

**GCE**

**English Language**

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

Advanced Subsidiary GCE

**Mark Scheme for June 2017**

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

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

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

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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## Annotations

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Positive Recognition
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Assessment Objective 5
	Attempted or insecure
	Analysis
	Detailed
	Effect
	Expression
	Link
	Answering the question
	View
	Relevant but broad, general or implicit

**Subject-specific marking instructions**

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

**INTRODUCTION**

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

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

You should ensure that you have copies of these materials.

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

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

**Awarding Marks**

1. Each question is worth 25 marks.
- (ii) For each answer, award a single overall mark out of 25, following this procedure:
- refer to the question-specific Guidance for Higher and Lower response and indicative content
  - using 'best fit', make a holistic judgement to locate the answer in the appropriate level descriptor
  - place the answer precisely within the level and determine the appropriate mark out of 25 considering the relevant AOs
  - bear in mind the weighting of the AOs, and place the answer within the level and award the appropriate mark out of 25

- if a candidate does not address one of the assessment objectives targeted they cannot achieve all of the marks in the given level

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

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

(iii) When the complete script has been marked:

- if necessary, follow the instructions concerning rubric infringements;
- add together the marks for the two answers, to arrive at the total mark out of 50 for the script

### Rubric Infringement

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

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

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

### USING THE MARK SCHEME

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

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

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme. Before the Standardisation Meeting, you should read and mark in

pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected. In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of Bands for the paper which you are marking. Please mark these answers according to the marking criteria.

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

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

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

### WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

**Component 2 Section A (narrative) 25 marks**

The weightings for the assessment objectives are:

AO2 12.0%

AO1 8.0%

AO3 5.0%

Total 25%

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

Answers will also be assessed for AO1 and AO3.

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

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

<b>Level 6: 25–21 marks</b>	
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.

<b>Level 1: 4–1 marks</b>
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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><b>Charlotte Brontë: <i>Jane Eyre</i></b></p> <p><b>Write about the ways in which Charlotte Brontë tells the story in this extract.</b></p> <p><b>In your answer you should:</b></p> <ul style="list-style-type: none"> <li>• <b>explore the narrative techniques used in the extract</b></li> <li>• <b>consider the extract in the context of the novel as a whole and its genre</b></li> </ul> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> 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><b>AO1</b> 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><b>AO3</b> 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><b>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</b></p> <p><b>Voice, point of view and relationship with the reader e.g.</b></p> <p><b>Narrative Voice:</b> e.g. first person, retrospective narrative, with commentary on the process of writing and awareness of the reader (<i>Stay till he comes, reader</i>). Sense of control over the narrative (<i>when I disclose my secret to him, you shall share the confidence.</i>)</p> <p><b>The handling of time e.g.</b></p> <p>Reference back to the preceding night, and forward to the arrival of Rochester, creating the sense of Jane Eyre's omniscience and knowledge of the past and future. Insistent reference to time (<i>to-morrow, hour, preceding night</i> etc.) giving sense of time running out. Episodic structure of the novel, with this extract, preparing for Jane's departure from Thornfield, conveying a building sense of foreboding.</p> <p><b>Structural development of the passage</b> e.g. shifting from an expository section establishing Jane's uncertainty about events of the previous night, to a confirmation of the sense of foreboding through the motif of the chestnut tree (e.g. Chapters 23, 37) and the backdrop of the storm.</p> <p><b>Prose style and language e.g.</b></p> <p><b>Sentence types, length, structure</b> e.g. predominantly long, complex sentences, punctuated with semi-colons and colons which help to convey interior monologue with thoughts qualifying or clarifying the preceding ones (<i>Mr Rochester....; nor was he yet returned: business had called him...</i>)</p>

<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p><b>AO1</b> 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><b>AO3</b> 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><b>Lexical choices and repetition:</b> e.g. lexical clusters of nature (<i>orchard, wind, rain, trees, clouds</i>), of decay (<i>wreck, cloven, dead</i> etc.) and incomprehension and anxiety (<i>strange, anxious, enigma</i> etc.). Gothic elements in passage where the setting functions analogically and symbolically to reflect Jane’s state of mind and the temporary demise of her relationship with Rochester. Lexical contrast of <i>wind</i> (x3) and movement and the moment of stillness. Echoes of Bertha’s screams in the <i>wild, melancholy wail</i>.</p> <p><b>Figurative language, symbols and motifs</b> e.g. the personification of the wind (<i>roar</i>), tree (<i>gasped ghastly</i>) and the <i>glance</i> of the moon representing the Romantic power of nature over man. Tree as a motif and omen: initially a symbol of a new life for Jane, as Rochester proposes under it, now symbolic of her relationship with Rochester as they cannot be together until they are equal (<i>charred and scorched</i> but <i>comrade[s]</i>)</p> <p><b>AO3 Context</b></p> <p><b>The extract in context</b> e.g. Gothic features: sense of foreboding (<i>darkening, blood-red, melancholy wail</i>), and direct foreshadowing of her relationship with Rochester (<i>the time of pleasure and love is over with you</i>), in a section that precedes Jane’s departure from Thornfield.</p> <p><b>Genre and use of generic conventions</b> e.g. Bildungsroman: five locations, each marking a different stage of Jane’s life, charting her emotional and spiritual development. Novel as a whole draws on the Gothic (storm, darkness and decay etc.) and elements of Romanticism e.g. humanity learning from nature.</p>
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Question	Response	Marks	Guidance
2	<p><b>F Scott Fitzgerald: <i>The Great Gatsby</i></b></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"> <li>• explore the narrative techniques used in the extract</li> <li>• consider the extract in the context of the novel as a whole and its genre</li> </ul> <p>A higher level response (levels 4 to 6) will:</p> <p><b>AO2</b> 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><b>AO1</b> 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><b>AO3</b> 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><b>Voice, point of view and relationship with the reader e.g.</b></p> <p><b>Narrative Voice:</b> e.g. unreliable, retrospective, first person narrator. Features of spoken discourse in the deictic language (<i>this</i>), idiomatic (<i>some way, tanked up</i>). Use of dash to indicate sense of spoken voice: the interruption to events as Nick (and the reader) read the garage sign. <i>Evidently, I think</i> foreground the subjectivity of the voice.</p> <p><b>The handling of time e.g.</b></p> <p>Present tense and adverb <i>always</i> emphasises the enduring state of the valley of ashes, contrasted with the past tense of the single event of going to New York with Tom. Vagueness of time (<i>one afternoon</i>), contrasts with the more specific (<i>Sunday afternoon</i>), emphasising the relative importance of the event.</p> <p><b>Structural development of the passage</b> e.g. description of the valley of ashes provides a contrast to the description of the billboard: social commentary on the hierarchical structure of society (<i>fatten his practice</i>). Introduction to this liminal place (<i>contiguous to absolutely nothing</i>) where Tom conducts his affair with Myrtle. Contrast with both East and West Egg in the surrounding chapters.</p> <p><b>Prose style and language e.g.</b></p> <p><b>Sentence types, length, structure</b> e.g. use of long, complex sentences to describe the valley of ashes, contrasting with the simple sentences of Tom's direct speech. Tom's use of declaratives indicates his dominance and certainty. Verbs <i>taking hold of</i> and <i>forced me</i>, showing Tom as agent of verbs of aggression. Reference to violence</p>

<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p><b>AO1</b> 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><b>AO3</b> 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>foreshadows Tom breaking Myrtle’s nose in Chapter 3. The repeated dash (x5) conveying the sense that this represents unfolding thoughts, with clarification (- <i>their retinas...</i>) and explanation (- <i>a fantastic farm...</i>) and qualification (- <i>but I did.</i>) Nick is presented as peripheral, part of the action, but not initiating it (<i>followed</i>).</p> <p><b>Lexical choices and repetition:</b> e.g. repetition of <i>ash-grey</i> (x2), <i>grey</i> (x2) contrasting with the gold of the Buchanan’s house in the previous chapter and the blue of Gatsby’s lawn in Chapter 3. Lexis of blindness and perception (<i>invisible, impenetrable</i> etc.), in a novel in which characters fail to see the truth. Adjectives (<i>desolate, ghastly, leaden</i> etc.) reveal Nick’s subjectivity.</p> <p><b>Figurative language, symbols and motifs</b> e.g. personification of road in the adverb <i>hastily</i>: analogical function, reflecting Nick’s own desire to <i>shrink away</i> from the valley of ashes. Homogenised group of ash-grey men (<i>swarm</i>), seen by Nick as the ‘other’ and threatening. <i>Fantastic farm</i>: image of growing ashes, rather than crops to feed and nurture.</p> <p><b>AO3 Context</b></p> <p><b>The extract in context:</b> e.g. contrast between the wealth of the Buchanan’s house in Chapter 1 and that of Gatsby’s house in Chapter 3 foregrounding social divisions. Confirmation of Tom and Myrtle’s affair, and illustration of the contrast between Myrtle’s life and the life that Tom promises her (defined by excess).</p> <p><b>Genre and use of generic conventions</b> e.g. Context of 1920s America; Modernist elements such as unreliable narrator.</p>
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Question	Response	Marks	Guidance
3	<p><b>Chinua Achebe: <i>Things Fall Apart</i></b></p> <p><b>Write about the ways in which Chinua Achebe tells the story in this extract.</b></p> <p><b>In your answer you should:</b></p> <ul style="list-style-type: none"> <li>• <b>explore the narrative techniques used in the extract</b></li> <li>• <b>consider the extract in the context of the novel as a whole and its genre</b></li> </ul> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> 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><b>AO1</b> 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><b>AO3</b> 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><b>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</b></p> <p><b>Voice, point of view and relationship with the reader e.g.</b></p> <p><b>Narrative Voice:</b> e.g. third person, omniscient, knowledgeable about the past (<i>Many years ago</i>) and Ibo traditions and culture (<i>The Oracle was called Agbala</i>); glossing of Ibo words (<i>bad <b>chi</b> or personal god</i> etc.). Element of oral narrative in the repetition of the phrase <i>Okonkwo did not have</i>. etc. Embedded narrative of the story of Unoka talking to the priestess. Direct speech of Unoka, revealing his own self-perception. Use of imperatives (<i>Hold your peace! Go home and work like a man</i>) indicate the priestess' power.</p> <p><b>The handling of time e.g.</b></p> <p><b>Foreshadowing:</b> e.g. non-chronological structure with embedded narratives, moving back in time before returning to Okonkwo's start in life. Sense of the continuing custom in the use of present tense in the second paragraph (<i>people come</i>). Contrast with the past tense <i>they came</i> (x2): a repeated action at specific times.</p> <p><b>Structural development of the passage</b> e.g. circular structure of this self-contained extract from Okonkwo's <i>start in life</i> to <i>many years ago</i>, when Unoka visited the priestess, to an unspecified time when a sick man <i>rotted away above earth</i>, and back to Okonkwo's <i>start in life</i>.</p> <p><b>Prose style and language e.g.</b></p> <p><b>Sentence types, length, structure</b> e.g. Simple and compound sentences, reflecting the sense of spoken language. Repetition of syntax in direct speech (<i>you have offended neither ... nor</i>) and the narrator (<i>he neither inherited ... nor</i>) convey a single narrator telling the</p>

<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p><b>AO1</b> 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><b>AO3</b> 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>story. Simplicity of Unoka’s listing (<i>I sacrifice, I also kill, I clear, I sow</i> etc.) creates cumulative effect to emphasise/exaggerate the amount of work done.</p> <p><b>Lexical choices and repetition:</b> e.g. Lexical repetition of <i>story</i> (x3) reinforces the sense of a culture of oral narratives. Lexical clusters of land (<i>earth, soil</i> etc.) and religion (<i>god/s, goddess</i> etc.), indicating the integration of the two in the Ibo culture. Lexis specific to Ibo culture (<i>Evil forest, chi</i> etc.) glossed for the reader.</p> <p><b>Figurative language, symbols and motifs</b> e.g. contrast of yams symbolising masculinity and the flute symbolising qualities in a man that are criticised by the Ibo culture. Personification of farms (<i>exhausted</i>), soil (<i>reluctant</i>) conveying reverence for nature and the earth goddess. Personified abstractions of misfortune (<i>dogged their steps</i>) and fortune (<i>followed him</i>) conveying independence and power of these forces in this culture.</p> <p><b>AO3 Context</b></p> <p><b>The extract in context.</b> e.g. expository extract, establishing Okonkwo’s need to show action and masculinity contrasting with Unoka’s qualities of musicality, gentleness establishing his role as a foil for Okonkwo. Foregrounding of change from generation to generation, a central theme of the novel.</p> <p><b>Genre and use of generic conventions</b> e.g. post-colonial – set in transition period of European imperial invasion, evident in the move from Ibo culture, religion, politics and lexis, to Western culture etc. at the close of the novel. Meeting of features of oral narrative central to Ibo culture and the Western structure of tragedy.</p>
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Question	Response	Marks	Guidance
4	<p><b>Arundhati Roy: <i>The God of Small Things</i></b></p> <p><b>Write about the ways in which Arundhati Roy tells the story in this extract.</b></p> <p><b>In your answer you should:</b></p> <ul style="list-style-type: none"> <li>• <b>explore the narrative techniques used in the extract</b></li> <li>• <b>consider the extract in the context of the novel as a whole and its genre</b></li> </ul> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> 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><b>AO1</b> 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><b>AO3</b> 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><b>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</b></p> <p><b>Voice, point of view and relationship with the reader e.g.</b></p> <p><b>Narrative Voice and other voices:</b> e.g. third person here focalised through Rahel, moving from external observations (<i>he used his legs to push the boat away from the shore</i>) to free indirect discourse (<i>On Rahel's heart Pappachi's moth...</i>) Free indirect discourse of Sophie Mol suggested, for example, in the italicised <i>essential</i> and <i>all</i>. Characteristic use of many voices.</p> <p><b>The handling of time e.g.</b></p> <p><b>Non-linear narrative throughout the novel</b> e.g. Sophie Mol's death punctuates almost every chapter. Ambiguity of tense of <i>A boat spilling its cargo; With fish in it</i> etc., creating the sense of a repeated, enduring image which cuts through the two time zones.</p> <p><b>Structural development of the passage</b> e.g. chronological, with the appearance of motifs recalling previous chapters (e.g. the moth in Chapters 2, 4, 6, 10, 11 etc.) Move from reasons for the decisions to include Sophie Mol, through to the event of setting off in the boat, capsizing and the realisation that Sophie Mol <i>was gone</i> convey the rapid unfolding of this event that has been proleptically referenced throughout.</p> <p><b>Prose style and language e.g.</b></p> <p><b>Sentence types, length, structure</b> e.g. single word, minor sentences used (<i>Nothing; Out//In</i> etc.), slowing the pace and foregrounding the dawning realisation. Echoing of the one or two word sentences in the direct speech of Rahel (<i>We're here. Here. It's gone.</i>) emphasises the</p>

<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p><b>AO1</b> 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><b>AO3</b> 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>similarity of the two voices. Contrast between length of sentences of the first paragraph and the minor sentences describing the aftermath of the accident, creating a sense of drama and finality.</p> <p><b>Lexical choices and repetition:</b> e.g. lexical contrasts between fairy tales (<i>Pied Piper</i>) - pre-supposing happy ending - and the filmic discourse of tragedy (<i>storm-music, whirlpool, shark</i>) suggests the collision of childish and adult worlds. Lexical clusters of absence (<i>dead, took away, silence, gone (x2)</i>) and of darkness convey confirmation of Sophie Mol's death.</p> <p><b>Figurative language, symbols and motifs</b> e.g. motif of moth, (substituted for a description of Rahel's fear), associated with the cold, haunting, predatory. Verb phrase <i>snapped open</i> contrasts with previous references to <i>spreading or unfurling</i>, emphasising the extent of the fear.</p> <p><b>Setting:</b> e.g. river linking past and future; repeated image throughout the novel, changing in character (contrast with the stagnant river in Chapter 5, for example)</p> <p><b>AO3 Context</b></p> <p><b>The extract in context</b> e.g. sense of resolution in Sophie Mol's death. Contrast between the focus of Chapter 14 on the political and national tragedies, the caste system and the personal tragedy in this chapter, conveying shift between the big and the small things.</p> <p><b>Genre and use of generic conventions</b> e.g. Postmodern text: fragmentation of narrative structure, exploring the way in which language constructs identity/history/meaning. Post-colonial novel.</p>
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Question	Response	Marks	Guidance
5	<p><b>Ian McEwan: <i>Atonement</i></b></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"> <li>• explore the narrative techniques used in the extract</li> <li>• consider the extract in the context of the novel as a whole and its genre</li> </ul> <p>A higher level response (levels 4 to 6) will:</p> <p><b>AO2</b> 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><b>AO1</b> 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><b>AO3</b> 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><b>Voice, point of view and relationship with the reader e.g.</b></p> <p><b>Narrative Voice:</b> e.g. third person narrator, focalised through the adult Briony, with the subjectivity clear (<i>as though in defiance</i> and <i>How flagrantly, sensually, no doubt.</i>) Interior monologue punctuates the direct speech of the religious discourse of the marriage ceremony. Creation of an imagined story: Briony creating alternative realities is repeated throughout novel, foreshadowing the revelation of the epilogue.</p> <p><b>The handling of time e.g.</b></p> <p><b>Non-linear narrative:</b> e.g. moving from the present to the past (<i>all that she had done wrong</i>), and from the present (<i>She remained in her seat</i>), to the future (<i>it would lie secure</i>), and back to the present.</p> <p><b>Structural development of the passage</b> e.g. shift from exterior (the church, the vicar's words) to the interior monologue of Briony. Shift from her imagined intervention to a recollection of events that result in the decision (<i>The sentence had already been served.</i> etc.) and a reassertion of her own guilt.</p> <p><b>Prose style and language e.g.</b></p> <p><b>Sentence types, length, structure</b> e.g. sense of uncertainty captured in the repeated interrogatives (x5). Contrast between the longer, complex sentences of Briony's imagined story and the clipped, simple sentences of <i>The sentence had already been served. The debt was paid.</i> etc., emphasising the resolution and finality of the outcome.</p>

<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p><b>AO1</b> 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><b>AO3</b> 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><b>Lexical choices and repetition:</b> e.g. repetition of adverb <i>really</i> acts as an intensifier, foregrounding the spoken voice and foreshadowing the question in the epilogue: <i>But what really happened?</i> Archaic lexis of the marriage ceremony, emphasising the formality in the imperatives (<i>let him now speak</i>). Lexical clusters of voice and sound (<i>voice, open-mouthed, interrupted</i> etc.) in a novel about truth and the power of words, contrasting with the lexical clusters of concealment.</p> <p><b>Figurative language, symbols and motifs</b> e.g. repeated image of Briony as <i>bride of Christ</i>, connoting her truthfulness. Metaphor of the truth being <i>walled up</i>; words as <i>bricks</i> with the power to obscure and entrap. Contrast to <i>bird-like</i> Cecil, who seems insubstantial in comparison.</p> <p><b>AO3 Context</b></p> <p><b>The extract in context</b> e.g. third part of the novel, resolving the plot line of Marshall and Lola. Undercut with references back to five years earlier (<i>scratches, bruises</i>, Marshall’s power and Lola’s sensuality etc.) Repetition of Briony failing to speak. Episode foreshadows the epilogue, undermining authorial responsibility and reminding the reader of the nature of the unreliable narrator, later revealed to be in the first stages of dementia.</p> <p><b>Genre and use of generic conventions</b> e.g., Bildungsroman: progress of Briony from childhood to old age, undercut by Postmodern element of fragmentary narrative with multiple perspectives, exploration of the nature of words/of truth etc. Inclusion of epilogue to comment on the text.</p>
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Question	Response	Marks	Guidance
6	<p><b>Jhumpa Lahiri: <i>The Namesake</i></b></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"> <li>• explore the narrative techniques used in the extract</li> <li>• consider the extract in the context of the novel as a whole and its genre</li> </ul> <p>A higher level response (levels 4 to 6) will:</p> <p><b>AO2</b> 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><b>AO1</b> 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><b>AO3</b> 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><b>Voice, point of view and relationship with the reader e.g.</b></p> <p><b>Narrative Voice and other voices:</b> e.g. third person narrator focalised through Gogol. Direct speech of mother in shorter, simple sentences, using imperatives (<i>Gogol, the camera.</i>) and softened imperatives (<i>Take some pictures tonight, please?</i>) to indicate perceived authority.</p> <p><b>The handling of time e.g.</b></p> <p>Reference to the train crash described in Chapter 1, 4 and 5. Shift from past tense of memories (<i>It had started...</i>) to the present tense of the event (<i>his mother calls</i>) which is a pattern repeated throughout the novel. Sequential summary of the events of the novel in the final chapter, with reference to the past (<i>Last year etc.</i>), the present (<i>But now</i>) and the future (<i>I'll be so far away</i>) creating the impression of completion.</p> <p><b>Structural development of the passage</b> e.g. internal monologue of Gogol, looking back over the events that formed him, from the train wreck, to the loss of his name, to his failed marriage, to his father's death, then shifting to the present celebration of Christmas and back to thoughts about his marriage. Movement between thought and action, with the present action prompting memory.</p> <p><b>Prose style and language</b> e.g.</p> <p><b>Sentence types, length, structure</b> e.g. repeated syntactical construction of <i>And yet</i> conveys Gogol's internal monologue, qualifying and clarifying his thoughts. Monologue punctuated with phrases <i>It had started... This had led... what endured, in the end</i> indicating conscious,</p>

<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p><b>AO1</b> 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><b>AO3</b> 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>structured story-telling.</p> <p><b>Lexical choices and repetition:</b> e.g. Lexical clusters of accident and randomness (<i>accident (x3) wreck, lost, error</i> etc.) in a novel about the fragmentary way in which identity is formed. Lexical contrasts of endings (<i>so far away, nothing, emptiness</i>) and new beginnings (<i>Next year, fresh (x2), new, now</i>) conveying the ending of an era, the resolution of the novel and the sense of hope for the future of Gogol and Ashima. Characteristic reference to names and brands (<i>Cambridge, Calcutta, Nikon</i>) conveying identities created in particular times and places.</p> <p><b>Figurative language, symbols and motifs</b> e.g. <i>string of accidents</i>, each linked within the narration of this novel, with the verb <i>begetting</i> emphasising the connections between them. Euphemistic <i>slipped away</i> indicating the lack of control that Gogol has over events. Train as repeated motif throughout, representing lack of control over the direction and movement.</p> <p><b>Setting:</b> his last hours in his childhood home – signifying a new start.</p> <p><b>AO3 Context</b></p> <p><b>The extract in context</b> e.g. final chapter provides sense of circularity of the novel, returning to Ashima cooking (Chapter 1 and the start of Chapter 12). Resolution seen throughout the chapter (last party etc.) The tying up of motifs and plot lines: travel, gifts, overcoat, train, the book, belonging etc.</p> <p><b>Genre and use of generic conventions</b> e.g. form of bildungsroman, tracing Gogol from birth to adulthood. Features of Postmodern novel: discontinuity, non-linear narrative, self-reflexive etc. Features of Post-colonial novel.</p>
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**Component 2 Section B (poetry) 25 marks**

The weightings for the assessment objectives are:

AO2 8.0%

AO4 8.0%

AO1 6.0%

AO3 3.0%

Total 25%

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

Answers will also be assessed for AO1 and AO3.

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

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

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

**Level 5: 20–17 marks**

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

**Level 4: 16–13 marks**

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

**Level 3: 12–9 marks**

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

**Level 2: 8–5 marks**

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

**Level 1: 4–1 marks**

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

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

Question	Response	Marks	Guidance
7	<p><b>Compare the ways Blake uses language and poetic techniques in “Introduction” (<i>Innocence</i>) and “London” (<i>Experience</i>)</b></p> <p><b>Support your answer with reference to relevant contextual factors.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p><b>AO4</b> Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.</p> <p><b>AO4</b> Make a few relevant points of connection between the prescribed poems; mostly</p>	25	<p><b>The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3.</b></p> <p><b>Poetic and Stylistic Techniques (AO2 and AO1)</b></p> <p><b>Voice:</b> e.g. first person speaker in both poems. In “Introduction”: retrospective narration, interspersed with the direct speech of the child. In “London”: present tense of the voice increases the sense of a social commentary on child labour, the church, poverty etc.</p> <p><b>Form and structural development:</b> e.g. in “London”: progression from specific sense of place, to general humankind, to a specific social commentary, to the final indictment of a society that conflates love, sex, death and life. In “Introduction”: progression from piping, to song, to writing representing the creation of <i>The Songs of Innocence</i>.</p> <p><b>Imagery and symbolism:</b> e.g. in “Introduction”: the lamb as symbol of vulnerability and innocence with its Christian associations. In “London”: imagery of constriction such as legal (<i>ban, chartered</i>) and spiritual/emotional (<i>mind forg’d manacles</i>). Use of <i>Blackning</i> - both literal and metaphorical – linking of urbanisation and a disintegration in moral standards.</p> <p><b>Rhythm and rhyme:</b> e.g. iambic tetrameter of “London”, with a deviation in the spondaic stress of <i>mind forg’d</i> suggesting the strength and weight of the manacles. Sibilance in stanza three, slows the pace, forcing the reader to dwell on the image. Regularity of trochaic hymn metre of “Introduction” with regular quatrains creates a sense of harmony.</p> <p><b>Lexis:</b> e.g. in “Introduction”: lexical clusters of happiness (<i>pleasant, laughing, merry</i> etc.) and music (<i>song</i> etc.); lexical repetition of <i>pipe, pipe, piping</i> etc, and of nature (<i>valleys, cloud</i> etc.) cumulatively creating</p>

<p>generalised comparisons, e.g. listing points of similarity or difference, likely to be undeveloped</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some use of relevant literary or other contexts.</p>	<p>a sense of the pastoral idyll. In “London”: repetition of <i>charter’d, mark, and every</i> conveying the oppressive, invasive nature of the control. Lexis of sound (<i>cries, voices</i>) and sight (<i>marks, blackning</i>) use the senses to create vivid impressions.</p> <p><b>Grammar and Morphology:</b>  <b>Syntax</b> e.g. in “Introduction”: childlike syndetic listing (<i>and</i> x4) in a poem with the innocent child as the muse. Repeated imperatives of the child (x4) – indicating willingness of the speaker to respond. Syntactical repetition of <i>In every...</i> in “London” convey the all-encompassing nature of the restriction.</p> <p><b>Tenses:</b> e.g. in “Introduction”: past tense, preceding the creation of <i>The Songs of Innocence</i>, contrasting to the present tense of the child’s direct speech, indicating the immediacy of the influence. Use of the present tense in “London”: the sense of discovering by chance – the reader realises as the speaker does. Verbs indicate increasing corruption (from <i>wander, flow, meet</i> in first verse to <i>blasts, blight</i> etc. in the final stanza.)</p> <p><b>Context (AO3)</b>  <b>Of the poems:</b> e.g. connections to other poems; characteristic social comment about child labour in “London”, contrasting to the idyllic, pastoral nature of the child in nature in “Introduction”. The contrasting poems illustrating “The Contrary States of the Human Soul”: pastoral v urban, Edenic v fallen world, innocence v experience.</p> <p><b>Of the wider literary/cultural or other relevant contexts:</b> e.g. possible reference to The Industrial Revolution, The French Revolution; reference to the pastoral world of the simple shepherd; reference to the Biblical imagery; reference to the plates.</p>
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Question	Response	Marks	Guidance
8	<p><b>Compare the ways Dickinson uses language and poetic techniques in “He fumbles at your Soul” and “I felt a Funeral, in my Brain”</b></p> <p><b>Support your answer with reference to relevant contextual factors.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p><b>AO4</b> Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.</p> <p><b>AO4</b> Make a few relevant points of connection</p>	25	<p><b>The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3.</b></p> <p><b>Poetic and Stylistic Techniques (AO2 and AO1)</b></p> <p><b>Voice:</b> e.g. “He fumbles at your Soul”: use of the second person pronoun (<i>your</i> x5, <i>you</i>) – warning the reader about this human experience. First person speaker in “I felt a Funeral”: repeated syntactical construction of <i>I felt, I thought</i>, creating the sense of retrospectively relaying the experience.</p> <p><b>Form and structural development:</b> e.g. in “He fumbles at your Soul”: moving from the focus on <i>He (fumbles, stuns)</i> to a focus on the effects (<i>your breath, your brain</i> etc.), to the final image of nature and the universe. Progressive and increasingly violent overpowering of the victim (<i>fumbles, stuns, scalps</i>). In “I felt a Funeral”: sense of movement from interior to pure sound, to limitless space. In both: shift from a declarative statement in the first line, to a complicated, open ending.</p> <p><b>Imagery and symbolism:</b> e.g. in “He fumbles at your Soul”: imagery associated with music (<i>Players, Keys</i>) ambiguously linked to the <i>Hammers</i> in line 7, shifting in the last four lines from the human to the greater power of nature. In “I felt a Funeral”: contrast of lifting in stanza three and falling in final stanza suggesting fall into madness/unconsciousness.</p> <p><b>Rhythm:</b> e.g. in “He fumbles”: common hymn metre with variations, notably deviation in line 11, where the pace is deliberately slowed, perhaps emphasising the power and finality of the scalping. Use of dashes, building tension, marking the passing of the seconds before the arrival of the thunderbolt. Similar metre in “I felt a Funeral”, deviating in line 16, to foreground the start of the descent.</p>

<p>between the prescribed poems; mostly generalised comparisons, e.g. listing points of similarity or difference, likely to be undeveloped</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some use of relevant literary or other contexts.</p>	<p><b>Rhyme:</b> e.g. in both poems, characteristic use of half-rhyme, and full rhyme of middle stanzas in “I felt a Funeral” (<i>drum, numb, Soul, toll</i>) is broken in the final verse (<i>down, then</i>) suggesting deterioration.</p> <p><b>Lexis:</b> e.g. in “He fumbles”: repetition of pronoun <i>He</i> (x2), though never allocated to an identity, lexically linked to a piano player (<i>Keys, music</i>). In “I felt a Funeral” repetition of second person plural pronoun (<i>they/them</i>) suggesting anonymity of unseen people. Verbs associated with sound (<i>beating, heard, etc.</i>) in a poem where the speaker is reduced to pure sound.</p> <p><b>Grammar and Morphology</b></p> <p><b>Syntax:</b> e.g. present tense throughout in “He fumbles”, suggesting ongoing state, ending on a dash indicating lack of resolution. Syntactical deviation in the lack of initial point of comparison (<i>nearer, fainter, further</i>) suggesting a feeling of disorientation throughout. In “I felt a Funeral”: one sentence, punctuated with dashes, recording a single moment. Dashes surrounding the final word foreground the space and emptiness.</p> <p><b>Context (AO3)</b></p> <p><b>Of the poems:</b> e.g. characteristic of Dickinson’s poems – feelings and abstract state defined in concrete nouns; characteristic themes of death, religion.</p> <p><b>Of the wider literary/cultural:</b> e.g. Gothic elements of “I felt a Funeral”. Use of common metre – poet writing from a position of knowledge of works of others such as Isaac Watts, with a knowledge of The Bible etc.</p>
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Question	Response	Marks	Guidance
9	<p><b>Compare the ways Heaney uses language and poetic techniques in “Churning Day” and “Fodder”</b></p> <p><b>Support your answer with reference to relevant contextual factors.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p><b>AO4</b> Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.</p> <p><b>AO4</b> Make a few relevant points of connection between the prescribed poems; mostly</p>	25	<p><b>The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3.</b></p> <p><b>Poetic and Stylistic Techniques (AO2 and AO1)</b></p> <p><b>Voice:</b> e.g. first person speaker in “Churning Day”. In “Fodder”: indication of the spoken voice in the elliptical opening sentence. Immediacy of the speaker commenting upon the title in the present tense, with the graphological deviation of the italicised <i>fother</i>, marking out the language as different.</p> <p><b>Form and structural development:</b> e.g. in “Churning Day”: charting the progression of creation, from the natural <i>gland, cud and udder</i> to the manmade <i>slab</i>; from <i>buttermilk</i> to <i>gold</i> in an alchemic transformation. In “Fodder”: move from speaker’s reaction to the word in the present tense, prompting memories of his childhood experience.</p> <p><b>Imagery and symbolism:</b> e.g. in “Churning Day”: imagery of gold panners, fishing for the <i>gilded gravel</i>, in this poem of transformation. Personification of <i>sour-breathed milk</i> foregrounding the presence of the product that takes over the family’s lives physically and emotionally. In “Fodder”: the Biblical imagery of loaves and fishes – the grass into fodder, memories into words etc.</p> <p><b>Rhythm:</b> e.g. in “Fodder”: spondaic <i>these long nights</i> foregrounding the slow passage of time. In “Churning Day” deviation in metre in third stanza (<i>sterilized a birchwood bowl</i>) suggesting an inorganic, functional action that contrasts with <i>plunged, fished</i> etc.</p> <p><b>Rhyme/Phonology</b> e.g. in “Fodder”: internal rhyme and sibilance of <i>summer’s tumbled</i> and <i>swathes of grass</i>, contrasting to the glottals of <i>stack, mucky</i>, suggesting the softness and harshness of the summer and the winter respectively.</p>

<p>generalised comparisons, e.g. listing points of similarity or difference, likely to be undeveloped</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some use of relevant literary or other contexts.</p>	<p>In “Churning Day”: glottals of the opening two lines (<i>thick, crust, coarse-grained</i>) suggest the noise of the pantry. Onomatopoeic <i>plash, gurgle</i> etc. in a poem where the senses are foregrounded.</p> <p><b>Lexis:</b> e.g. in “Fodder”: lexical contrasts of the freedom of the <i>tumbled grass</i> and the <i>tight vice</i> of the stack, marking the intervention of man. In “Churning Day”: lexis of softness (<i>flabby, lumps, gravid</i>) contrasted with that of building materials (<i>slab, gravel</i> etc.) suggesting the alteration from one form to another.</p> <p><b>Grammar and Morphology</b> <b>Syntax:</b> e.g. in “Churning Day”: use of passive voice (<i>was scoured, were ranged</i>), and the use of the pronoun <i>they</i> (x2) and <i>their</i> suggesting a sense of anonymity of the work force, contrasted to the only named figure (<i>my mother</i>). In “Fodder”: first person pronoun in the first and last stanzas frame the 15 line sentence that contains the central memory.</p> <p><b>Verbs/tenses</b> e.g. in “Fodder”: shift from the present tense of writing the poem to the past tense of the memories. In “Churning Day”: retrospective narrative. Both include the modal “would” to indicate the repeated nature of these events.</p> <p><b>Context (AO3)</b> <b>Of the poems:</b> e.g. repeated theme of man interacting with nature; significance of the titles of the collections in which they first appeared. Characteristic drawing from memories; foregrounding of different languages; poems about change and transformation.</p> <p><b>Of the wider literary/cultural:</b> e.g. in “Fodder”, the political dimension, with the British colonisation of the language; biblical references in “Fodder”; autobiographical context of both.</p>
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Question	Response	Marks	Guidance
10	<p>Compare the ways Boland uses language and poetic techniques in “The Oral Tradition” and “White Hawthorn in the West of Ireland”</p> <p>Support your answer with reference to relevant contextual factors.</p> <p>A higher level response (levels 4 to 6) will:</p> <p><b>AO2</b> Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p><b>AO4</b> Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p><b>AO3</b> 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><b>AO2</b> 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><b>Poetic and Stylistic Techniques (AO2 and AO1)</b></p> <p><b>Voice:</b> e.g. in “The Oral Tradition”: first person singular in stanza 1; reported and direct speech, interrupted by observations about the setting creating a sense of two worlds. In “White Hawthorn”: first person pronoun, with elliptical sentences (<i>Lawnmowers. Small talk.</i>) creating a sense of spoken voice, as well as the impression of fleeting glimpses of suburbia.</p> <p><b>Form and structural development:</b> e.g. in “The Oral Tradition”: focus moving from the speaker <i>standing</i> in the first line, to the two women <i>standing</i> in stanza five creating tension between the present and the past, the contrasting cultures and voices. Returns to the speaker’s world in the final stanzas, now infused by the <i>oral song</i>. In “White Hawthorn”: also moving between worlds, from the <i>small talk</i> of suburbia to the <i>language</i> of the flowers on the hills.</p> <p><b>Imagery and symbolism:</b> e.g. in “The Oral Tradition”: recurrent image of the living words (<i>herbs</i>), personified (<i>pleading with me</i>); women’s words as melodic (<i>musical subtext</i> etc.), the speaker is unwillingly seduced by them. In “White Hawthorn”: liquid imagery (<i>splashes, like water</i> etc.) suggesting the freedom and movement of the flowers on the hills, contrasted to the suburban gardens.</p> <p><b>Lexis:</b> e.g. in “The Oral Tradition”: lexical contrasts of interior and exterior; the summer of the story, the rain outside the firelit room. In “White Hawthorn”: lexical contrasts of tamed (<i>gardens</i>) and wild nature (<i>hills</i>) conveying the separation of two worlds.</p> <p><b>Syntax:</b> e.g. in “White Hawthorn”: sense of the spoken voice captured in the use of dashes to add explanation or to qualify a comment. In “The Oral Tradition”: grammatical deviation of the interruption of the present in stanza</p>

	<p><b>AO4</b> 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><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some use of relevant literary or other contexts.</p>	<p>nine foregrounded in the use of ellipses and brackets clearly indicating the shift in place, time and voice.</p> <p><b>Tenses:</b> e.g. in “The Oral Tradition”: use of the continuous present (<i>standing</i>) indicating a transitory state before arriving or leaving, contrasts with the simple past tense of <i>she lay down, gave birth</i> etc. In “White Hawthorn”: the past tense of a single event (<i>I drove</i>) contrasted to the present tense of the beliefs that endure (<i>forfeit, die, speckle</i>).</p> <p><b>Grammar: e.g.</b></p> <p><b>Rhyme and Rhythm:</b> e.g. in “White Hawthorn”: spondaic opening (<i>drove West, small talk</i>), contrasted with iambic (<i>under low skies</i> etc.); the restriction of the opening, contrasted with the lyrical description of the countryside. In “The Oral Tradition”: the half or full rhymes (<i>reading, wondering, linen, shelter in, amber in</i> etc.) run throughout the poem, linking the two worlds through rhyme.</p> <p><b>Context (AO3)</b></p> <p><b>Of the poems:</b> e.g. both poems characteristically examine the sense of dislocation; of different languages, voices and cultures; of unrecorded history as an alternative; questioning where a national identity lies.</p> <p><b>Of the wider literary/cultural etc.</b> e.g. in “White Hawthorn”: part of a sequence of poems entitled <i>Outside History</i>, exploring, for example, aspects of dislocation and identity.</p>
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Question	Response	Marks	Guidance
11	<p><b>Compare the ways Duffy uses language and poetic techniques in “Betrothal” and “The Love Poem”</b></p> <p><b>Support your answer with reference to relevant contextual factors.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p><b>AO4</b> Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.</p> <p><b>AO4</b> Make a few relevant points of connection between the prescribed poems; mostly</p>	25	<p><b>The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3.</b></p> <p><b>Poetic and Stylistic Techniques (AO2 and AO1)</b></p> <p><b>Voice:</b> e.g. in “Betrothal”: first person speaker addressing the lover; repetition of <i>I will</i> (x5), echoing the religious discourse of the wedding ceremony. In “The Love Poem”: implied first person, appropriating the first person pronoun from the inserted literary quotes and addressed to <i>thy, thou, you</i>.</p> <p><b>Form and structural development:</b> e.g. in “Betrothal”: echoes of the ballad form seen in the repetition and the use of quatrains, moving through the elements - from earth, to water, to air, to fire. In “Love Poem”: fragmented, syncopated form in the three, loosely structured stanzas, marking the progression from exhausted love, to love giving in, to love <i>all in the mind</i>.</p> <p><b>Imagery and symbolism:</b> e.g. in “Betrothal”: imagery of death, (<i>grave, gown of stone</i> etc) encapsulating the destructive nature of love. Characteristic references to water, stone, flames creating a sense of elemental love. In “Love Poem”: imagery of writing/language (pool of verse, lips pursed to quotation marks etc) in a poem about love being reduced to words.</p> <p><b>Lexis:</b> e.g. in “Betrothal”: lexical clusters of elements, death, weddings suggesting the destructive, archetypal nature of love. In “Love Poem”: lexical clusters include nature and writing, in a poem about love being constructed in language.</p> <p><b>Syntax:</b> e.g. in “Betrothal”: imperative of repeated <i>make me</i>, but conditional in intention. Verbs progress from dynamic (<i>walk, dig</i>) to metaphorical or static (<i>bloom, be</i>), as the poem moves from the nouns</p>

<p>generalised comparisons, e.g. listing points of similarity or difference, likely to be undeveloped</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some use of relevant literary or other contexts.</p>	<p>associated with earth (<i>moors, grave</i> etc.) to those associated with fire (<i>fire, flame, ash</i>). In “Love Poem”: subordinate clause of <i>Till love</i> suggests lack of resolution in a poem that represents a fragmented, fractured love.</p> <p><b>Grammar:</b> e.g. in “Love Poem”: archaic pronouns <i>thy, thee, thou</i> conveying the inherited language of love poetry. Present tense used throughout suggesting no sense of future relationship. In “Betrothal”: repeated promise of the future tense <i>I will</i>.</p> <p><b>Rhyme and phonology:</b> e.g. in “Betrothal”; a,a,b,b rhyming scheme, broken in the half-rhymes of <i>good, mud</i>, eye rhymes of <i>stone, one</i> etc. suggest an imperfect ballad. In “Love Poem”: internal rhyme (<i>ways, phrase</i>) and half rhyme (<i>masks, heart</i>), progressing to full rhyme (<i>land, hand, far, star</i> etc.) in the final section, suggesting a resolution.</p> <p><b>Rhythm:</b> e.g. in “Betrothal”: unbroken double stress in the final two verses creating a sense of incantation. In “Love Poem”: syncopation of predominantly two or three stress lines, with split quotes, suggesting fragmentation of love. Dashes are often used to create a break between the poem and the literary reference, creating a visual pause, slowing the pace, and breaking up any sense of the lyrical love poem.</p> <p><b>Context (AO3)</b>  <b>Of the poems:</b> e.g. characteristic use of natural imagery, repetition of words, reference to other writers’ expressions of love. Links to other poems in the collection. Significance of position of poems in a collection that charts the progress of love from first infatuation to the end of the relationship.</p> <p><b>Of the wider literary/cultural:</b> in both poems, echoes or quotes from literary texts: the heritage of love poetry. Reference to the ballad form of “Betrothal”.</p>
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Question	Response	Marks	Guidance
12	<p>Compare the ways Sam-La Rose uses language and poetic techniques in “After Lazerdrome, McDonalds, Peckham Rye” and “Speechless II”</p> <p><b>Support your answer with reference to relevant contextual factors.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p><b>AO4</b> Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.</p>	25	<p><b>The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3.</b></p> <p><b>Poetic and Stylistic Techniques (AO2 and AO1)</b></p> <p><b>Voice:</b> e.g. first person speaker in both, with sense of spoken voice in elliptical/minor sentences, idiomatic expressions, and abbreviations. In “After Lazerdrome”: inclusion of epigraph from Sidran, where the italicisation indicates separation of speakers and times. In “Speechless II”: discourse of sports commentary (<i>perfect 6.0s</i>) suggesting a contingent world running parallel to his own.</p> <p><b>Form:</b> e.g. in “After Lazerdrome”: regularity of the twelve stanzas, alternating tercets and couplets, creating the sense of a composed narrative retrospectively relating a single night. Told predominantly chronologically, moving from the dark to the morning, from images of weightlessness (<i>wing-beats, flighty noise</i> etc) to the weight of the reality of the morning. Similar regularity in “Speechless II”, broken in final verse conveying sense of freedom of the boys, contrasting with the speaker’s own routine (<i>every Saturday morning</i>).</p> <p><b>Imagery and symbolism:</b> e.g. in “After Lazerdrome”: imagery of music as religion (<i>religions, baptised (x2), hymns</i>), and water (<i>drowning (x2) sea</i>) creating the sense of an overpowering force. Power also seen in the personification of music - agent of the verb <i>fill</i> and <i>play</i>. In “Speechless II”: imagery of routine, taming and teaching, contrasted with the freedom of the <i>untethered</i> space walk, and the boys on their bikes <i>testing gravity’s leash</i>.</p> <p><b>Rhythm/Rhyme:</b> e.g. in “After Lazerdrome”: repeated alliteration (<i>beat and bass, drum-drunk</i> etc.), in a poem about sound. In “Speechless II”: sibilance in stanza ten slows the pace as the speaker watches. Deviation in rhythm in stanza four marks the separation in time between the two worlds of the mother and the speaker.</p>

	<p><b>AO4</b> 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><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some use of relevant literary or other contexts.</p>	<p><b>Lexis:</b> e.g. in “After Lazerdrome”: contrasts of weight and flight; light and dark. Lexical clusters of religion and sound within a poem that portrays the individual experience of the power of music to transform. In “Speechless II”: lexis of freedom and restriction, movement and stasis, wildness and artificiality conveying the realisation of the child that there is an alternative childhood to his own.</p> <p><b>Grammar and Morphology:</b>  <b>Syntax:</b> e.g. in “After Lazerdrome”: grammatical deviation in the lack of punctuation where the syncopation of the music is suggested in the double spaces between phrases. In “Speechless II”: first four sentences focus on the contingent world, then on the mother’s pledge, then on the skills learned, and finally on the child who cries. The final sentence is seven lines long, slowing the pace, indicating the importance of that single moment.</p> <p><b>Context (AO3)</b>  <b>Of the poems:</b> e.g. characteristic use of individual experiences to explore a collective past; cross-cultural and inter-generational communication/influences; characteristic depiction of music as transformative in “After Lazerdrome”. Position of “Speechless II” as second in a series ordered chronologically, plotted against world events, from mother finding a voice, to the speaker enabling his students to do the same.</p> <p><b>Of the wider literary/cultural:</b> Sam-La Rose as a performance poet: sense of oral narrative in the elements of spoken discourse in both poems. Reference to Abdulah Sidran: characteristic cross-cultural, inter-generational influences.</p>
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**Assessment Objectives Grid****Narrative Text**

Assessment Objective weightings are given as percentages.

<b>Question</b>	<b>AO1%</b>	<b>AO2%</b>	<b>AO3%</b>	<b>AO4%</b>	<b>AO5%</b>	<b>Total%</b>
<b>1</b>	8	12	5	0	0	<b>25%</b>
<b>2</b>	8	12	5	0	0	<b>25%</b>
<b>3</b>	8	12	5	0	0	<b>25%</b>
<b>4</b>	8	12	5	0	0	<b>25%</b>
<b>5</b>	8	12	5	0	0	<b>25%</b>
<b>6</b>	8	12	5	0	0	<b>25%</b>
<b>Totals</b>	<b>8</b>	<b>12</b>	<b>5</b>	<b>0</b>	<b>0</b>	<b>25%</b>

## Assessment Objectives Grid

## Poetry

<b>Question</b>	<b>AO1%</b>	<b>AO2%</b>	<b>AO3%</b>	<b>AO4%</b>	<b>AO5%</b>	<b>Total%</b>
<b>7</b>	6	8	3	8	0	<b>25%</b>
<b>8</b>	6	8	3	8	0	<b>25%</b>
<b>9</b>	6	8	3	8	0	<b>25%</b>
<b>10</b>	6	8	3	8	0	<b>25%</b>
<b>11</b>	6	8	3	8	0	<b>25%</b>
<b>12</b>	6	8	3	8	0	<b>25%</b>
<b>Totals</b>	<b>6</b>	<b>8</b>	<b>3</b>	<b>8</b>	<b>0</b>	<b>25%</b>

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