



A-level

ENGLISH LANGUAGE AND LITERATURE

7707/1

Paper 1 Telling Stories

Mark scheme

June 2024

Version: 1.0 Final



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Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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

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

Further copies of this mark scheme are available from aqa.org.uk

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English Language and Literature Mark Scheme

How to Mark

Aims

When you are marking your allocation of scripts your main aims should be to:

- recognise and identify the achievements of students
- place students in the appropriate mark band and in the appropriate part of that mark scheme (high, low, middle) for **each** Assessment Objective
- record your judgements with brief notes, annotations and comments that are relevant to the mark scheme and make it clear to other examiners how you have arrived at the numerical mark awarded for each Assessment Objective.

Approach

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

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

Assessment Objectives

This component requires students to:

- AO1:** Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression
- AO2:** Analyse ways in which meanings are shaped in texts
- AO3:** Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received
- AO4:** Explore connections across texts, informed by linguistic and literary concepts and methods
- AO5:** Demonstrate expertise and creativity in the use of English to communicate in different ways.

Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

Annotating scripts

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

- use the relevant marker2 annotation commenting on the answer's relationship to the Assessment Objectives
- write a summative comment at the end for each Assessment Objective

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


Distribution of Assessment Objectives and Weightings

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

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

Annotating scripts

Please use the following annotations:

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

Section A

Assessment Objectives (Question 1)

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

How the Assessment Objectives apply to Section A

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

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

Strand One: applying concepts and methods

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

Strand Two: use of terminology

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

Strand Three: expression and presentation of ideas

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

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

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

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

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

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

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

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

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

- making connections
 - text coverage
 - comparing representations.
-

Section A – Remembered Places

Total for this section: 40 marks

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

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

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

Instructions to examiners:

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

Indicative content:

Q1 Read **Text A** and **Text B** printed below and on the **Insert**.

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

You should refer to both texts in your answer.

[40 marks]

AO1:

Text A:

- writer's subjective viewpoint on the Pompidou Centre anchored in first person pronoun: *I*
- predominantly declarative mood states the writer's opinions: *There's hardly any place to sit and no focal point*
- Bryson's negative opinions on the Pompidou Centre emphasised in the simple declarative and underlined in the opening indefinite pronoun and final adjective: *Everything about it seemed wrong*.
- Bryson's opinions about the Pompidou Centre reflected in the number of mental verb processes: *guess, like, dislike, seemed*
- Pompidou Centre presented as being unattractive to look at in the choice of adjectives: *weathered, faded* and in the simile: *like a child's toy that has been left out over winter*
- Pompidou Centre presented as being too big for its location through the contrast in adjectives: *overbearing, cramped*
- Bryson's dislike of the Pompidou and buildings like it conveyed through personification: *they are just showing off*
- Bryson's mockery of the Pompidou Centre's obvious calling attention to itself conveyed through imagined direct speech of its architect: *'Look, I put all the pipes on the outside. Am I cute enough to kiss?'*
- Bryson's opinions about what the planners should have taken into consideration emphasised through modality: *should do, should be*
- Bryson contrasts the Musée d'Orsay with the Pompidou in the juxtaposition of syndetic lists: *crowded and confusing with space and light and majestic calm*
- the chaotic nature of the Pompidou conveyed in the simile: *It's like a department store on the first day of a big sale*
- personal opinions emphasised through informal register and use of parenthesis: *– new to me, at any rate –; – no big clock or anything –*
- Bryson's feelings about the Pompidou summed up by the final simple declarative and metaphor: *It has no heart.*

Text B:

- predominantly declarative mood and use of third person pronouns conveys a sense of objectivity about the Pompidou Centre: *The Pompidou Centre disgusted some people when it opened in 1977.*
- unusual physical appearance of the Pompidou foregrounded in the idiomatic title: *inside out and upside down*
- the unconventional appearance of the outside of the Pompidou conveyed in the simile: *like a body with all its veins and nerves visible on the outside*
- dislike of the Pompidou presented as an attitude of the past through use of past tense: *disgusted, thought it didn't belong*
- current opinion presented as being more favourable, introduced through the fronted adverb *Now* and adjectival phrase: *most popular*

- favourable reactions to the Pompidou emphasised through alliteration: *popular places in Paris* and in the colloquial sub-heading: *Loved to bits*
- humour in play on words in the sub-heading: *Pompiwho?*
- speech bubbles and use of interrogative highlights reactions to the unusual aspects of the Pompidou Centre: *Is that a factory?*
- positive image of the Pompidou conveyed through the semantic field of attraction: *loved, popular, attracts*
- attractive features of the Pompidou conveyed in the sub-headings, for example, through the pre-modifying adjective and alliteration in: *Fabulous Fountain*
- Pompidou Centre presented as having a lot to offer the visitor in the syndetic list and exclamatory: *art museum, public library, cinema, performance halls, music institute and shops!*
- Pompidou Centre's attractiveness to children conveyed in the anthropomorphism: *I'm the firebird. I'm hot! ; I'm the serpent. Bite me!*
- text-image cohesion conveys the importance of the visual aspects of the Pompidou Centre.

AO3:

- genre conventions and affordances of autobiographical travel writing (Text A)
- genre conventions and affordances of a travel guide for children (Text B)
- written mode with high levels of literariness throughout the text (Text A)
- multi-modal nature of the text combining visual images, less formal spoken features along with more crafted written features demonstrating a level of literariness (Text B)
- primary purpose to entertain, secondary purpose to inform (Text A)
- purpose to inform the audience about places of interest to visit in Paris but also to entertain (Text B)
- wide audience of adults with an interest in travel writing and/or fans of Bryson (Text A)
- audience of English-speaking children who will be visiting Paris (Text B)
- the nationality of the writer as American and an observer of French culture (Text A)
- the nationality of the writer as an Australian positioned both as an outsider to French culture but also knowledgeable about Paris (Text B).

AO4:

- similarities and differences in the representation of the physical appearance of the Pompidou Centre: writer of Text A dislikes it, writer of Text B presents it as unusual and interesting
- similarities and differences in the representation of the refurbishment of the Pompidou Centre: Bryson emphasises how much this had cost, with disappointing results; Text B focuses on the need for renovation because it was so popular it had been worn out
- similarities and differences in the way the writers present the busyness of the Pompidou Centre: Bryson stresses it is overcrowded; Text B emphasises its popularity
- similarities and differences in the presentation of attractions at the Pompidou Centre and the area surrounding it
- similarities and differences in the use of representation of speech: Bryson includes an imaginative and humorous direct speech from the architect; Text B includes speech bubble representation of speech from images of characters
- similarities and differences in genre and mode: autobiographical travel writing in Text A; multi-modal travel guide for children in Text B
- similarities and differences in purpose of texts: primary purpose to entertain, secondary purpose to inform (Text A); Text B is primarily to inform but also to entertain
- similarities and differences in audience: Text A has a wide adult audience; Text B is aimed at children aged 7+
- both writers view Paris and the Pompidou Centre from an outsider's perspective
- any other connections that are linked by features and/or concepts
- any other connections that are linked by narrative perspective and conventions.

Section B

Assessment Objectives (Questions 2–9)

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

How the Assessment Objectives apply to Section B

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

Students are assessed on meeting three distinct strands:

Strand One: applying concepts and methods

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

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

Strand Two: use of terminology

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

Strand Three: expression and presentation of ideas

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

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

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

- demonstrate an understanding of the question focus by providing interpretations and through the selection of relevant parts of the text
- demonstrate an understanding of narrative techniques and authorial craft.

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

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

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

Students may address AO3 by discussing:

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

Section B – Imagined Worlds

Total for this section: 35 marks

AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression		AO2 Analyse ways in which meanings are shaped in texts		AO3 Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received	
This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to prose fiction, and specifically to the analysis of a specific narrative technique. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to examine the ways that meanings are shaped in their chosen text through the selection and exploration of relevant parts of the novel in response to a specific focus.		This relates to students' ability to explore their chosen novel as part of a wider literary genre (fantasy). It also rewards students' ability to evaluate the influence of contextual factors (social, historical, biographical, literary) on the production and interpretation of their chosen text.	
Level/Mark	Students are likely to:	Level/Mark	Students are likely to:	Level/Mark	Students are likely to:
Level 5 9–10	Select language levels with sustained relevance and evaluation of patterns. Apply a range of terminology accurately. Express ideas with sophistication and sustained development.	Level 5 9–10	Offer a thorough and open-minded analysis by: <ul style="list-style-type: none"> interpreting the question focus subtly providing a perceptive interpretation making careful selections from the text including wholly relevant ideas. Provide perceptive accounts of how meanings are shaped by: <ul style="list-style-type: none"> investigating closely narrative techniques evaluating the writer's craft through close analysis of details. 	Level 5 13–15	Offer a perceptive account. Evaluate: <ul style="list-style-type: none"> aspects of the novel in relation to the fantasy genre the use of particular genre conventions the influence of contextual factors on the production and various interpretations of the novel.

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

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

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

- When determining a Level/Mark for AO2 you should consider whether the answer includes selections from both the given extract and elsewhere in the novel. An answer that only includes selections from the set extract cannot be placed above Level 2.
- If the candidate does not write about the set extract, you should treat this in the same way as if s/he had written only about the extract, ie an answer that does not include selections from both the extract and elsewhere in the novel cannot be placed above Level 2.

Indicative content

Q2: Read the extract printed below. This is from the section of the novel where Walton writes to his sister about his planned voyage to the North Pole.

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

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

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • extract – personal ambitions presented through the homodiegetic perspective of Walton in letter form • time scale as indication of dedication • Walton's reflections on specific moment his ambitions began • excitement due to imminence of the task • Walton's commitment to his personal goal • Walton's perception of his own personal character • ambition presented as a quest • the requirement to overcome difficulties and obstacles • intellectual capacity as a benefit to an ambitious character • academic fields associated with intellect and ambition • Walton's pride balanced with modesty • the need of encouragement from others to achieve ambitions • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • use of first person pronoun <i>I</i> and possessive determiner <i>my</i> to reflect inner thoughts and feelings • temporal phrase: <i>six years</i> • mental verb process: <i>remember</i> and noun phrase: <i>the hour</i> • abstract noun: <i>undertaking</i> pre-modified by adjective: <i>present</i> • preposition: <i>about</i> and infinitive verb: <i>to proceed</i> • mental verb processes: <i>dedicated, devoted</i> • possessive determiner: <i>my</i> and abstract noun <i>fortitude</i> • noun phrase: <i>naval adventurer</i> • collocation: <i>long and difficult</i> • semantic field of endurance: <i>endured, hardship, demand, difficult, sustain</i> • semantic field of physical suffering: <i>cold, famine, thirst, want of sleep</i> • syndetic list and parallelism in phrases: <i>the study of mathematics, the theory of medicine, those branches of physical science</i> • noun phrases: <i>mathematics, medicine, physical science</i> • modality in <i>must own</i> • adjective: <i>proud</i>, pre-modified by determiner: <i>a little</i> • semantic field of success: <i>deserve, glory, valuable</i> • exclamatory: <i>Oh, that... affirmative!</i> • metaphors: <i>hopes fluctuate, spirits...depressed, raise the spirits of others</i> • rhetorical question: <i>Do I not deserve...?</i>

AO3

- 19th century ideas about discovery and travel
- 19th century attitudes towards science and religion
- Mary Shelley's personal ambitions
- the connection of travel writing to the gothic genre
- the use of letter writing to explore fears and character flaws
- quests as a convention of the fantasy genre
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

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

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

- **Letter 1** – Walton's ambition to be a poet and reach the North Pole
- **CH2** – Victor's longing to understand the physical nature of life
- **CH10** – monster's ambitions to learn language.

Indicative content

Q3: Read the extract printed below. This is from the section of the novel where Victor Frankenstein learns of William’s death.

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

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

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • Clerval presented through Victor Frankenstein’s homodiegetic narrative • Clerval as a close observer of Victor Frankenstein’s life and misfortunes • Clerval’s deep affection for Victor • Victor’s dependency on Clerval and his reliability • Clerval as a supportive friend to Victor through attempts to help • Clerval’s keen interest in events • Clerval’s deep empathy • Clerval’s philosophical nature explored in the advice he gives to Victor • influence of religion on Clerval’s philosophy • Clerval’s passion in his reaction to William’s murder • Clerval’s assessment of the events as deplorable • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • use of first person pronoun <i>I</i> and possessive determiner <i>my</i> to reflect inner thoughts and feelings • kinesics in verb processes: <i>watched, observe, perceived</i> • repetition of pre-modifying adjective and possessive determiner: <i>my dear friend, my dear Frankenstein</i> • Victor’s imperative: <i>come with me...horses</i> • verb process: <i>endeavoured</i> • interrogatives in direct speech: <i>“are you to always be unhappy?”</i>, <i>“What do you intend to do?”</i>, <i>“what has happened?”</i> • pre-modifying superlative in noun phrase: <i>truest sympathy</i> • exclamatory presented in direct speech: <i>“Poor William!”</i> • metaphor: <i>tears also gushed</i> • references to philosophical thought in proper nouns: <i>Stoics, Cato</i> • euphemism in metaphors: <i>he now sleeps, at rest</i> • complex sentence: <i>Those maxims... to be urged</i> • declaratives: <i>the survivors are the greatest sufferers, time is the only consolation</i> • noun phrase: <i>angel mother</i> • verbal verb process: <i>exclaimed</i> • juxtaposition in noun phrases: <i>dear child, murderer’s grasp</i> • negative: <i>no consolation</i> • abstract noun: <i>disaster</i> • adjective: <i>irreparable.</i>

AO3

- 19th century attitudes towards philosophy
- 19th century views on male friendships
- Mary Shelley's personal attitudes towards religion
- gothic themes and images – death
- literary references connected to the fantasy genre
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

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

- **CH2** – Henry Clerval's ambitions
- **CH20** – Clerval's letter to Victor
- **CH21** – Clerval's death.

Indicative content

Q4: Read the extract printed below. This is from the section of the novel where Lucy Westenra describes to Mina the marriage proposals she has received.

Explore the significance of romantic relationships between men and women in the novel. You should consider:

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

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • romantic relationships presented through Lucy Westenra’s homodiegetic viewpoint in letter format • honesty as a feature of a successful marriage • women’s obligation to share information with their husbands • Lucy’s reflection that husbands expect equal honesty from their wives • Lucy’s reaction to her marriage proposals • marriage proposals presented as dramatic • women as excited and thrilled by proposals of marriage • romantic relationships guided by tradition • women as empathetic to men’s roles in romantic relationships • Lucy’s criticisms of other women’s approach to romantic relationships 	<ul style="list-style-type: none"> • use of first person pronouns <i>I, me</i> and possessive determiner <i>my</i> to reflect inner thoughts and feelings. • direct address: <i>My dear</i> • indefinite pronoun: <i>everything</i> • deontic modality: <i>ought, should, must</i> • preposition and adverbial in: <i>except, of course, Jonathan</i> • repetition of adjective: <i>fair</i> • adverb: <i>certainly</i> • idiom: <i>it never...pours</i> • triplet of exclamatory exhortations: <i>Just fancy!, Isn’t it awful!, And three proposals!</i> • repetition of number: <i>three</i> • noun phrase: <i>old proverbs</i> • mental verb process: <i>feel</i> • repetition of adjective: <i>sorry</i> pre-modified by idiomatic expression: <i>really and truly</i> • colloquial noun: <i>fellows</i> pre-modified by adjective: <i>poor</i> • exclamatory: <i>Some girls are so vain!</i> • mental verb process: <i>despise</i> • idiom: <i>for goodness’ sake</i> • mental verb process: <i>imagining</i> and pronoun: <i>themselves</i> • exaggeration in noun phrase: <i>extravagant ideas</i> • semantic field of hurt: <i>injured, slighted</i>

<ul style="list-style-type: none"> • marriage presented as a respectable achievement for women • marriage presented as a goal for women • women’s view of marriage as sedate and respectable • married partners seen as possessions to both men and women • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • intensifier: <i>so</i> and adjective: <i>happy</i> • semantic field of marriage: <i>engaged, settled down, old married women</i> • adverb: <i>soberly</i> • possessive determiners in : <i>their wives, her husband.</i>
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AO3

- attitudes towards marriage in 19th century
- 19th century views on women’s roles
- romance as a feature of the gothic horror genre
- influence of other gothic novels
- epistolary form as a popular 19th century genre
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

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

- **CHVII** – Mina’s thoughts on the ‘new women’ and their possible attitudes to men and relationships
- **CHIX** – Mina and Jonathan’s marriage
- **CHXIV** – Van Helsing commends Mina to Jonathan.

Indicative content

Q5: Read the extract printed below. This is from the section of the novel where Dr Seward records Renfield’s night-time behaviour in his diary.

Explore the significance of night-time events in the novel. You should consider:

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

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • night-time events presented through Dr Seward’s homodiegetic narration • night-time as a setting for adventure and dramatic events • the unpredictability and suddenness of events at night-time • associations between night-time and the supernatural • night settings as a background for Dracula’s presence or arrival • Dracula’s physical appearance at night-time as non-human • Dracula’s intentions at night-time • the atmosphere of foreboding as a backdrop for night-time events • the feelings of impending doom or danger associated with night settings • the mysterious lure of the night for Dracula’s victims/behaviour of victims at night-time • violent events at night-time • night-time events as a common occurrence • night-time events as memorable • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • use of first person pronouns <i>I, me</i> to reflect inner thoughts and feelings • noun phrase: <i>night adventure</i> • adjective: <i>furiously</i> • epistemic modality: <i>would</i> and material verb process <i>kill</i> • repetition of adverb: <i>suddenly</i> • adjectives: <i>silent, ghostly</i> • symbolism in: <i>moonlit sky</i> • semantic field of the supernatural: <i>deserted, ghostly, strange</i> • spatial deixis: <i>to the west</i> • material verb process: <i>flapping</i> • pronoun: <i>it</i> • concrete noun: <i>bat</i> • plosive alliteration in noun phrase: <i>a big bat</i> • abstract nouns: <i>way, intention</i> • adverbials: <i>straight on, bound for</i> • epistemic modality: <i>shall not</i> and mental verb process: <i>forget</i> • indefinite pronoun: <i>something</i> • adjective: <i>ominous</i> • mental verb process: <i>feel</i> • semantic field of urgency: <i>pressed, holding, efforts</i> • determiner: <i>another</i> • adverbs: <i>once more, again</i> • negative modality: <i>shall not</i> and mental verb process: <i>forget</i>

AO3

- 19th century knowledge of science and superstition
- 19th century awareness of night-time dangers
- night-time settings as a feature of the gothic horror genre
- influence of other gothic novels
- 19th century practice of recording events in journal form
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

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

- **CHI** – Jonathan’s journey to Dracula’s castle
- **CHIII** – Jonathan records Dracula’s night-time activities in the castle
- **CHVII and VIII** – Mina records Lucy’s sleepwalking and dreams.

Indicative content

Q6: Read the extract printed below. This is from the section of the novel where Serena Joy suggests an alternative way for Offred to become pregnant.

Explore the significance of characters’ reactions to rule-breaking in the novel. You should consider:

- the presentation of characters’ reactions to rule-breaking in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • attitudes to rule-breaking presented through Offred’s homodiegetic narrative • collaboration to break rules presented as a female activity through stereotypical setting of the kitchen • supporting others to break rules is based on mutual need • Serena’s exploration of possibilities • careful considerations given to rule-breaking • Offred’s personal hope as an incentive • the process of negotiation as interactive • characters’ secrecy as commonplace in Gilead • Offred’s reflections of the doctor presenting hypocrisy in the regime • characters’ awareness of the danger associated with rule-breaking • Offred’s sense of dramatic tension • powerlessness of handmaids regardless of rule-breaking 	<ul style="list-style-type: none"> • use of first person pronouns <i>I</i> and <i>we</i> to reflect inner thoughts and feelings • colloquial noun: <i>cronies</i> • noun phrase: <i>kitchen table</i> • adjective: <i>girlish</i> • semantic field of support: <i>help, loyal, trust</i> • subject: <i>we both</i> • epistemic modality: <i>would, could, would make sure</i> • mental verb process: <i>I think</i> • parallelism: <i>almost visible, almost palpable</i> • interrogatives: <i>Who? What about...? ...will we?</i> • verbal verb process: <i>she agrees</i> • noun phrase: <i>black-market errands</i> • simile: <i>like a purse snapping shut</i> • modality in verb phrase: <i>won’t tell</i> • semantic field of deceit: <i>collusion, betrayal</i> • present tense mental verb process: <i>remembering</i> • noun phrases: <i>sympathetic brown eyes, gloveless hands</i> • semantic field of danger: <i>heavy, dark, risk</i> • semantic field of crime: <i>law, penalty, reported, evidence</i> • idiomatic expression: <i>my life on the line</i> • metaphor: <i>the idea hangs between us</i> • temporal deixis: <i>for this moment</i> • semantic field of tension: <i>firmness, clenched, snapping</i> • triplet of adverbials: <i>sooner or later, one way or another, whether I do or don’t</i>

<ul style="list-style-type: none"> • Serena’s personal reasons or goals as reasons for breaking rules • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • epistemic modality in declarative sentence: <i>She does want that baby.</i>
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AO3

- dystopian setting – similarities with real world but distorted
- influence on Atwood of 20th century repressive regimes
- 21st century views of female relationships
- secrecy and rebellion as a convention of dystopian novels
- influence of other dystopian novels
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

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

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

- **CH11** – doctor offers to help Offred become pregnant
- **CH22** – Moira’s attempted escape
- **CH25** – Offred describes meetings with the Commander.

Indicative content

Q7: Read the extract printed below. This is from the section of the novel where Offred reflects on Aunt Lydia’s attitude towards the handmaids.

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

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

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • Offred’s reflective homodiegetic narrative • Aunt Lydia as pious • her focus on the Wives’ feelings • her high opinion of her own altruism • Aunt Lydia’s worship of and devotion to God presented as ridiculous • her devotion as exaggerated • Aunt Lydia’s support for misogynist ideas • her acceptance of patriarchal control as a tradition • the urgency and earnest nature of Aunt Lydia’s preaching • her persuasive techniques as instinctive and typical of human behaviour 	<ul style="list-style-type: none"> • use of first person pronoun <i>I</i> and <i>me</i> to reflect inner thoughts and feelings • past tense: <i>said, broke off</i> • religious biblical reference: <i>Forgive them, for they know not what they do</i> • mental verb process: <i>imagine</i> in <i>imagine how...feeling</i> • repetition of mental verb process: <i>feel, feeling</i> • pattern of pronouns: <i>they, them</i> • mental verb process: <i>thought</i> • adjective phrase and collocation: <i>very good</i> • kinesics in verb phrase: <i>gaze upwards</i> • simile: <i>as if the...coming down</i> • metaphor: <i>God on a cloud of Pink Pearl face powder</i> • noun: <i>smile</i>, pre-modified by adjective: <i>tremulous</i> • noun: <i>women</i> pre-modified by metaphoric adjective: <i>defeated</i> • adjective: <i>unable</i> • parallelism in: <i>it’s not the husbands...it’s the wives</i> • adjective phrase: <i>only natural</i> • adverbial: <i>of course</i> • deontic modality: <i>should, must, have to, try</i> • mental verb process: <i>realize</i> • repetition of imperative verb phrase: <i>try to</i> • idiom: <i>The future is in your hands</i> • pronoun and determiner used in direct address: <i>you, your</i> • noun phrase: <i>ancient gesture</i>

<ul style="list-style-type: none"> • Aunt Lydia as an ironic character as she is also defeated and weak • Aunt Lydia as ineffective and confused • Aunt Lydia as an authoritarian who is feared • Aunt Lydia's awareness of others presented as unnatural • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • repetition of symbolic noun: <i>hands</i> • pronoun: <i>nothing</i> and preposition: <i>in them</i> • adjective: <i>empty</i> • metaphor: <i>her voice broke off</i> • ellipsis: <i>unable...</i> • metaphor: <i>tremulous smile, of a beggar</i> • adjective: <i>weak-eyed</i> • repetition in noun phrases: <i>a sigh, a collective sigh, only the sigh</i> • noun phrase: <i>bad idea</i> • sound iconicity in onomatopoeia: <i>rustle or fidget</i> • hyperbole: <i>aware of every twitch.</i>
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AO3

- dystopian setting – similarities with real world but distorted
- presentation of subjugated groups
- influences on Atwood of 20th century oppressive regimes
- influences of feminism
- influence of other dystopian novels
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

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

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

- **CH11** – Offred remembers Aunt Lydia's comments on scantily clad women
- **CH20** – Aunt Lydia's comments on women in the future
- **CH42** – Aunt Lydia's speech at the 'salvaging'.

Indicative content

Q8: Read the extract printed below. This is from the section of the novel where Susie watches other people visiting the cornfield.

Explore the significance of the cornfield as a location in the novel. You should consider:

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

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • the cornfield presented through Susie’s omniscient homodiegetic reflective viewpoint • the cornfield as a place for shared ritual/dedication seen through both Susie and Ruth’s regular presence • the cornfield as a place for Ruth to regularly reflect on Susie’s death • the cornfield as a place to leave offerings to Susie • the cornfield as an important location in the immediate aftermath of Susie’s murder • the cornfield as a place to find comfort and that no longer holds fear • feelings of hope associated with nature and the cornfield • the cornfield as a natural place that presents both life and death • a place where Susie watches over her friends and family • the cornfield as a place for people to continue their connections with Susie • the cornfield as a well-known place shared by the community 	<ul style="list-style-type: none"> • first person pronoun <i>I</i> and <i>me</i> anchoring the narrative to Susie’s point of view • past tense: <i>began, met</i> • parallelism in sentences: <i>So she began... So we met...</i> • plural pronoun: <i>we</i> • references to time: <i>a moment, often, each morning</i> • material verb process: <i>left</i> and prepositional phrase: <i>for me</i> • temporal deixis in prepositional phrase: <i>in those first few months</i> • material verb: <i>walk</i> modified by adverb: <i>directly</i> • haptics in material verb process: <i>held</i> and prepositional phrase <i>up to her cheek</i> • material verb process: <i>rest</i> • symbolism of light in: <i>the sun would...the cornfield</i> • adjective: <i>dead</i> to modify concrete noun: <i>corn</i> • metaphor: <i>the world come alive</i> • concrete nouns: <i>rabbits, kin</i> • semantic field of watching in the verbs of perception: <i>saw, looked</i> • verb phrase and kinesics: <i>looked down</i> • verb phrase and kinesics: <i>looked up</i> • direct speech: <i>“Thank you”</i> • mental verb process: <i>thought</i> and adverbial phrase: <i>about me</i> • definite article: <i>the</i> in repeated noun phrase <i>the cornfield</i>

<ul style="list-style-type: none"> • the cornfield as a place Susie can observe and build her understanding of Ruth • a place where Ruth’s innocence can be revealed • the cornfield as a parallel of Susie’s heaven in terms of both space and restrictions • any other interpretation(s) offered. 	<ul style="list-style-type: none"> • indirect thoughts: <i>She liked the idea, She believed... She still thought</i> • mental verb processes: <i>liked, thought, believed</i> • simile: <i>like some kind of tiny sports team</i> • superlative adjective: <i>farthest</i> • concrete noun: <i>boundary.</i>
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AO3

- fantasy genre narrator observes the cornfield from heaven
- fantasy genre narrator able to know what Ruth is thinking and feeling
- 20th century exploration of grief as a process
- the creation of parallel worlds as a convention of fantasy genre
- influence of Sebald’s personal experiences
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

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

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

- **CH1** – Susie’s murder
- **CH2** – police search the cornfield
- **CH11** – Jack goes to the cornfield and is attacked by Brian.

Indicative content

Q9: Read the extract printed below. This is from the section of the novel where Susie remembers an encounter with Ray Singh at school.

Explore the significance of the relationship between Susie Salmon and Ray Singh in the novel. You should consider:

- the presentation of the relationship between Susie Salmon and Ray Singh in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> • Susie and Ray’s relationship as seen through Susie’s homodiegetic narrative • Susie’s reflections from a point of maturity and later wisdom • unfamiliarity of a school acquaintance typical of school romance • Susie’s interest in Ray presented through gossip • Susie’s attraction to Ray associated with his experiences of other countries and cultures • Ray as persuasive in a parallel to Mr Harvey’s persuasion • Susie’s caution presents her innocence • Susie’s view of Ray as superior to her teenage peers • Susie presented as easily impressed by Ray • Susie’s view of Ray as superior to herself • Susie’s delight in Ray’s admiration • innocence and joy of young romance 	<ul style="list-style-type: none"> • personal pronouns: <i>I, me</i> and determiner <i>my</i> to show personal thoughts and feelings • adverb: <i>finally</i> • mental verb processes in past tense: <i>realized were, thought were</i> • mode of address using full names: <i>Susie Salmon, Ray Singh</i> • noun phrase: <i>the voice</i> • verbal verb process: <i>Clarissa said</i> • semantic field of awe: <i>incredible, fathom, above, higher breeding</i> • parallelism: <i>the face of one country and the voice of another and then move to a third</i> • proper nouns: <i>England, India</i> • concrete noun phrases: <i>smoking jacket, foreign cigarettes</i> • imperative sentence in direct speech: <i>climb up and see</i> • persuasive free direct speech: <i>come on</i> • material verb process: <i>hesitated</i> • rhetorical question: <i>Hasn’t...rung?</i> • hyperbole: <i>eight hundred times smarter</i> • comparative adjective: <i>smarter</i> and noun phrase: <i>the rest of us</i> • teenage vernacular in adjective: <i>cool</i> pre-modified by adverb: <i>immediately</i> • mental verb process: <i>knew</i> and abstract noun: <i>things</i> • proxemics and spatial deixis: <i>above me, from above</i> • repetition: <i>had a crush on me</i> • metaphor: <i>my heart plunged to the floor</i> • colloquial noun: <i>crush</i>

<ul style="list-style-type: none">• Ray’s mature admiration of Susie• any other interpretation(s) offered.	<ul style="list-style-type: none">• base adjective: <i>beautiful</i>.
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AO3

- fantasy genre narrator
- features of bildungsroman
- teenage romance in 20th century
- 20th century attitudes to diversity
- influence of Sebald’s personal experiences
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

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

- **CH6** – Susie watches Ray meet Ruth before school
- **CH9** – Ray chooses not to attend Susie’s memorial
- **CH21** – Susie embodies Ruth to have sex with Ray.

Section C

Assessment Objectives (Questions 10–17)

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

How the Assessment Objectives apply to Section C

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

Students are assessed on meeting three distinct strands:

Strand One: applying concepts and methods

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

Strand Two: use of terminology

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

Strand Three: expression and presentation of ideas

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

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

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

- demonstrate an understanding of the question focus by providing interpretations and through the selection of relevant parts of the text
- demonstrate an understanding of poetic voice and authorial craft.

Section C – Poetic Voices

Total for this section: 25 marks

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

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

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

Q10: Examine how Donne presents the speaker's views on love in *Air and Angels* and one other poem of your choice.

[25 marks]

AO1:

- first person viewpoint anchored in first person singular pronoun: *I* and possessive determiner: *my*
- direct address to the lover through second person pronouns: *thee, thou* and possessive determiner: *thy*
- love as being as insubstantial as angels in the noun phrase: *shapeless flame*
- the speaker suggests that love is a spiritual feeling, conveyed in the adjectival modifiers in the noun phrase: *lovely glorious nothing*
- the sacred nature of love conveyed in the semantic field of religion: *angels, worshipped, soul*
- love as taking the material shape of his lover conveyed in personification: *my soul, whose child love is, takes limbs of flesh* and in repetition of the noun *body* and the syndetic list: *lip, eye, and brow*
- the speaker suggests that he is too focused on the physical side of love through the extended nautical metaphor: *ballast love, sink admiration, I saw I had love's pinnace overfraught*
- balance between spirituality and sensuality, conveyed in the repetition and balanced construction: *nor in nothing, nor in things*
- the speaker views women's love metaphorically as a *sphere*
- the difference between men's and women's love emphasised in the noun *disparity* and repetition of the preposition *'twixt*
- the speaker's reflective approach to a consideration of love enhanced by the use of enjambment: *For nor in nothing, nor in things / Extreme and scatt'ring*
- sense of certainty in his conclusions about love reflected in modality in the final line: *will ever be*.

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

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

The Apparition
The Anniversary
The Canonization
The Good Morrow
Woman's Constancy
The Relic
Twicknam Garden
A Valediction Forbidding Mourning

AO2:

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

- the speaker's thoughtful approach to the topic of what love is
- the speaker's view on the sacred nature of love
- the speaker's view that there is a difference between men's and women's love
- the speaker's view on balance in love
- the importance of physical attraction in love
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q11: Examine how Donne presents the speaker’s feelings about being parted from his lover in *The Apparition* and one other poem of your choice.

[25 marks]

AO1:

- first person viewpoint anchored in first person singular pronoun: *I, me* and possessive determiner: *my*
- direct address to the lover through second person pronouns *thee* and *thou*, and possessive determiner *thy*
- the speaker blames his lover for the fact that they are parted, conveyed in the opening prepositional phrase: *by thy scorn*
- the heightened emotions of the speaker in response to his lover’s betrayal conveyed in the apostrophe *O* and the noun *murd’ress*
- revengeful attitude reflected in the choice of adjectival modifiers, nouns and noun phrases used to describe his lover: *feigned vestal, murd’ress, ghost, poor aspen wretch*
- the speaker claims he has been killed as a result of being parted from his lover, expressed through hyperbole in the monosyllabic declarative: *I am dead*
- semantic field of death and illness suggest the consequences for the ex-lover of leaving the speaker: *apparition, dead, ghost, sick, sweat*
- the speaker’s certainty about future events and how he will take his revenge on his ex-lover conveyed through repetition of modal verbs *shall* and *will*
- the speaker’s bitterness at being parted from his lover conveyed through his threats in the modal and verbal verb combination *What I will say, I will not tell thee now*
- the speaker’s desire to make his ex-lover suffer conveyed in the harshness of the plosive sounds in *spent* and *painfully repent*
- single stanza, unstable metre and unusual rhyme scheme creates an unsettling effect and focuses on the intensity of the speaker’s bitterness.

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

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

The Anniversary
Woman’s Constancy
A Jet Ring Sent
Twicknam Garden
A Valediction Forbidding Mourning
Elegy 5. His Picture

AO2:

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

- the speaker’s feelings about being parted from his lover
- unhappiness in separation caused by unrequited love
- the speaker’s feelings of anger at the separation
- the speaker’s reaction to a changed situation
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q12: Examine how Browning presents the speaker’s sense of self-importance in *Johannes Agricola in Meditation* and one other poem of your choice.

[25 marks]

AO1:

- first person viewpoint anchored in first person singular pronouns: *I, me* and possessive determiner: *my*
- repeated use of object personal pronoun *me* to suggest the speaker’s self-centredness: *And having thus created me, Thus rooted me, he bade me grow*
- Agricola’s sense of his supreme abilities conveyed in the adverbial *right through* in the metaphor: *I look right through its gorgeous roof*
- Agricola’s sense that even the stars cannot prevent him getting to God conveyed in the verb phrases *avail to stop me* and *I speed*
- Agricola’s belief that he has been predestined to be chosen to be saved by God emphasised through the adverb of time in: *I lie where I have always lain*
- Agricola’s sense of him being as important as God suggested in the ambiguity of the deictic determiner *this* in *This head this hand*
- Agricola’s arrogance conveyed in his declarative certainty that he is one of the elect: *I have God’s warrant*
- Agricola’s lack of compassion conveyed in the metaphor that he is unlike those who are not predestined to be saved: *No poison-gourd foredoomed to stoop!*
- semantic field of positive aspects of nature connected to Agricola: *rooted, grow, tree, buds*
- Agricola’s feeling that he was special and predestined emphasised in repeated use of adverb *always*
- Agricola’s belief that he is able to transform sins conveyed in the cup metaphor: *could I blend all hideous sins, as in a cup, to drink the mingled venoms up...*
- Agricola’s belief that he is more important than other respected figures who will not be saved conveyed in asyndetic list: *Priest, doctor, hermit, monk...*

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

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

My Last Duchess
The Laboratory
Cristina
Porphyria’s Lover

AO2:

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

- the speaker’s obsessions linked to their self-importance
- the speaker’s religious beliefs underpins their self-importance
- the speaker’s egotism
- the speaker’s lack of concern for others
- the speaker’s self-confidence
- the nature and function of poetic voice
- any other interpretation(s) offered.

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

[25 marks]

AO1:

- first person viewpoint, shared with others, anchored in first person plural pronoun: *us* and possessive determiner: *our*
- suggestion that the loss is felt by a number of people in repetition of first person plural pronouns: *we, us* in opposition to third person pronoun and determiner *he, his*: *he left us, our copper had gone for his service*
- the ease with which the leader was 'bought' and lost to the speaker emphasised by repetition of adverb *just* in prime position
- the leader's mercenary motives conveyed through the semantic field of money and rewards: *silver, riband, gift, gold, copper*
- the esteem the leader had in the past suggested in past perfect tense: *his heart had been proud, We that had loved him so*
- shift in the speaker's attitudes towards the leader conveyed in the triplet of laudatory verbs: *loved, followed, honoured* contrasted with present tense verbs: *breaks, sinks*
- the speaker's sense of loss emphasised through the semantic field of loss: *left, bereft, lost, gone*
- the leader has lost something too by his betrayal, becoming isolated, emphasised in repetition of the pronoun and adverb: *he alone*
- the speaker reacts to the loss with certainty about the future, conveyed through modality: *shall, will*
- the speaker's rejection of the leader and determination to continue without him emphasised through caesura and repetition of adverb *not*: – *not thro' his presence, – not from his lyre* and in the military semantic field: *van, march, fight, strike*
- the speaker's disgust with the leader emphasised through anaphora: *one more*
- the speaker's emotional response to the loss conveyed through exclamatories: *had been proud! to live and to die! and the slaves!*

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

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

Home-Thoughts, from Abroad
My Last Duchess
The Laboratory
Cristina
Porphyria's Lover
Prospice

AO2:

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

- the speaker's loss affecting their attitude towards others
- the speaker's feelings in response to loss
- the speaker's feelings of rejection
- the speaker's anger at being betrayed
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q14: Examine how Duffy presents curiosity in *Beachcomber* and one other poem of your choice.

[25 marks]

AO1:

- speaker's direct address to themselves and to generalised listener through second person pronouns: *you, yourself*
- the speaker's curiosity about their past conveyed through the extended metaphor of beachcombing, foregrounded in the title noun: *Beachcomber*
- imperatives convey how the listener/speaker should attempt to re-capture memories: *Don't move, Go for, get it into your head, Open your eyes*
- intensity of curiosity and effort involved in re-living the past conveyed in the verbs: *think till it hurts*
- the immediacy and enthusiasm of the speaker's curiosity conveyed through use of present tense: *lives, you can see her, comes up the beach*
- speaker's curiosity conveyed in use of interrogatives for self-questioning: *How old are you now?, You remember that cardigan, yes?*
- intensity of the speaker's curiosity conveyed in short lines and disjointed meter to suggest the effort of remembering: *the child, / and not in sepia, / lives, / you can see her*
- activity of remembering conveyed through mental verbs: *think, see, listening*
- the speaker's focus on memories presented through present continuous material verbs: *kneeling, holding, scooping*
- the speaker's curiosity about memories associated with location presented through world-builder nouns in the lexical field of the seaside: *bucket, a starfish, seaweed, sand*
- the speaker's realisation that their curiosity is not enough to enable them to re-live the past conveyed through negation of verb phrase: *cannot touch*
- futility of the speaker's earlier curiosity suggested through the final interrogative and response: *what would you have to say....given the chance? Exactly.*

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

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

First Love
The Biographer
Litany
Stafford Afternoons
Small Female Skull
Never Go Back

AO2:

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

- the speaker's fascination with the past
- the speaker's curiosity about their earlier feelings
- the speaker's curiosity about place
- the speaker's curiosity about actions
- the speaker's disappointment when their curiosity isn't rewarded
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q15: Examine how Duffy presents youthful experiences in *Before You Were Mine* and one other poem of your choice.

[25 marks]

AO1:

- first person viewpoint of the daughter conveyed through first person pronouns *I, me, mine* and possessive determiner *my*
- speaker's direct address to her mother conveyed through second person pronoun *you* and possessive determiner *your*
- different stages of the mother's life and the speaker's role in it conveyed through temporal deixis: *before, yet, then, decade ahead*
- the speaker's mother presented as joyful and carefree in her youth through verb processes: *laugh, shriek* and as glamorous through the comparison with Marilyn Monroe in the minor sentence: *Marilyn*
- liveliness of the mother's youth conveyed through the immediacy of the present tense: *The three of you bend from the waist*
- excitement of the mother's youthful experiences of the ballroom conveyed in the metaphors: *the ballroom with the thousand eyes, the fizzy, movie tomorrows*
- parental response conveyed in the colloquial register to describe the speaker's grandmother's reaction: *your Ma stands at the close / with a hiding for the late one*
- carefree and rebellious nature of youthfulness suggested in use of enjambment: *I knew you would dance / like that*
- energy of the mother's youth conveyed through the semantic field of dance: *ballroom, dance, Cha Cha Cha, steps, waltz*
- the speaker's own youthful memories of her mother explored through mental verb processes: *I remember my hands in those high-heeled red shoes; I wanted the bold girl*
- the speaker's recognition that her mother's youth was cut short by motherhood conveyed in the metaphorical reference: *relics* and in the rhetorical question: *The decade ahead of my loud, possessive yell was the best one, eh?*
- the mother's carefree zest for life conveyed through syndetic listing of verbs *sparkle and waltz and laugh*.

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

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

The Captain of the 1964 Top of the Form Team
Beachcomber
First Love
Litany
Stafford Afternoons
The Cliché Kid
Never Go Back

AO2:

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

- the speaker's presentation of her mother's youthful experiences
- the speaker's youthful experiences of her mother
- the carefree attitudes of youth
- youthful experiences of popular culture
- romantic experiences in youth
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q16: Examine how Heaney presents feelings about locations in *Broagh* and one other poem of your choice.

[25 marks]

AO1:

- direct address to a listener in the possessive determiner *your*
- title clearly identifies a specific place in the Irish language proper noun: *Broagh*
- foregrounding of an important element in the watery location in the opening noun: *Riverbank* and conveyed through world-builder nouns: *ford, mould, shower*
- the speaker's knowledge of the rural location emphasised through field-specific nouns of plants and dialect words: *docken, boortrees, rhubarb-blades*
- importance of language as integral to the location emphasised in the centrality of the metaphor: *your heel was a black O*
- the speaker's natural ease in this location emphasised through the repetition of long vowel sounds: *mould, O, low, tattoo, boortrees* and suggested by the frequent use of enjambment: *the long rigs / ending in broad docken / and a canopied pad...*
- integral connection between the name and the place conveyed through the extended metaphor of the shape of the word with the riverbank setting: *its low tattoo / among the windy boortrees*
- the speaker presents the location as being foreign to outsiders in referring to them by the plural noun and the definite article determiner: *the strangers*
- implication that outsiders (possibly British) do not find the locals (Irish) very amenable conveyed in the verb phrase: *found difficult to manage*
- the speaker's enjoyment of the sound of the place name, echoed in the phonological effects of the plosive alliteration in: *Broagh...boortrees...rhubarb-blades.*

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

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

Digging
Blackberry-Picking
Night Drive
The Otter
Death of a Naturalist
Follower
Personal Helicon
Bogland

AO2:

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

- the speaker's feelings about particular places
- importance of rural locations to the speaker
- focus on locations within the natural world
- the speaker's feelings about Ireland as a location
- importance of Irish history within a location
- the nature and function of poetic voice
- any other interpretation(s) offered.

Q17: Examine how Heaney presents feelings about suffering in *Punishment* and one other poem of your choice.

[25 marks]

AO1:

- first person viewpoint foregrounded by the first word and subsequent use of first person pronoun: *I* and possessive determiner *my*
- direct address to the executed girl through second person pronoun *you* and possessive determiner *your*
- speaker's identification with the suffering experienced by the dead girl conveyed through verbs of perception: *feel, see, know*
- the speaker's sympathy for the girl conveyed through pre-modification in the noun phrases: *naked front, frail rigging* and in the effects of assonance in: *it shakes the frail rigging of her ribs*
- the girl is presented as being part of the land through metaphors and similes: *she was a barked sapling, her shaved head like a stubble of black corn*
- the speaker's sympathy for the girl's suffering conveyed in the amelioration of her crime by pre-modification: *little adulteress* and in presenting her as attractive through adjectives: *flaxen-haired, beautiful*
- the speaker's recognition that she is a victim conveyed in the possessive determiner *my* in the noun phrase: *my poor scapegoat*
- the brutal manner of her death conveyed through world-builder nouns: *bog, weighing stone, rods, boughs*
- the speaker links the Iron Age girl's suffering to the tarring and feathering of women in the noun phrases: *shaved head, tar-black face*
- the cause of the girl's suffering emphasised in the semantic field of betrayal: *adulteress, betraying, revenge*
- the speaker's awareness that he has been a bystander on suffering conveyed in the semantic field of being an onlooker: *see, voyeur, stood dumb*
- sense of communal guilt in inflicting suffering conveyed in the adjectives and noun phrases: *civilised outrage, tribal, intimate revenge*.

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

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

Strange Fruit
Mid-Term Break
The Tollund Man

AO2:

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

- the speaker's compassion for the suffering of others
- the speaker's conflicted feelings about the causes of suffering
- the speaker's self-critical attitude and sense of guilt
- the speaker's observation of the suffering of others
- the speaker's personal suffering
- the nature and function of poetic voice
- any other interpretation(s) offered.