

GCE

English Language

Unit **H074/02**: The language of literary texts

Advanced Subsidiary GCE

Mark Scheme for June 2016

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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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1. 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

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%

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: Jane Eyre</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><i>This guidance is intended to indicate aspects that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners should reward original but well-focused answers.</i></p> <p>Narrative Voice: e.g. first person, retrospective narrative, with commentary on, and explanation of actions (<i>the last sound I expected to hear...I really did not expect any Grace to answer</i>). Reference to <i>Macbeth</i> - indicating the narrator's education.</p> <p>The handling of time e.g. Foreshadowing: e.g. Episodic scene in this establishing chapter: first mention of the laugh and murmur. Candidates may pick up echoes and contrasts to the description of the garden at Lowood (borders and enclosures and divisions) comparing this with the relative freedom represented by the (<i>horizon bounded by a propitious sky</i>).</p> <p>Use of tenses: e.g. past tense of first person narration, with adverbials of time (<i>now etc.</i>) increasing sense of immediacy. Modals (<i>could have, should have</i>), emphasise Jane's uncertainty.</p> <p>Structural development of the passage: e.g. possibility of ghosts (echoed from Chapter 2, for example) in dialogue (<i>if there were a ghost, this would be its haunt</i>) creating suspense and uncertainty.</p> <p>Prose style and language: Sentence types, length, structure e.g. repeated questions (x7) from Jane, capturing sense of uncertainty. Contrast of long, complex sentences linked by colons and semi-colons, creating sense of</p>

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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><i>This guidance is intended to indicate aspects that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners should reward original but well-focused answers.</i></p> <p>Narrative Voice: e.g. First person narrator. Element of spoken voice, with elliptical sentences. Sense of uncertainty - (<i>I think</i>). Reference to Maria Edgeworth's <i>Castle Rackrent</i> – indication of narrator's education.</p> <p>Other voices: Direct speech of Daisy: interrogatives (reflecting uncertainty) and imperatives (reflecting status).</p> <p>The handling of time: e.g. Pace slowed here (<i>half a minute, a pause etc.</i>) – a static chapter in the novel. Chronological – past only referred to in direct speech of Gatsby and Daisy. Foreshadowing Chapter 8, Gatsby, soaked and (<i>pale as death</i>). Gatsby in a shadow provides contrast to characteristic association he has with light in this chapter.</p> <p>Structural development of the passage e.g. Arrival of Daisy and the interaction between her and Nick, contrasted to the stilted nature of Gatsby and Daisy's meeting. The scene is first observed, then Nick leaves the room (to build suspense). The clock incident foregrounds the sense of time having passed.</p> <p>Prose style and language e.g.</p> <p>Sentence types, length, structure e.g. Contrast of compound sentences in the lyrical description of Daisy, and the simple sentences of the direct speech. Imperative from Nick suggests control. Contrast of Daisy's use of adverbial intensifiers (<i>certainly, awfully</i>), and Gatsby's directness (<i>We've met before</i>).</p>

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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><i>This guidance is intended to indicate aspects that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners should reward original but well-focused answers.</i></p> <p>Narrative Voice: e.g. third person, anonymous narrator, aligned with the Igbo culture (<i>the only course open</i>): Inclusion of the proverb (<i>As the elders said</i>): central to the Ibo culture.</p> <p>The handling of time e.g. Foreshadowing: e.g. in a novel full of repetition (a feature of oral narrative), the unreliability of the gun has been anticipated from Chapter 5. The moment of death in this extract is foreshadowed in the repeated references to guns.</p> <p>Structural development of the passage e.g. proleptic reference of (<i>darkness was around the corner</i>): foreshadowing Ezeudu's burial, the boy's death, and Okonkwo's exile. Time accelerates after the death (<i>that night before the cock crowed, as soon as day broke</i>) ending with Obierika's voice to comment on the justice of the actions. Characteristically episodic structure: moving from boy's death, to Okonkwo fleeing, to destruction of his property to a reflection by Obeirika.</p> <p>Prose style and language e.g. Sentence types, length, structure e.g. predominantly compound sentences in the syntactical repetition in (<i>the drums and the dancing began again and, Darkness was around the corner, and</i>) Guns fired... and..., building tension. Contrasts with the drama of the simple short</p>

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4	<p>Arundhati Roy: <i>The God of Small Things</i></p> <p>Write about the ways in which Arundhati Roy tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p>AO1 Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p><i>This guidance is intended to indicate aspects that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners should reward original but well-focused answers.</i></p> <p>Narrative Voice and other voices: e.g. Third person focalised through Rahel, moving from external observations to Rahel’s thoughts (<i>A little less her mother loved her</i>), with the interruption of the adult narrative voice (<i>with some basis, it must be admitted, baffling aberrations</i>). Child’s voice graphologically foregrounded in brackets and italics as well as child-like repetition e.g. (<i>eagle vacuum flasks had Vacuum Eagles on them</i>).</p> <p>The handling of time e.g. Slowing pace here, describing the (<i>small things</i>): the dress, flask, roses: delaying the arrival of Sophie Mol. Memories interspersed in the narrative: the puff, the egg-white. Foreshadowing of the silence of Estha (<i>They weren’t speaking to each other</i>).</p> <p>Structural development of the passage e.g. Chronological, but with interjections of thoughts; from the airport, back to the morning and Rahel being dressed by Ammu, to a focus on the flask, argument between the twins, to Chacko’s appearance; to the roses etc.: building suspense, sense of time passing slowly as the characters wait.</p> <p>Prose style and language e.g. Sentence types, length, structure e.g. incongruous matching of noun and verb (<i>said with her dimples</i>), noun and adjective (<i>Chacko and bursty</i>): distinctive voice in a novel about rich and varied use of language. Italicised words also mark a separation from the setting:</p>

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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><i>This guidance is intended to indicate aspects that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners should reward original but well-focused answers.</i></p> <p>Narrative Voice: e.g. third person narrator, focalised through Briony. Direct speech: (<i>I can and I will</i>), (echoed elsewhere) – self reassurance. Marked progression in voice from (<i>Less like seeing. More like knowing, to I saw him. I know it was him</i>) – increasing certainty.</p> <p>The handling of time e.g. Non-linear narrative. Use of present tense: impression of immediacy in the internal monologue. Proleptic reference: (<i>she would never be able to</i>): the adult Briony commenting and (<i>when the matter was closed</i>).</p> <p>Structural development of the passage e.g. Move from introspection, mix of adult/child-like voice, to direct speech, returning to a conversation featured earlier in the novel. Slowing pace and delaying resolution, in the move from the conversation, to a focus on the torch, as Briony prolongs the moment of (<i>closeness</i>).</p> <p>Prose style and language e.g. Sentence types, length, structure e.g. different sentence types to capture different voices: complex sentences of adult narrator. Contrast to (<i>I saw him</i> etc.): simplicity of short, simple sentences echo Lola's previous (<i>but you saw him. You actually saw him. You saw him</i>). Passive voice associated with adult official world (<i>It was established</i>). Modal verbs (<i>would be put at risk, could not be wrong</i> etc.): connoting uncertainty and duty.</p>

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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><i>This guidance is intended to indicate aspects that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners should reward original but well-focused answers.</i></p> <p>Narrative Voice and other voices: e.g. Third person narrator, focalised through Gogol. Direct speech of authority voiced in imperatives and simple sentences. In the final paragraph Ashima’s voice is interrupted by the narrator in parenthesis (<i>a phrase she has begun to resort to often</i>).</p> <p>The handling of time e.g. shift from current event to memories while remaining in the present tense: pattern repeated throughout the novel. Gap in narrative from bus to home: the focus remains on how Ashima and Gogol react to the event.</p> <p>Structural development of the passage e.g. Move from the direct speech of the teachers, to Gogol’s thoughts and memories, shifting alternately between the external and the internal, with the free indirect discourse of his mother’s reaction: contrast of reactions of the teachers and students, Gogol, and his mother.</p> <p>Prose style and language e.g.</p> <p>Sentence types, length, structure e.g. Repeated syntactical structure of (<i>but, but then etc.</i>): Gogol’s actions contrast to those of the other children. Repetition of the phrase (<i>for the first time</i>) throughout the novel, echoed here.</p> <p>Lexical choices and repetition: e.g. In contrast to Gogol and the dead, the teachers have no names (<i>a teacher, the teachers and</i></p>

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	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p>AO3 Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>		<p><i>chaperones, etc.)</i> nor have the children in the class (<i>students, children, etc.</i>). (<i>Name, names</i> or <i>named</i>) repeated 7 times. Characteristic details (<i>newsprint, thick colored crayons, menthol cigarettes</i>) seen throughout the novel: sense of piecing together a culture/identity. Lexis of death and burial, and of (<i>chill, the cold, the sun sinking, midnight blue</i>): physical cold and fear.</p> <p>Figurative language, symbols and motifs e.g. (<i>leathery leaves</i>) – echoes of skin, in the leaves that lie on the (<i>rows of the dead</i>). (<i>bringing to life one name after another</i>): foreshadowing Gogol's name that will cease to exist later in the novel. (<i>like parchment</i>): valuable, fragile – holding onto the past and keeping the names alive.</p> <p>Setting: foregrounding different cultural attitudes to death; Gogol's sense of separation; his fear and preoccupation with names.</p> <p>AO3 Context The extract in context e.g. Chapter 3, focusing on starting school, set three years after Chapter 2, in November. Graveyard episode, depicting Gogol's growing awareness of his difference and attachment to the American culture. Not finding a name in the graveyard echoes the name that never arrived from his great grand mother, and foreshadows the rejection of the name (<i>Gogol</i>) etc.</p> <p>Genre and use of generic conventions e.g., form of bildungsroman, tracing Gogol from birth to adulthood. Candidates may point out features of Postmodern novel: discontinuity, non-linear narrative, self-reflexive etc. They may suggest this is sometimes classified as a Post-colonial novel.</p>

Component 2 Section B (poetry) 25 marks

Level 6: 25–21 marks

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

Level 5: 20–17 marks

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

Level 4: 16–13 marks

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

Level 3: 12–9 marks

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

Level 2: 8–5 marks

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

Level 1: 4–1 marks

AO2	Very little analysis of ways in which meanings are shaped in texts.
AO4	Very little attempt to make connections across texts informed by linguistic and literary concepts and methods.
AO1	Very little attempt to apply relevant concepts and methods from integrated linguistic and literary study 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 ‘The Chimney Sweeper’ (<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’: implied first person speaker, with a sense of the spoken voice in the discourse markers (<i>Oh, Then, Now</i>). ‘The Chimney Sweeper’: frame narrative of third person omniscient narrator; the direct speech of the child takes over in verse two and three.</p> <p>Form and structural development: e.g. in ‘Holy Thursday’: quatrains of regular line length. Development from observation of the children walking to St Pauls, to the focus on the numbers and their power, to the apparently didactic message of the final lines. ‘Chimney Sweeper’: quatrains of regular line length – development from introduction to the child and his situation, to the child’s explanation for his parents’ actions.</p> <p>Imagery and symbolism: e.g. in ‘Holy Thursday’ the children as flowers and lambs. Contrasted with simile of (<i>like a mighty wind, thunderings</i>) – natural imagery connoting power, with a move from visual to aural. In ‘The Chimney Sweeper’, the child is initially dehumanised (<i>little black thing etc.</i>).</p> <p>Rhythm and rhyme: e.g. heptameter of ‘Holy Thursday’ often with four beats in first half of line, three in second half. Regularity of metre of ‘The Chimney Sweeper’, broken in the irregular rhythm (<i>weep weep</i>) in second line. Phonology: e.g. (<i>weep weep</i>) – echo of pun on (<i>sweep</i>) (ref. to ‘The Chimney Sweeper’ (<i>Innocence</i>)).</p> <p>Lexis – e.g. ‘Holy Thursday’: collective nouns (<i>multitude/s (x3), companies</i>) – suggesting the Company of Heaven. Lexis of nature; of sound in ‘The Chimney Sweeper’ (<i>crying, notes, etc.</i>). Contrasts: e.g...</p>

Question	Response	Marks	Guidance
	<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>'Holy Thursday'. Colours and sight v lexis associated with sound – as the power of the children grows. Contrast of children and adults - characteristic separation of authoritative older generation.</p> <p>Grammar and Morphology: Syntax e.g. in 'Holy Thursday' the syndetic listing of (<i>two and two in red and blue and green</i>) – suggesting the sense of the gathering of the children in line 2.</p> <p>Tenses: present continuous (<i>walking</i>) sense of immediacy, contrasted to simple past of Beadles who (<i>walked</i>). Similarly (<i>crying</i>) in 'The Chimney Sweeper' – an unresolved, continuing condition. Move into the present tense in the second stanza of 'Holy Thursday' to create the sense that this motto is relevant to the reader (<i>Then cherish pity ie behave like the Guardians of the poor who have managed this Maundy Thursday event in an enlightened way</i>).</p> <p>Context (AO3) Of the poems: e.g. characteristic preoccupation of Blake of Blake with the vitality of Christianity (Innocence) and the hedonism and hypocrisy of many Christians (like the neglected Chimney Sweeper in <i>Experience</i>): two poems in which the children are controlled, repressed by adults and the power of the established church and state. Some candidates may make reference to the plates or refer to the fact that one poem is from <i>Experience</i> and one from <i>Innocence</i> Possible connections to other Blake poems.</p> <p>Of the wider literary/cultural or other relevant contexts: Social reality of both poems (charity schools, Beadles as figures of authority, child chimney sweepers).</p>

Question	Response	Marks	Guidance
8	<p>Compare the ways Dickinson uses language and poetic techniques in ‘There’s a certain Slant of light’ and ‘I heard a Fly buzz – when I died –’</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. implied first person in ‘There’s a certain Slant of light’. Sense of spoken voice in contractions in ‘There’s a certain Slant of light’ (<i>there’s, ’tis</i> (x2)), told retrospectively.</p> <p>Form and structural development: e.g. In both poems there are four stanzas which move from an external environment in the first verse, to internal reflection, to a combination of both in the final verse. Four stanzas of ‘I heard a Fly buzz – when I died-’ the sound of the fly is described in stanza 1 and 4. Light goes at the end of both poems.</p> <p>Imagery and symbolism: e.g. in ‘I heard a Fly buzz – when I died-’ fly associated with death and decomposition. ‘There’s a certain Slant of light’’: personification of the landscape, waiting with the speaker, delaying the disappearance of the light.</p> <p>Rhythm: e.g. in ‘I heard a Fly buzz’ – characteristic use of common meter with insertion of dashes, disrupting the metre (see line 13, 14, for e.g.). The predominantly trochaic metre of ‘There’s a certain Slant of light’; deviation forced by dashes in line 14, for e.g. – pausing like the breath.</p> <p>Rhyme: e.g. in ‘There’s a certain Slant of light’ – full rhyme of lines 2 and 4, with the deviation in rhyme in the final verse: additional half rhyme of 1 and 3 in final verse suggesting a resolution. Similarly, in ‘I heard a Fly buzz’: half rhymes of 2 and 4, full rhymes in final verse.</p> <p>Lexis: e.g. sight and sound in both poems. Lexis of nature; oppression and pain; religion (<i>Cathedral, Heavenly</i>) – both poems linked with a sense of waiting for divine intervention, always delayed.</p>

Question	Response	Marks	Guidance
	<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>Grammar and Morphology Syntax: e.g. four dashes in lines 13-15 of 'There's a certain Slant and five in lines 13-15 of 'I Heard a fly buzz' creates hesitancy, a slowing down – the stumbling uncertainty of the arrival of death. Characteristic use of dash to slow pace, (<i>holds their breath-</i>) in 'There's a certain Slant of light', and forces the reader to focus on a line. Both poems end on a dash – denying a resolution, and capturing that uncertainty. Both poems are each written in a single sentence: an intense, personal experience of a moment.</p> <p>Context (AO3) Of the poems: for e.g. characteristic of Dickinson's poems – feelings defined in concrete metaphors; characteristic themes of nature, death, religion. Possible connections to other Dickinson poems.</p> <p>Of the wider literary/cultural: Gothic elements of 'I heard a Fly buzz', and a characteristic playfulness when writing about subjects such as death, God and religious feeling. Use of common metre – poet writing from a position of knowledge of works of others such as Isaac Watts, and from the tradition of New England Puritanism, both liberal and strongly self-scrutinising. Some may try to read the poems as feminist texts.</p>

Question	Response	Marks	Guidance
9	<p>Compare the ways Heaney uses language and poetic techniques in ‘The Haw Lantern’ and ‘Postscript’</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 generalised comparisons, e.g. listing points of</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: Implied first person speaker in both poems, addressed to the reader (<i>your, you</i> (x5) in ‘The Haw Lantern’). Grammatical deviancy of the opening with the conjunction (<i>And</i>) in ‘Postscript’ – creating the impression of an interrupted conversation between the speaker and reader. Conversational tone also emphasised in elliptical sentence (<i>useless to think</i> etc.) and idiomatic phrases.</p> <p>Form: These are two short unrhymed poems offering strong, developed meditations.</p> <p>Imagery and symbolism: e.g. metaphorical (<i>burning</i>) in ‘The Haw Lantern’. Imagery of light (<i>wick, illumination, lantern</i> etc.). Metamorphosis of the haw into the lantern, breath into Diogenes – the concrete becomes abstract. “Postscript”: repeated imagery of light, with strong dramatized buffeting from the shore wind.</p> <p>Rhythm: regular length lines in both poems with 9-12 syllables in each line. In ‘Postscript’: almost entirely mono or disyllabic – increasing sense of the simplicity of the spoken voice. Deviation from mono and disyllabic lexis of ‘The Haw Lantern’ in polysyllabic “scrutinized” and (<i>illumination</i>), foregrounding poem’s central ideas about the speaker/reader being judged and earning the right to proceed.</p> <p>Rhyme/Phonology e.g. Assonance in ‘The Haw Lantern’ of (<i>haw, thorn, more</i>) – reiteration, and echoing of the opening image. Strong contrast between the two parts of this poem. No formal rhyme scheme in either poem – emphasising the effect of a conversation and address.</p> <p>Lexis: e.g. lexis of light in ‘Postscript’: a poem that defines a moment of vision.</p>

Question	Response	Marks	Guidance
	<p>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>Location and time specific lexis – sense of verisimilitude, and relevance to the reader. Heaney’s characteristic use of compound words in ‘The Haw Lantern’ (<i>pecked-at etc.</i>). Plenty of hard Anglo-Saxon diction, ‘haw’, ‘thorn’ etc.</p> <p>Grammar and Morphology Syntax: single sentence for each verse in ‘The Haw Lantern’; single sentence for first 11 lines of ‘Postscript’, where the end of the sentence marks a transition away from the description of the physical location. (<i>Useless to think</i>) – short sentence, increases the sense of warning. Declarative sentences throughout imply certainty.</p> <p>Verbs/tenses Use of continuous present in both poems to suggest an on-going process. Simple present in ‘The Haw Lantern’ (<i>you flinch, you wish, you are</i>), emphasising the reader’s involvement.</p> <p>Context (AO3) Of the poems: ‘The Haw Lantern’ is from <i>The Haw Lantern</i> (1987), ‘Postscript’ from <i>Spirit Level</i> (1996) so they roughly date from the same phase of the poet’s career – repeated theme of man interacting with nature. Characteristic theme of memory – linked to the idea of the postscript as being an after-thought – somehow incidental. Possible connections to other Heaney poems.</p> <p>Of the wider literary/cultural: Echoes of Yeats’ “Wild Swans at Coole”; ‘Postscript’ - in a tradition of Irish poems being written about specific places.</p>

Question	Response	Marks	Guidance
10	<p>Compare the ways Boland uses language and poetic techniques in ‘From the Painting <i>Back from Market</i> by Chardin’ and ‘Degas’s <i>Laundresses</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>Poetic and Stylistic Techniques (AO2 and AO1) Voice: e.g. In ‘Back from Market’ the speaker occupies the same position as Chardin as she describes the scene, and the woman has no voice. This contrasts with ‘Degas’s <i>Laundresses</i>’ where reported voices of women are heard in verse 2. Also in this poem the first person, using imperatives, and interrogative sentence in verse 4 – indicating spoken voice.</p> <p>Form and structural development: e.g. three regularly rhymed octaves in ‘Back from Market’, moving from image of woman fixed in art, to a focus on the painter’s power, to an imagined version of an aspect that is not featured in the painting. Similarly there is a shift in focus from the women to the artist from stanza four in ‘Degas’s <i>Laundresses</i>’.</p> <p>Imagery and symbolism: e.g. the literal sheets in verse 1 of ‘Degas’s <i>Laundresses</i>’ become the metaphorical (<i>winding sheet</i>) in verse 6 – the painter has fixed the women as objects. Objectified as (<i>Goddesses</i>) rising from the sea. In ‘Back from Market’ the heart is (<i>fixed in line</i>) – similarly the painter has entrapped her physically and emotionally.</p> <p>Lexis: e.g. in ‘Back from Market’ lexis of colours, body parts, time. Lexis of painter as an aggressive presence in both: (<i>fixing, staking, sharpening</i>).</p> <p>Contrast of lexis: e.g. in ‘Degas’s <i>Laundresses</i>’: release of nature (<i>freedom, brine, waves, fields</i>) and domestic (<i>pit, folds (x2) sweated, heaps, drag etc.</i>). Contrast of women’s work and the painter’s (<i>ease</i>) (ref. <i>slowly (x2)</i>)</p> <p>Syntax: e.g. Syntactical parallelism in ‘Degas’s <i>Laundresses</i>’: (<i>you rise, you seam, your chat’s, your wrists, you round</i>) - describing the women before the painter fixes them in an artistic ‘moment’. Syntactical repetition of (<i>whatever</i>) etc. increases sense of urgency.</p>

Question	Response	Marks	Guidance
	<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>Tenses: e.g., present tense of poems about capturing a moment. Present continuous in the painter (<i>staking and sharpening, closing and smiling</i>) – fixing the present tense of the women.</p> <p>Grammar: e.g. deviant use of verbs in ‘Degas’s Laundresses’ (<i>silking, seam, basket etc.</i>) – the women <i>are</i> the work. (<i>Chardin’s peasant woman</i>) ‘Degas’s Laundresses’ confirms the women as the possessions of his art, and objectifies them.</p> <p>Rhyme and Rhythm: e.g. ‘Back from Market’ often iambic, with trochaic rhythms drawing attention to significant words e.g. (<i>hazard</i>). Regular rhyming scheme – a poem that illustrates the detachment of observing, in contrast to ‘Degas’s Laundresses’ where the rhythm is broken in verse 4 with the arrival of the painter. There is a sequence of end-stopped lines – mimicking their repetitive gossip comment - contrasting to verse 2. A few may pick up phonological patterns in verse 2 (<i>f and sh in folds, wash, which, freshes, whiff, reach, fields etc.</i>)</p> <p>Context (AO3) Of the poems: Characteristic concern with women fixed by roles, and as subjects of works of art. Poems written thirteen years apart on comparable subject. ‘Degas’s Laundresses’ has a development in that this time the women have a voice, and they are addressed; Chardin’s woman seems at greater distance from us. In the ‘Laundress’ poem the ‘bandage’ that Degas takes off his mind becomes the women’s winding-sheet, suggesting that art kills as well as captures. They may refer to eighteenth and nineteenth century domesticity; to the importance of markets and the workspace in previous centuries; to the need to service leisured women by washing their clothes.</p> <p>Of the wider literary/cultural etc. Greek myth, Chardin’s and Degas’s painting.</p>

Question	Response	Marks	Guidance
11	<p>Compare the ways Duffy uses language and poetic techniques in ‘Rapture’ and ‘New Year’</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 generalised comparisons, e.g. listing points of</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. first person speaker in both poems, with the lexical repetition of first person plural pronouns in ‘Rapture’ – enforcing the sense of connection between speaker and lover. In ‘Rapture’: interrogative sentence implies a strong sense of the spoken voice.</p> <p>Form and structural development: They are likely to note that ‘Rapture’ is a Shakespearean sonnet, but with the turn at line 12, if anywhere, and the last four lines broken with end-stops. The turning point, or volta in ‘Rapture’ in line 10; adverb (<i>then</i>) marking a progression from unrequited to requited love. ‘New Year’ by contrast is written in three verses of five lines – irregularity of lines perhaps suggesting the impending disintegration of the love. Move from contemporary lexis of literal fireworks, motorways etc. in verses 1 and 2 to the metaphorical, ahistorical, archetypal lexis of verse 3. A very strong caesura shrugs off the old year in line 2 of ‘New Year’. There is a self-conscious reference to ‘assonance’ in ‘Rapture’ l.9. Similarly, in ‘New Year’, the commas in line 14 slow the pace in the intensity of the (<i>now</i>).</p> <p>Imagery and symbolism: e.g., In both poems there are images of nature; the air is personified (<i>the giving air; the thinking air</i>); metaphors of words and poetry: (love as <i>syllabic stars, alter the rhyme; full rhyme</i>) – self-conscious recognition of the craft of writing a love poem. Religious imagery in both.</p> <p>Lexis: e.g. In ‘New Year’ repetition of lexis of (<i>drop, fall</i>) in verse 1, and time (<i>falls and falls</i>) in the final line – indicating a lack of progression. Old fashioned (<i>shawl</i>) – sense of the archetypal as well as personal love. Contrast in lexis: ‘Rapture’: contrast of lexis of stasis (<i>goes</i></p>

Question	Response	Marks	Guidance
	<p>similarity or difference, likely to be undeveloped</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some use of relevant literary or other contexts.</p>		<p><i>nowhere, trapped, queuing</i>) and movement (<i>drift, comes, unstrings, connect, joining</i>).</p> <p>Syntax: In 'New Year' syntactical repetition of (<i>most, far, most near, wrong place, wrong time</i>): contrasting pairs- sense of rhetoric. Sense of uncertainty in (<i>seems</i>) in 'Rapture', and use of interrogative sentence is then resolved in the final series of declarative sentences.</p> <p>Grammar: e.g. abstract nouns of 'Rapture': (<i>love, loss, bliss, desire, passion</i>). Verbs and tenses: e.g. present tense of both poems, with present continuous marking an on-going, unresolved state (<i>standing, holding, talking</i>).</p> <p>Rhythm: e.g. 'Rapture' sonnet form – not uniformly iambic pentameter (for e.g., the monosyllabic, spondaic opening line). The commas break up lines 11 and 12, slowing the pace, where the rhythm matches the sense of the line. Similarly, in 'New Year', the commas in line 14 slow the pace in the intensity of the (<i>now</i>).</p> <p>Context (AO3) Of the poems: e.g. drawing on the tradition of love poetry, especially sonnet sequences, e.g. those by Sidney, Shakespeare and Elizabeth Barrett Browning. Significance of position these two poems in a collection that charts the progress of love from first infatuation to end of the relationship. Possible connections to other Duffy poems.</p> <p>Of the wider literary/cultural: Echoes of sonnet form; literary tradition of the apostrophe – addressed to an absent lover.</p>

Question	Response	Marks	Guidance
12	<p>Compare the ways Sam-La Rose uses language and poetic techniques in ‘Make Some Noise’ and ‘Speechless 1’</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</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. first person in both. Sense of spoken voice in elliptical/minor sentences and abbreviations. They are almost certain to engage with Sam-La Rose’s status as a performance poet and with these texts as lyrics to be performed. ‘Make Some Noise’ builds almost to a shout before the final image, while ‘Speechless 1’ is closer to the ballad tradition. Fragments of lyrics from gospel songs in ‘Speechless 1’ and Nat King Cole in ‘Make Some Noise’: They are likely to suggest this poem is about the diversity and multiplicity of black and mixed race voices. Some may notice that inclusion of the epigraph from Q TIP foregrounds the intergenerational subject of the poem. Voice of mother in ‘Speechless 1’ in final verse is reported in direct monosyllabic speech.</p> <p>Form: e.g. single 19 line verse of ‘Make Some Noise’, moving from the contemporary music, to the traditional, culminating in an appreciation of the spiritual dimension of music (<i>a synonym for mass</i>). ‘Speechless 1’: 15 verse poem of almost unbroken tercets – chronologically structured story. Staggered verse in verse 14, indicating the transition from the past to the present, and change in voice.</p> <p>Imagery and symbolism: e.g. Personification of steel pan and guitar in ‘Make Some Noise’ and subordination of voice (though many diverse voices are included). Double meaning of the word (<i>mass</i>) in the final line of ‘Make some Noise’. In “Speechless 1” contrast of the imagery of death and life - of the guitar (<i>stuffed animal</i>) and her voice that (<i>claws</i>) its way out.</p> <p>Rhythm/Rhyme: e.g., sense of developing rhyme in ‘Speechless 1’, in the contrast between the half-rhymes of guitar/her, nail/animal, her/chair, and the full rhyme of final verse. Phonological parallelism: hard K of the onomatopoeia (<i>crack</i>) echoed in (<i>broken</i> and <i>keys</i>). Monosyllabic (<i>they try to</i></p>

Question	Response	Marks	Guidance
	<p>straightforward comments about the poems.</p> <p>AO4 Make a few relevant points of connection between the prescribed poems; mostly generalised comparisons, e.g. listing points of similarity or difference, likely to be undeveloped</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some use of relevant literary or other contexts.</p>		<p><i>tell us we're too young</i>), foregrounding the lyrics from a different time in "Make Some Noise".</p> <p>Lexis: e.g. characteristic use of numerals increases the impression of factual accuracy/relevance. Lexis of music and sound, and the contrast in 'Speechless 1' with silence. (<i>Gramophone</i>) etc. - old fashioned lexis, creating sense of past, see also (<i>begat</i>) in 'Make Some Noise': foreshadowing the religious reference in the final line. Lexis of words: story, synonym, lyric etc. – poems about power of the voice and expression.</p> <p>Grammar and Morphology:</p> <p>Syntax: e.g. Generally complex and compound sentences in both poems, with syntactical deviation in line 3 of 'Speechless 1'. Simple sentence of final line of verse 14 – foregrounding separation of place and time. Hyphens add to the impression of an informal, spoken voice, indicating a pause or an additional thought.</p> <p>Context (AO3)</p> <p>Of the poems: Characteristic quest for a spoken voice that will express the largest cultural subjects; use of individual experiences to explore a collective past; cross-cultural and cross-generational communication/influences; oppressive authoritarian father figure (often characteristic of Caribbean writing); sense of origins and belonging; inclusion of many voices. Position of 'Speechless 1' as first in a series ordered chronologically, plotted against world events, from mother finding a voice, to the speaker enabling his students to do the same in other poems. Possible connections to other Sam-La Rose poems.</p> <p>Of the wider literary/cultural: Sense of the Gospel Tradition/reference to performance/to contemporary songs. British / Caribbean writing.</p>

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