical time (<i>seven o'clock</i>): anticipating the repeated references to time in Chapter 8, where time is running out for Gatsby, Myrtle, the novel. Proleptic reference to death (of the characters, of the dream etc.) in the final line.</p> <p>Structural development of the passage: e.g. building to the climax of the novel. Tom is in charge throughout this extract, as it opens with Tom's use of imperatives ("<i>Don't you call me 'old sport'</i>"), before moving onto Daisy distancing herself from Gatsby, to Gatsby giving up, to Daisy turning to Tom for support. We hear Tom's words, but not Gatsby's (<i>Gatsby said nothing... he gave that up ...without a word</i>). Fitzgerald shows Nick gaining control of the conversation and narrative (not answering, then moving to a description of his own thoughts and feelings)</p> <p>Prose style and language e.g. Sentence types, length, structure: e.g. use of exclamatory sentences in Daisy's direct speech, with the use of italicisation to mark emphasis in her intonation (<i>Please, Tom!</i>): reinforcing her described agitation (<i>staring terrified, frightened eyes,</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><i>alarmed now</i>). Repeated use of imperatives by Tom (x3) to indicate his authority, and use of interrogatives as he attempts to control the conversation (<i>Want any of this stuff? Jordan? Nick? Nick? Want any?</i>) Contrasting writerly style of Nick's monologue, with the use of the triple (<i>thinning list, thinning brief-case, thinning hair</i>): a rhetorical device, foregrounding the sense that this is a retrospective narrative.</p> <p>Lexical choices and repetition: e.g. lexical repetition of <i>dream</i> (x1) and <i>dreams</i> (x1) in a novel about thwarted dreams (Myrtle's, Gatsby's, Nick's). Lexical clusters of verbs associated with eyes (<i>glanced, staring, eyes, looking at</i>) as Nick observes, and Daisy seeks reassurance etc. creating the sense of the wariness the characters feel of one another. Lexical repetition of <i>ghosts</i>, and <i>accidental</i>, foreshadowing Gatsby's death (ref. p 154 <i>poor ghosts, accidental course, accidental burden</i>).</p> <p>Figurative language, symbols and motifs: e.g. repetition of motif of car, initially symbolising social mobility and glamour, here, a catalyst for death. Symbolic function of the <i>cooling twilight</i> as the novel reaches its conclusion. Repeated image of the dream and of distance (<i>drawing further and further into herself ... slipped away ... his voice was as remote</i>), as the impossibility of Gatsby's dream ever being realised becomes certain.</p> <p>AO3 Context The extract in context: e.g. Chapter 7, arguably the climax of the novel. Extract immediately precedes the death of Myrtle, and the gap after the extract confirms an inquest has taken place. Mark in the shift of power (Tom has power over Gatsby through knowledge and over Daisy): confirmation that Daisy and Gatsby's relationship is over. <i>Cooling</i> and darkness mark the sense of an impending resolution.</p> <p>Genre and use of generic conventions: e.g. American novel of social commentary: context of 1920s America. Modernist traits evident in, for example, the metafictional reference.</p>
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Question	Response	Marks	Guidance
3	<p>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>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p>Narrative Voice: e.g. third person, with shifting focalisation from the first Ikemefuna, then Okonkwo (<i>He was afraid</i>), and then Nwoye. Use of untranslated song and the proverb (<i>The first voice...</i>): specific to Igbo culture and to the childish world of Ikemefuna (<i>he tried to settle the matter the way he used to... when he was a little boy.... That was a favourite saying of children.</i>)</p> <p>The handling of time: e.g. sense of building tension throughout the extract. The inevitability of the death has already been established, creating the dramatic irony of Ikemefuna's ignorance. The use of the modal in Ikemefuna's imagined future (<i>would he ... his mother would... could he...</i>), foregrounds the sense of uncertainty. Reference back to the words of Ezeudu (ref.Chapter 7: <i>Do not bear a hand in his death...</i>) as Okonkwo <i>drew his matchet and cut him down</i>: start of Okonkwo's inevitable downfall.</p> <p>Structural development of the passage: e.g. move from the focus on the reality of the march, to the thoughts of Ikemefuna and his imagined future, and back to the reality of his death and its effects on others. The violence at the end is foreshadowed in the <i>sheathed matchets</i> at the start. Structural development from <i>not afraid now</i> at the start, to <i>he was afraid</i>: marking the progression from ignorance to realisation.</p> <p>Prose style and language e.g.</p> <p>Sentence types, length, structure: e.g. use of repeated interrogatives in the Ikemefuna's thoughts: foregrounding his uncertainty. Use of ellipses and minor sentences (<i>No, not dead, but ill.</i>): increases sense of spoken voice and unfolding thoughts. Syntactical echoes (<i>If the song ended...If it ended... It ended...</i>) emulate the repetition in the song, itself.</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>Lexical choices and repetition: e.g. lexical clusters of violence (<i>armed, matchets, matchet</i> (x2), <i>blow, broke, cut</i>) foregrounding the brutality of the Igbo society, and foreshadowing Okonkwo's other unthinking actions in the novel. Lexical clusters of well-being and happiness (<i>joy, well, alive</i> (x2)) and termination and death (<i>dead</i> (x2) <i>ended</i> (x4): marking the contrast between imagination and reality. Repetition of <i>home</i> – echoed from preceding pages: the innocence of Ikemefuna means that he fails to see it as a euphemism (as Nwoye and his mother do).</p> <p>Figurative language, symbols and motifs e.g. characteristic use of proverbs (<i>The first voice...</i>), a hallmark of Igbo speech, and representative of the shared wisdom in an oral culture. Simile of <i>tightened bow</i>: image of violence. Symbolic function of the pot, first described as <i>black</i> as Ikemefuna feels fear, and then it <i>fell and broke in the sand</i> as the boy is killed. Animalistic nature of the man who <i>growled</i>, heightens the sense of dehumanised brutality. Symbolic function of the song, representing his childhood, which is juxtaposed with his death.</p> <p>AO3 Context The extract in context: e.g. in Part 1, a part that has an expository function in the sense that it establishes the culture and the beliefs of the Igbo society (harvests, festivals and contests etc.), and this is the first crisis of the novel. Confirmation of Okonkwo's flaw: the fear of being weak. Pattern of fathers who fail their sons: Okonkwo's father also fails to follow the instructions given to him by the priestess, as Okonkwo fails to heed the advice of Ezeudu.</p> <p>Genre and use of generic conventions: e.g. post-colonial – set in transition period of European imperial invasion, evident in the move from the Igbo culture, religion, politics and lexis, to the Western culture etc. at the close of the novel.</p>
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Question	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> <p>A lower level response (levels 1 to 3) will:</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p>Narrative Voice and other voices: e.g. omniscient third person narrator, with shifting focalisation, here focalised through Rahel (<i>Sophie Mol. Hatted</i> etc) and then through Ammu (<i>who was he?</i> etc.) Repeated phrases, graphologically emphasised, in a novel about the random nature of the events that precipitate tragedy, (<i>Anything can Happen to Anyone ...</i>), about family, (<i>A Little more...</i>) and about social and cultural divisions (<i>If he touched her...</i>).</p> <p>The handling of time: e.g. set in 1969, on the evening Sophie Mol arrives. References to the events that have already taken place in the novel (Estha's two thoughts, Sophie's death etc.) Refrain of <i>The God of Loss</i> etc. seen throughout the novel (see p 217, p 220, p 265 etc.) and <i>Small Things</i>. Tenses: future conditional of the refrain of <i>if he touched her, he couldn't talk to her</i> etc.: foregrounding the uncertainty of their relationship.</p> <p>Structural development of the passage: e.g. shifting from a description of the empty factory, to a focus on Sophie and the children, to Ammu and her dissatisfaction. Shift, too, from a description of the external (<i>As she leaned against the door...</i>), to the internal (<i>Ammu felt... she felt...</i>) as she struggles to escape from the social and cultural boundaries as represented by her family (<i>to inform them of their place in the scheme of things</i>), and fails (<i>She returned to the dinner table</i>).</p> <p>Prose style and language e.g. Sentence types, length, structure e.g. characteristic use of single word sentences (<i>Pickledowl. Sophie Mol</i> etc), of sentences without subjects (<i>Hatted, bellbottomed</i> etc.) and without verbs (<i>Bone dust from a Bar Nowl</i>): creating a sense of the spoken voice. Contrast with</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>longer, complex sentences of description (<i>Every mouthful she ate... Ammu leaned against...</i> etc) suggesting a more writerly discourse. Short, minor sentences of direct speech (<i>Good night, sweetheart</i> etc.) signal the informality and co-operative nature of the conversation.</p> <p>Lexical choices and repetition: e.g. lexical clusters of solitude, age and decay (<i>abandoned, lonely, Cobwebs, Bone, dead, die, Death</i>) and of dark (<i>switched off the light, dark, darkness, shadows</i>): building sense of foreboding. Use of neologisms, coined by the children (<i>Bar Nowl, Pickledowl</i>) foregrounds the way in which the narrative is constructed from multiple perspectives. Lexical repetitions of <i>Bar Nowl, Hatted, bellbottomed, vomit</i> etc.: sense of all the small things being repeated, as catalysts to the major events of Sophie and Velutha's deaths.</p> <p>Figurative language, symbols and motifs e.g. motif of water (<i>pond</i>) repeated and central to the novel. Doorway and the children's separation from the adults, marking the generation gap in a time of change, where Ammu, Velutha and Chacko are restrained by their families' adherence to rules and to traditions. The reference to <i>Pickledowl</i> and birds that die, foreshadowing the reference to Sophie Mol's death.</p> <p>AO3 Context The extract in context e.g. extract in the penultimate chapter in the novel, set in 1969, following the reunion of Rahel and Estha in 1993: stark contrast of the same characters as adults and as children. In this non-linear narrative, the last two chapters of the novel are set in 1969, in a time of equilibrium, before the deaths occur.</p> <p>Genre and use of generic conventions e.g., suggests a bildungsroman, except that the protagonists are trapped in the past. Postmodern text: fragmentary in terms of two time zones, multiple perspectives and voices. Reference to <i>The Heart of Darkness</i>, that explores the intrusion of Western ideals into the indigenous population.</p>
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			Reference to Kipling. Set in 1969, time of change, captured in the divisions between the generations. Post-colonial novel.
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Question	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 the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p>Narrative Voice: e.g. third person narrator, focalised through what is later to be revealed as the adult Briony (seen, for e.g. in the observation about her having had <i>privileged access across the years...</i>) Interjection (<i>thank God</i>) increases sense of spoken discourse in this internal monologue.</p> <p>The handling of time: e.g. non-linear narrative evident throughout the novel: analeptic reference to the scene in the previous chapter, repeated again in Chapter 10 and in Part 3, in a novel about the creativity and subjectivity of memory. Retrospective narrative, with a narrator who knows what will happen (<i>The definition would refine itself... She was to concede...</i>)</p> <p>Structural development of the passage: e.g. shift from Briony's expectations for the narrative, to a reflection on her ignorance, to the scene at the fountain, to a reflection on the reality of life as she sees it, back to the scene, before finishing with a final reflection: tension is built as the resolution of the events at the fountain is delayed. The repeated use of this scene foregrounds its centrality in a novel about the process of writing and creating, about the subjectivity of perception, in preparation, for example, for the events in Chapter 13 and for the end of the novel.</p> <p>Prose style and language e.g. Sentence types, length, structure e.g. sense of spoken voice captured in the use of hyphens to indicate clarification and unfolding thought (<i>illogical – the drowning scene</i>), or to interject (<i>thank God</i>), to portray the voice of Briony. Contrast to the more writerly constructions of the syntactical repetition of <i>It was a</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><i>temptation for her... It was also a temptation</i>) in an extract which foregrounds its own construction (ref. Two Figures by a Fountain). Long sentences in description of setting (<i>Suddenly the scene ... happened at all.</i>) helping to create impression of writerly control. Rhetorical construction of parallel pairs in <i>No words ... not a glance</i> highlights the metafictional element of the extract.</p> <p>Lexical choices and repetition: e.g. lexical clusters associated with the world of the child (<i>fairy-tale castles, fairy tale, princesses, magical frogs</i>): adolescent experiencing a realisation about her mature role (<i>it was not about her at all</i>). Lexical clusters of theatre (<i>tableau, scene</i> (x3)) foreground Briony as observer and interpreter rather than participant. Lexical clusters of confusion (<i>illogical, did not understand, knew nothing about, strangeness, not noticed, mystery</i>), foregrounding her unreliability, and foreshadowing her similar role in Chapter 13 and 14. Lexical clusters of light and dark (<i>unambiguous sunlight, shade</i>) also foreshadow the obscurity of the darkness in Chapter 13.</p> <p>Figurative language, symbols and motifs e.g. symbolic function of the window physically separating the child Briony from the adults. Motif of the precious vase, kept safely through WW1, broken here and secretly mended by Cecilia in Chapter 4: secrecy that runs throughout the novel. The fountain, appropriately referencing the fairy tale of the Princess and the Frog. Metaphor of <i>wrapped in a mystery</i> has a childish quality and the image of Briony who wanted to <i>chase in solitude the faint thrill of possibility</i> emphasises her solipsism.</p> <p>AO3 Context The extract in context: e.g. Chapter 3: extract preceded and succeeded by Briony's desire to control the narrative in her play (rather than having it <i>defaced with the scribble of other minds.</i>) This scene is repeated in <i>Atonement</i>: foregrounding the idea of Briony writing the novel again and again in order to atone for her actions.</p> <p>Genre and use of generic conventions: e.g. Bildungsroman: progress of Briony from childhood to old age, undercut by Postmodern</p>
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Question	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 the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p>Narrative Voice and other voices: e.g. third person narrator, focalised through Gogol. Reported internal speech (<i>He wonders if he will</i>) eliding with the third person narrator (<i>And in that case Nikhil...</i>) The direct speech of his mother, with the repeated interrogatives (x2) and the imperative (<i>But come, see...</i>) conveying the sense of Ashima's status, role and of her insistence.</p> <p>The handling of time: e.g. positioned at the end of the novel, this extract still contains proleptic references to the possible future (<i>if he will be married... if he will...</i>) to the future of a month's time, and to the more immediate future of what will happen when Ashima becomes aware of Gogol's absence. Analeptic references to the train, to the name Gogol (<i>purposely hidden</i>), to his father's death etc.</p> <p>Structural development of the passage: e.g. axiomatic to the novel, ending with Gogol referring to his namesake, discovering aspects of his identity, and further connections to his father. Connects to the past of Nicholai Gogol, to the past of his father's accident, to the more recent past of his father's death and gift of the book. The extract starts from Gogol in the present, looking at the frontispiece, to a possible image of his future in a month and to his life, before returning in a sentence to the story, to the projected immediate future of the party. Extract ends with Gogol starting to read, as the reader finishes.</p> <p>Prose style and language: e.g. Sentence types, length, structure: e.g. syntactical echoes of <i>A month from now</i> in <i>But for now</i>, foregrounding the immediacy of the moment of starting reading. Repetition of present tense, followed by present continuous (<i>Gogol shuts... muffling; she will say, opening; she will scold... noting</i> etc.):</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>characteristic writing style. Short sentences mark his progress with the book (<i>He turns to the first story ... For now, he starts to read</i>) contrasting with the longer, complex sentences that describe the party, marking the contrast between the two. Use of passive voice (<i>food to be taken out</i> etc.) to indicate shared responsibility in this close family</p> <p>Lexical choices and repetition: e.g. Lexical clusters of literature (<i>book (x3), story (x2), books, covers, pages, page, read</i>): one of the central motifs, the moment of reading that has been delayed from Chapter 4 when Gogol was given the book. Lexical clusters of time (<i>month, time, years, hours</i> etc.) in an extract at the end of the novel. Contrasting adverbs of Ashoke (<i>discreetly, silently, patiently</i> etc.) and Ashima (<i>hastily</i>) contrasting lexis of peacefulness (<i>silently, muffling</i>) and noise (<i>noise wells, laughter (x2)</i>): two worlds of death and solitude, life and community.</p> <p>Figurative language, symbols and motifs e.g. motif of the train, a defining moment in one of the many journeys in this novel, emotional and physical journeys between cultures. Motif of food, parties and rituals (<i>spooning the fine-leaf Lopchu tea into two kettles</i>) indicative of the preservation of culture and traditions, seen at the start and the end of the novel. Motif of the book, in a novel where possessions symbolise status or connections to others or to the past, here symbolises Gogol's maturity, as he is finally ready to read the book.</p> <p>AO3 Context</p> <p>The extract in context: e.g. final chapter: sense of resolution in the presence of the father in the pages of the book, in the celebration, and the return to Pemberton Road for the last time. Return to the opening scene of Ashima preparing food: sense of continuity, and links with the past, enduring traditional roles in the change.</p> <p>Genre and use of generic conventions: e.g., form of bildungsroman, tracing Gogol from birth to adulthood. Features of Postmodern novel: discontinuity, non-linear narrative, self-reflexive etc. Post-colonial novel.</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	
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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 as appropriate. 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 any credit.

Question	Response	Marks	Guidance
7	<p>Compare the ways Blake uses language and poetic techniques in “Holy Thursday” (<i>Innocence</i>) and “Holy Thursday”. (<i>Experience</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> <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>	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: e.g. in “Holy Thursday” (I) the observer subjectively records the children attending the service, with the sense of the spoken voice of the persona in the use of the interjection <i>Oh</i>. Similarly, the voice of the persona in “Holy Thursday” (E) is also subjective, but contrastingly sees only the negative. The repeated interrogatives (x4) challenge the reader.</p> <p>Form and structural development: e.g. in “Holy Thursday” (I) there is an alternating focus on the children and the beadles, and on the reader in the final stanza, marking the contrast between innocent youth and the restrictive beadles, with a final imperative of an instruction. In contrast, “Holy Thursday” (E), the repeated interrogatives lead to an exclamatory answer in line 8.</p> <p>Imagery and symbolism: e.g. in “Holy Thursday” (I) characteristic metaphor of children as lambs, associated with innocence and Jesus. Metaphor of flowers and their voices as a <i>mighty wind</i>, further link the children with nature and possibly God. In contrast, the image in “Holy Thursday” (E) is the winter of experience. Characteristic reference to thorns (See “The Garden of Love”, for example) – indicating the hostility of the world, the vulnerability of the children; the difficult, restrictive journey ahead.</p> <p>Rhythm and rhyme: e.g. the break in rhyme in “Holy Thursday” (E) in line 3, stanzas 2 and 4, helps to create an unsettled feeling, contrasted to the regularly rhyming couplets of “Holy Thursday” (I) that seemingly reinforce the marching children and the certainty of the speaker. Heptameter generally evident, with 4, then 3 stresses in each line, broken in the first line of the second stanza, for example, with the interjection <i>Oh</i>. Deviation of regular metre of “Holy Thursday” (E) in the</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>last line of stanza 3, as the speaker confirms the negativity of the situation.</p> <p>Lexis: e.g. lexical clusters of nature (<i>flowers, wind, lambs</i> etc.) characteristic association of nature with the children. Repetition of <i>innocent</i> (x2) and lexical clusters of age (<i>Grey headed, aged men</i>) foreground the contrast of youth and age. In “Holy Thursday” (E) lexical contrasts in the first stanza of the positive (<i>holy, rich, fruitful</i> etc.) and the negative (<i>misery, cold, usurous</i>) to establish the hypocrisy of society as perceived by the speaker. Proper nouns in “Holy Thursday” (I) (<i>Holy Thursday, Paul’s, Thames, London</i>) situate this poem in a verifiable place and time, increasing the sense that this is a relevant social message for Blake’s contemporary reader.</p> <p>Grammar and Morphology:</p> <p>Syntax: e.g. first stanza of “Holy Thursday” (I) is one sentence, which, combined with the syndetic listing of <i>two and two in red and blue and green</i>, illustrates the regularity of the long line of children, marching in pairs. In contrast to the certainty of the declaratives of “Holy Thursday” (I), the repeated interrogatives (x4) in “Holy Thursday” (E) and the use of an exclamation mark the development of the poem, as the speaker raises questions, and then provides answers. Tenses: e.g. in “Holy Thursday” (E), use of the present tense throughout, reinforcing the sense that this is an on-going, unresolved state. In “Holy Thursday” (I), the shift to the present tense in final stanza creates the sense of an enduring instruction to the reader.</p> <p>Context (AO3)</p> <p>Of the poems: e.g. reference to annual celebration of Ascension Day in St Paul’s: both poems use this historical event to question and to criticise social mores; characteristic attitude of Blake to the way in which the Church accepted and even exploited the poor. Paired poems: <i>Experience</i> written to answer <i>Innocence</i>; the contrary states are evident here.</p>
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			Of the wider literary/cultural or other relevant contexts: e.g. Biblical references throughout, specifically to <i>Revelations</i> ; reference to the plates.
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Question	Response	Marks	Guidance
8	<p>Compare the ways Dickinson uses language and poetic techniques in “A narrow Fellow in the Grass.” and “I like to see it lap the Miles”.</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> <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>	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: e.g. in both, first person speaker, observing an event. In “A narrow Fellow”: a retrospective narration of a memory, shifting in stanza 4 to a comment on the speaker’s current relationship with nature. In “I like to see it...” the first person pronoun appears in stanza 1, with the sense of the spoken voice in the repeated use of the conjunction <i>and</i> (x2) and conjunction and adverb <i>and then</i> (x4). In both poems, the speaker reveals disquiet (“A narrow Fellow”: <i>tighter breathing</i>, “I like to see it...”: <i>supercilious, Complaining, horrid</i> etc.) Presence of the lyric <i>I</i> in both.</p> <p>Form and structural development: e.g. riddle-like nature of both poems: the pronoun <i>it</i> is never explicitly named as the train and the <i>narrow Fellow</i> is never named as a snake. In “A narrow Fellow”, there is a shift from generalised observation about the shared experience of seeing a snake (<i>is seen, your feet</i>) to a specific, repeated memory (<i>Yet when a boy... Have passed</i>) to a revelation of an enduring fear. The regularity of quatrains is broken in stanza 3, preparing the reader for this disturbance. In “I like to see it...” there is a progression from the rural setting (<i>Valleys, Mountains</i>) to the more urban (<i>Shanties, Quarry</i>): sense of the omnipotent train cutting through New England. Again, the five-lined stanza 3 marks a disturbance in the poem (<i>crawl, Complaining, horrid, hooting</i>), in a poem of otherwise regular quatrains. Both lyric poems in the sense they express feelings of the individual speaker, focused on a particular moment of time.</p> <p>Imagery and symbolism: e.g. in both, there is a blurring between inanimate and animate objects. In “I like to see it...” the extended metaphor of the train as a horse (<i>lap, lick, feed itself, hooting, neigh, Stop ... stable door</i>), and in “A narrow Fellow” the snake is an inanimate <i>spotted shaft</i> and a <i>Whip lash</i>: exploration of relationships between human and nature, and the threatening nature both of the snake to humans, and the train to nature.</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>Rhythm and rhyme: e.g. in both, the rhythm is based on the common metre, alternating between iambic tetrameter and iambic trimeter. However, the rhyming scheme owes more to the ballad form, with Dickinson’s characteristic use of slant rhymes. In “A narrow Fellow…” there is full rhyme (<i>alone, bone</i>) in final stanza which foregrounds a sense of resolution. Echoes throughout the poem (<i>on, corn, noon sun, gone</i>) prepare the reader for this final rhyme. Regularity of rhythm broken in stanza 3 of “I like to see it…” where the first line is divided into two, presumably to mimic the train squeezing through a narrow gap..</p> <p>Lexis: e.g. negative implications in “I like to see it…” seen in value-laden adjectives (e.g. <i>horrid, supercilious</i>). Use of pronoun <i>him</i> and <i>his</i> and <i>he</i> emphasises the humanisation of the snake, while the pronoun for the train reminds us of its inanimate nature (<i>it, its</i>). Lexical clusters of nature in “A narrow Fellow” (e.g. <i>Grass (x2) Boggy Acre, Corn, Sun</i> etc.) and manmade objects (<i>Comb, shaft, Whip lash</i>) in a poem where nature threatens man. Similar lexical oppositions are present in “I like to see it…” (<i>Valleys, Mountains</i> etc. v <i>Tanks, Roads</i>).</p> <p>Grammar and Morphology</p> <p>Syntax: e.g. characteristic use of dashes in both poems (x12 in “A narrow Fellow”, x14 in “I like to see it…”): used in “A narrow Fellow”, for example, in stanza 1 to foreground the sense of the spoken voice, as the persona directly addresses the reader in a rhetorical question. The single compound sentence of “I like to see it…” foregrounds the movement of the train.</p> <p>Context (AO3)</p> <p>Of the poems: e.g. characteristic use of slant rhyme and enjambment; characteristic grammatical deviation in the use of capitals and dashes, and fragmented, elliptical sentences; characteristic theme of nature and focus on the relationship between the humans and the natural world.</p> <p>Of the wider literary/cultural: e.g. adaptation of common metre, with Dickinson writing from a position of knowledge of works of others such as Isaac Watts. Biblical allusions: e.g. Prelapsarian state of the <i>Barefoot</i> boy in “A narrow Fellow”. Biographical details: the role Dickinson’s father played in bringing the railroad to Amhurst.</p>
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Question	Response	Marks	Guidance
9	<p>Compare the ways Heaney uses language and poetic techniques in “Funeral Rites” and “The Tollund Man”.</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> <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</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: e.g. first person speaker in “Funeral Rites”, moving from a retrospective memory to an observation in the present tense, to a projected and reported vision in the final section. Contrasting to “The Tollund Man”, where the first person narrator imagines his experience of visiting Jutland.</p> <p>Form and structural development: e.g. in “The Tollund Man”, clear shift from the focus on the Tollund Man, to the second section where the focus is on atrocities in Ireland, before returning to the Tollund Man: clear parallels are being made between the violence in both times. Similarly, in “Funeral Rites”, there is a shift in time and pace, as each section moves back in time. The first section (family funeral), the second section (deaths in Ireland) the third section (early mythology): sense of enduring nature and charting three aspects of death and burial (old age, sectarian killing, myth and legend). Regularity of quatrains in both poems foreground the idea that these are recollected/imagined poems, written as a reflection on human nature. Similarly, the sections support this idea of a carefully constructed argument.</p> <p>Imagery and symbolism: e.g. contrast of light in “Funeral Rites” (<i>glistening, dough-white, flames, soapstone masks, four lights, moon</i>) and dark (<i>darkened, dulse-brown, black glacier, blinded</i>) in a poem about the possibility of forgiveness and about death. In “Funeral Rites” the metaphors of the <i>soapstone masks</i> and <i>igloo brows</i> foreground the distance the observer feels from the relations, who are bodies rather than people. Similarly, the Tollund Man has become one with nature (<i>peat-brown head, pods of his eyelids</i>). In contrast, nature is personified and has the power (<i>tightened her torc</i> etc.) The moon links these events across time and place.</p> <p>Rhythm, Rhyme/Phonology: e.g. use of sibilance in “Funeral Rites” (<i>serpent, grassy, procession</i>), to slow the pace, emulating the procession, itself. Harshness of consonants in “The Tollund Man” (<i>could, risk, Consecrate, cauldron, scattered, Stockinged</i> etc.), foregrounding the violence. Spondaic rhythm of <i>nail-heads dressed</i> in “Funeral Rites” marking</p>

	<p>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>the finality of the soon-to-be-sealed coffin. Internal rhyme evident in both (<i>winding, blinded</i> in “Funeral Rites”, for example), used to draw attention to the links between the words.</p> <p>Lexis: e.g. in “Funeral Rites” the power of the church is evident in the use of the verb <i>shackled</i> and the adverbs <i>courteously</i> and <i>obediently</i>. In both, the use of proper nouns (<i>Aarhus, Tollund</i> etc. in “The Tollund Man” and <i>Boyne, Strang and Carling fjords</i> etc. in “Funeral Rites”), places the poems in verifiable locations and times: they are social comments as well as lyrical reflections. Lexical link between the two as the relations are <i>laid out</i> in “Funeral Rites” and the flesh of the labourers is <i>Laid out</i> in “The Tollund Man”: the latter perhaps an ironic comment on the normal rituals of death.</p> <p>Grammar and Morphology E.g. Syntax and tenses: e.g. shifting tenses in both poems, in “The Tollund Man”, for example, the future <i>I will go</i> shifts the modal <i>could</i> suggesting the uncertainty in taking the risk, to the modal <i>should</i> suggesting a sense of duty of the responsibility and empathy he should feel, to the final future <i>I will feel</i>, re-creating the certainty of his imagined emotion. In contrast, the past tense of <i>I shouldered</i> in “Funeral Rites” as the persona recalls an event, becomes the present tense of the on-going and enduring Troubles, shifting to a similar certainty of how he will feel: <i>we will drive ... the cud of memory allayed</i>, ending with the past tense as Gunnar finds peace.</p> <p>Context (AO3) Of the poems: e.g. links to “Punishment” (death as something of beauty, murders in communities); significance of the collections in which the poems first appeared. Characteristic connections between personal and political; between individual and shared history, between past and present.</p> <p>Of the wider literary/cultural: e.g. the political dimension: references to the Troubles in Ireland in poems that combine the private and the public response to death and use the past to help to explain the present; reference to the bog bodies in Denmark; autobiographical context of both.</p>
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Question	Response	Marks	Guidance
10	<p>Compare the ways Boland uses language and poetic techniques in “Naoise at Four” 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> <p>A lower level response (levels 1 to 3) will:</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>Poetic and Stylistic Techniques (AO2 and AO1) Voice: e.g. first person speaker in “Naoise at Four” (<i>I</i> (x2) <i>me</i> (x1)) and addressed to Naoise from the second stanza (<i>you</i> (x5) <i>your</i> (x11)): the sense of the poetic apostrophe. Use of first person plural pronouns (<i>our</i> (x4) and <i>us</i> (x1)) suggest a shared experience and history. Third person in “Woman in Kitchen”, focalised on the eponymous woman. Notable contrast between the third person singular <i>she</i> (x9) and the third person plural pronoun (<i>they</i> (x2) and <i>their</i> (x1)) to create the impression of division between the woman and the machines.</p> <p>Form and structural development: e.g. regularity of the six-lined stanzas in “Woman in Kitchen”, in a poem where the woman’s role is restricted and defined by her domestic duties. Structural shift in stanza three, as the transformative power of the imagination is evident, before the woman returns to her domestic duties in the final stanza, suggesting her lack of destination. In contrast, the six-lined stanzas of “Naoise at Four” moves from the past (stanza 1) to the present (stanza 2) to the future (stanzas 4, 5 and 6), marking the perception the speaker has of herself as a mentor and teacher, guiding her godson through life.</p> <p>Imagery and symbolism: e.g. in both poems: nature heals (the imagination transforms the machines in “Woman in Kitchen”, the speaker redirects the child to value nature in “Naoise at Four”). Imagery of death in both (<i>die, saps Spill</i>) in “Naoise at Four”, and in the <i>silence, death</i> and <i>mortuary</i> in “Woman in Kitchen”: the speaker finds an alternative to violence and death in “Naoise at Four”, in contrast in “Woman in Kitchen”, where her completed chores render her useless, and she is defeated by the machines (<i>jigsaw everything she knows</i>).</p> <p>Lexis: e.g. in “Naoise at Four”, lexical contrasts of <i>old</i> (x2) and <i>New</i> (X1) in a poem where the past illuminates the present. In both, lexical clusters of</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>nature <i>forest pests, saps, wood</i> etc. in “Naoise at Four”, <i>kingfisher, trout</i> etc. in “Woman in Kitchen” and the domestic (<i>kitchen, cup</i> in “Naoise at Four”, <i>cups, sideboards</i> etc. in “Woman in Kitchen”), in poems where nature is an alternative to violence or to domesticity. Lexis of alienation in both (<i>islanded</i> in “Woman in Kitchen”, <i>Distances</i> in “Naoise at Four”) where both speakers feel unease with or disconnection from the modern world. Lexis of money in “Naoise at Four” (<i>creditor, auditor, values, invest</i> etc.) in a poem about values.</p> <p>Grammar: e.g. syntax: e.g. use of passive voice in stanza four in “Woman in Kitchen” (<i>The wash done</i> etc.) suggests a separation of the woman from her chores, and in “Naoise at Four”, the suburban, modern detail is the agent of the verb <i>distances</i>: it has the power to obscure the past. Contrast of short, simple opening sentence of “Naoise at Four”, foregrounds the violence of the trap, and the nine-line complex, compound sentence in stanzas two and three, emphasises the ongoing, enduring nature of this unfolding violence on the screen.</p> <p>Rhyme and phonology: e.g. irregular rhyme scheme of “Woman in Kitchen”, with increasing numbers of feminine rhymes as the poem progresses, in a poem focused on the woman’s role. Internal rhyme of <i>saucer, dryer and kingfisher, river</i> etc. link the domestic and nature, reality and imagination. In “Naoise at Four”: use of sestet, with a regular rhyming scheme, broken in the final verse, perhaps marking the disconnection from the past and a move away from conflict. In both: characteristic use of enjambment, increasing as each poem progresses.</p> <p>Context (AO3) Of the poems: e.g. both poems: characteristically set in a domestic setting, exploring the role of women in that setting. Both characteristically examining violence in the past, and exploring the sense of alienation. Of the wider literary/cultural etc. e.g. characteristic reference to myth, using it as a foil; awareness of the collections in which these poems were first published.</p>
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Question	Response	Marks	Guidance
11	<p>Compare the ways Duffy uses language and poetic techniques in “Answer” and “Love”.</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> <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</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>Poetic and Stylistic Techniques (AO2 and AO1)</p> <p>Voice: e.g. in both poems, first person persona addressing the lover: echoes of the poetic apostrophe. In “Answer”, the repeated <i>yes yes</i> (x5) suggests the spoken voice in its elliptical affirmation..</p> <p>Form and structural development: e.g. in “Love”, readers may find a characteristic echo of sonnet form. In “Answer”, there are shifting types of love (cold and unfeeling in stanza one, destructive in stanza two, powerful in stanza three, empty love in stanza four), culminating in the lover becoming fused with the elements in a metaphor (<i>If you were air</i> etc.) in the final stanza. In “Love” there is a similar progression from the lover being evident in nature in her absence, and then appearing in the last three lines (<i>out of the season, out of the light love reasons</i>). Both build a sense of tension throughout with the destructive nature of love present from the start (<i>death</i> in “Love”, <i>sealed, locked, sightless</i> in “Answer”).</p> <p>Imagery and symbolism: e.g. in both, the contingent world is absent, the setting pastoral and natural (<i>leaves, wind, evening sky</i> in “Love”, <i>stone, fossil, raindrops, birds</i> etc. in “Answer”), in a depiction of love that endures through time. Imagery of the four elements in “Answer” (<i>stone</i> (earth), <i>fire, water, air</i>) foregrounding the mythic nature of the persona’s love. In both, awareness of language is foregrounded (<i>love’s metaphor</i> in “Love” and <i>litter for its nouns</i> in “Answer”), in poems that attempt to capture the nature of love, or the answer, in words. In “Love” nature is personified, as the speaker sees the lover in all things; in “Answer”, the lover becomes nature in the final stanza.</p> <p>Lexis: e.g. In “Answer”, repetitions throughout create a sense of insistence, prefaced with the conditional idiom <i>if you were</i>, building sense of an unconditional love, responsive to any circumstances. The verbs and</p>

	<p>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>verb phrases in “Love” (<i>adore, Aflame, whirl, worships v bears down, yearns back</i>) emphasise the divided nature of love as both positive and destructive. Similarly, in “Answer” lexical clusters of verbs and verb phrases of entrapment (<i>locked, sealed up</i>), and of wounding (<i>burning, brands</i> etc.) highlight the futility and pain of love, culminating in the penultimate line (<i>really death</i>): the speaker professes an intention to make the ultimate sacrifice in the name of love – implied throughout.</p> <p>Grammar: e.g. syntax: e.g. syntactical parallelism of <i>If you were</i> (x4) <i>If you were made of</i> (x8), in the first four stanzas is echoed in the final stanza (<i>If you were made of</i> (x4) ... <i>If you were</i> (x4)) – sense of the poem as an incantation. Similarly, syntactical parallelism is evident in “Love” (<i>Not here</i>), foregrounding the lover’s absence. Use of the present tense in both suggests that this is an enduring state of elemental love. The conditional in “Answer” (<i>If you were</i> etc.) creates an imagined state, resolved in the present tense at the end (<i>the answer is yes, yes</i>).</p> <p>Rhythm, Rhyme and phonology: e.g. enjambment used in “Love” to emphasise meaning (the absence after <i>not here</i>, for example), and in contrast, atypically for Duffy, every line is end stopped in “Answer”, highlighting the insistent, incantatory nature of this poem. Shift from the sibilance of <i>kiss, fossil, lips</i> etc. to the harder consonants of <i>cold, looked</i> in “Answer”: the negative and harsh nature of love. Characteristic internal half rhyme and use of assonance throughout (<i>ground, down</i> etc.), full internal rhyme of <i>seasons, reason</i> in final stanza, increasing the sense of resolution (<i>a seasonal and symbolic end</i> (Duffy)). Half rhyme in “Answer”, echoes of ballad form (<i>ice, yes, chest, flesh</i> etc.)</p> <p>Context (AO3)</p> <p>Of the poems: e.g. significance of position of poems in a collection that charts the progress of love from first infatuation to end of the relationship. Characteristic use of natural imagery; of motifs such as the moon, flames etc. Links to other poems in the collection.</p> <p>Of the wider literary/cultural: in both poems, echoes from literary forms of the sonnet, ballad and the apostrophe, drawing from the heritage of love poetry.</p>
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Question	Response	Marks	Guidance
12	<p>Compare the ways Sam-La Rose uses language and poetic techniques in “Plummeting” and “Speechless Section II”.</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> <p>A lower level response (levels 1 to 3) will:</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>Poetic and Stylistic Techniques (AO2 and AO1)</p> <p>Voice: e.g. in “Speechless II”: first person speaker in the historic present, with the sense of the discourse of sports commentary (<i>perfect 6.0s</i>): contingent world running parallel to the speaker’s own. Third person in “Plummeting”, with a pronoun appearing in the first and third line, but with the agent of the verbs being absent in the rest of the poem, suggesting that this is a shared, rather than a specific experience, perhaps.</p> <p>Form and structure: e.g. in “Speechless II” regularity of twelve couplets, broken in the final stanza with a single line, indicating the break from the routine of <i>every Saturday morning</i>, and the resulting sense of freedom. Similarly, the five couplets in “Plummeting” are broken in the final stanza, as the player achieves his hard-earned goal. Both poems establish the setting (<i>hard play</i>) or era (<i>1984</i>), before moving onto the restricting, or punishing nature of routine or practice, culminating in the sense of freedom that is the result of a break from that routine, or that results in an achievement.</p> <p>Imagery and symbolism: e.g. in “Speechless II”, imagery of manipulation of speaker by others (<i>shape mouths, turn on a smile</i> etc.) contrasting with the freedom of the <i>untethered space walk</i> and the boys on their bikes <i>testing gravity’s leash</i>. Imagery of success in “Plummeting” is foreshadowed in the <i>corona</i> and the simile of the <i>peacock’s feathers</i> (variously associated with self-expression, royalty, confidence etc.).</p> <p>Rhythm/Rhyme: e.g. in “Speechless II”: sibilance in stanza ten slows the pace as the speaker watches. Similarly, in “Plummeting”, the enjambment in stanza 4 delays and extends the moment when the ball reaches the hoop, marking the distance it travels. The increased use of enjambment (x5 in</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>stanzas 3-5) creates the sense of the intensity and relentlessness of his practice, building to the climax at the end of the poem. In “Speechless II”, the deviation in rhythm in stanza four foregrounds the separation in time between the worlds of the speaker and his mother. The break in the rhythm in “Plummeting” is in the final verse, emphasising the contrast between practice and achievement (<i>lead v gold</i>). In “Plummeting” words composed from “plummeting” (<i>lump, plum, plume</i> etc.) conclude every line, creating half rhymes and adding to the sense of a carefully constructed narrative.</p> <p>Lexis: e.g. in “Speechless II”: lexical clusters of freedom (<i>wild, spinning free</i> etc.) and restriction (<i>tame, taught, pressed up against</i> etc.), wildness (<i>wild, brazen</i>) and artificiality (<i>turn on, rictus</i>): conveying child’s realisation of an alternative childhood to his own. Lexical repetition in “Plummeting” (<i>left, right, launch-step</i> (x2)) foregrounding the relentless nature of practice.</p> <p>Grammar and Morphology: e.g. syntax: e.g. in “Speechless II”, the first four sentences focus on the contingent world, then on the skills learned and on the child who cries, and the final sentence is seven lines long, indicating the importance of that moment. Similarly, the second sentence of “Plummeting” is seven lines long, as the moments build before the goal. Use of elliptical, minor sentences emulates the discourse of a sports commentary in “Plummeting”, with the characteristic verb-heavy commentary (<i>Keeps on, stoking, pelting</i> etc.).</p> <p>Context (AO3) Of the poems: e.g. in “Speechless II”, characteristic use of individual experiences to explore a collective past; cross-cultural and inter-generational communication/influences. Characteristic urban setting and music imagery in both. Position of “Speechless II” as second in a series ordered chronologically, plotted against world events and commissioned as a sequence of poems that are intended to be in dialogue with one another. “Speechless II” is in Part 3, which explores the freedom of expression, and values passed on through generations.</p> <p>Of the wider literary/cultural: Sam-La Rose as a performance poet: sense of oral narrative in the elements of spoken discourse, particularly in</p>
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			“Speechless II”. Reference to Terrance Hayes (<i>Hip Logic</i>) in “Plummeting” – see note at the end of collection.
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