

GCE

English Language

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

Advanced Subsidiary GCE

Mark Scheme for June 2018

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

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

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

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Annotations

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

Subject-specific marking instructions

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

INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

Awarding Marks

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

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

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

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

Rubric Infringement

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

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

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

USING THE MARK SCHEME

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

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

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

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

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

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

Component 2 Section A (narrative) 25 marks

The weightings for the assessment objectives are:

AO2 12.0%

AO1 8.0%

AO3 5.0%

Total 25%

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

Component 2 Section A (narrative) 25 marks

The weightings for the assessment objectives are:

AO2 12.0%

AO1 8.0%

AO3 5.0%

Total 25%

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

Answers will also be assessed for AO1 and AO3.

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

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

Level 6: 25–21 marks

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

Level 5: 20–17 marks

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

Level 4: 16–13 marks

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

Level 3: 12–9 marks

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

Level 2: 8–5 marks

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

Level 1: 4–1 marks

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

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

Question	Response	Marks	Guidance
1	<p>Charlotte Brontë: 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>Narrative Voice: e.g. first person, retrospective narrative; self-conscious awareness of creating a novel, directly addressing the reader (“reader” (x2) “you” (x3)). Commentary on, and explanation of actions (“though I look comfortably accommodated, I am not very tranquil in my mind”). Contrast of long, compound sentences in description (“It is a very strange sensation...” etc.) with elliptical, often minor sentences in the direct speech. Dialect evident in direct speech, emphasising the sense of Jane Eyre’s dislocation in these surroundings.</p> <p>The handling of time e.g.. Use of tenses: use of present tense to create a sense of immediacy, moving to past tense to reflect back on the recent past. Pace slowed here in the description of the room: delaying the resolution, creating sense of waiting.</p> <p>Structural development of the passage e.g. from commentary on the creation of the scene, to a reflection on her uncertainty and lack of direction, to a resolution of the journey.</p> <p>Prose style and language e.g. Sentence types, length, structure e.g. syntactical parallelism in description (“such” (x3)) slowing pace, revealing the scene to the reader as the narrator observes it. Use of complex sentences, linked by semi-colons and colons (“Nothing of the sort was visible;” etc.): sense of hesitancy. Contrast to the elliptical, clipped sentences of waiter. Use of interrogatives (x5) add sense of uncertainty, and strangeness of situation and setting to the narrator.</p> <p>Lexical choices and repetition: Lexical clusters of fear (“not very tranquil” “anxiously”, “doubts” etc.) and loneliness (“alone, “cut adrift” etc.): Jane Eyre: between two places, belonging to neither. Tempered</p>

Question	Response	Marks	Guidance
	<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>by the idiomatic “charm of adventure” and “glow of pride”. Contrasts of restriction (“shut me up”) and liberation (“open door”) – repeated throughout the novel.</p> <p>Figurative language, symbols and motifs e.g. the setting: neutral setting in between homes. Waiting place: generic and impersonal (“such as inn rooms have”). Contrast of internal warmth and light and the exterior: mist of journey and darkness of exterior of Thornfield. Opening as a scene from a play: sense of drama and revelation. Narrator as drifting boat: lack of control and power.</p> <p>AO3 Context The extract in context e.g. turning point in the novel: physical journey from Lowton (the past) to Thornfield (the future). Jane Eyre seen here as uncertain in comparison to previous chapter where she was seen as accomplished (“quite a lady”) Chapter 11: introducing new characters (Mrs Fairfax, Mr Rochester, Grace Poole, Adèle) and the third stage of Jane’s life, in a new setting and a new position.</p> <p>Genre and use of generic conventions e.g. Bildungsroman: five locations, each marking a different stage of Jane’s life, charting emotional and spiritual development. Novel as a whole draws on the Gothic (foreshadowed here in the partially visible, the mist, darkness etc).</p>

Question	Response	Marks	Guidance
2	<p>F Scott Fitzgerald: <i>The Great Gatsby</i></p> <p>Write about the ways in which F Scott Fitzgerald tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p>AO1 Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p>Narrative Voice: e.g. unreliable, first person narrator. Elements of spoken voice – e.g. use of hyphens to suggest thoughts unfolding. Nick’s subjectivity clear (“he seemed to say”). Other voices: imagined reported speech of Tom Buchanan; direct speech of Tom Buchanan: declaratives and softened imperative to indicate control and power.</p> <p>The handling of time e.g. generally past tense. Pace slowed here to describe the Buchanan’s house, Tom, the interior - delaying the meeting of Nick with Daisy and Jordan. Description of the two women foreshadowing the repeated image of them in Chapter 7.</p> <p>Structural development of the passage e.g. Filmic movement from description of exterior of house and garden, to focus on Tom’s appearance, aspects of his character, to the interior of the house, to a description of Daisy and Jordan. Introduction of power of Tom Buchanan (physically/his voice etc.), over Nick physically: (“turning me around...”) and with softened imperatives: (“We’ll go inside.”) and the women as he shuts the window and they “ballooned slowly to the floor.”</p> <p>Prose style and language e.g. Sentence types, length, structure e.g. Contrast between the long, predominantly compound sentences of the description of the house and the direct speech of Tom. Tom speaks in simple, declarative sentences, indicating aspects of his character. Paradox of “old friends whom I scarcely knew at all”: representative of many of the friendships in this novel. Contrast, for example, between the adjectives used by Nick to describe the house (“elaborate” “cheerful” “bright” etc.) and those used by Tom: “nice”).</p>

Question	Response	Marks	Guidance
	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p>AO3 Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>		<p>Lexical choices and repetition: e.g. lexical clusters of “height” and “floating” – suggestion of the echelons of the social classes, also associated with the women – lightness and fragility. Lexical clusters of nature: grass, flight, breeze. Tom “catches” the wind – echoed in the verb “bound” into the house. Flags, wedding cake– suggesting celebration. Tom Buchanan – foreshadowed by the “whip” “snap” and “groan”. Onomatopoeic “boom” suggests Buchanan’s power to “ground” the women. Lexical clusters of words associated with brightness (“burning” “bright” “sunny” “flashing” “bright” “white”,) foreshadowing Gatsby’s house in Chapter 5. Adjectives reveal Nick’s perception of Tom: “sturdy” “hard” “supercilious” “arrogant” “gruff” etc. “two young women” are identified only by their gender, revealing Nick’s ignorance. Lexis of wealth: mansion, motor boat etc.</p> <p>Figurative language, symbols and motifs e.g. personified lawn and the encroaching grass contrast with the passivity of the women; colour symbolism: women are dressed in white; white and gold repeated throughout the novel. Image of tethered women: aimless. Contrast of imagery of outside and inside.</p> <p>AO3 Context The extract in context: e.g. first chapter, introduction to Tom, Daisy and Jordan. Establishing wealth of the Buchanans: to provide a contrast with valley of ashes and the opening of Chapter 2.</p> <p>Genre and use of generic conventions e.g., American novel: context of 1920s America. Modernist traits – unreliable narrator.</p>

Question	Response	Marks	Guidance
3	<p>Chinua Achebe: <i>Things Fall Apart</i></p> <p>Write about the ways in which Chinua Achebe tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p>AO1 Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p>Narrative Voice: e.g. third person, omniscient, knowledgeable about Ibo traditions and culture (“one of the things every man learned” etc.), describing the villagers’ reactions, then focalising through Okonkwo. Glossing the Ibo words (“an ancestral spirit or <i>egwugwu</i>” etc.); reported speech of Ezeudu. Sense of spoken voice in idiomatic phrases “mad rush” “now and again” etc.</p> <p>The handling of time e.g.</p> <p>Foreshadowing: e. g. The reference to the warning from Ezeudu, foreshadows Okonkwo’s downfall. Repetitions: in a novel full of repetition (a feature of oral narrative), drums repeated from Chapter 6, “That boy calls you father” repeated from Chapter 7 etc. Gap in time between the memory of Okonkwo to the funeral.</p> <p>Structural development of the passage e.g. extract structured to delay giving the answers to exactly why the ekwe are being sounded: wide perspective becoming more focused, with shifting focus from the men to the women, to Okonkwo, when the name is revealed.</p> <p>Prose style and language e.g.</p> <p>Sentence types, length, structure e.g. syntactical repetition “Now and again” (x3): disjointed nature of the news spreading. Repetition of “over and over again” “Again and again”: cumulative, building tension. Contrast between mainly compound sentences, and simple sentence of “Somebody was dead.” Echoed in “E-u-u, Ezeudu is dead.”</p> <p>Lexical choices and repetition: e.g. lexis specific to Ibo culture. Lexical repetition of “wailing” (x4) “cannon” (x4): relentless nature of the sound, building tension. Phonetic, non-verbal sounds of ekwe and the</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>cannon: immediacy of the experience. Lexis of communication: (“talking” “language” “carried the news” “naming” etc.): sense of the voice of the personified ekwe as part of the culture. Contrast of sound building, fading to a sigh, and building again at the funeral. Lexis of violence evident throughout the novel. Contrasts of reactions of men (“listening”, “waiting”) and women (“wailing”).</p> <p>Figurative language, symbols and motifs e.g. metaphorical “shattered” and “rend” foreshadow and confirm the nature of the news. Sibilant “sediment of sorrow”: invasive, affecting the whole community. Contrast of the lightness of “floated” (the sound) with “laden” (the news of the death).</p> <p>AO3 Context The extract in context. e.g. event foreshadowing Okonkwo’s downfall, foregrounded in the warning from Ezeudu, preceding the accidental killing of the boy, and Okonkwo’s subsequent exile. Contrast with celebrations in preceding chapter, and foreshadowing the change in Part 2.</p> <p>Genre and use of generic conventions e.g. post-colonial – set in transition period of European imperial invasion, evident in the move from the Ibo culture, religion, politics and lexis, to the 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>

Question	Response	Marks	Guidance
4	<p>Arundhati Roy: <i>The God of Small Things</i></p> <p>Write about the ways in which Arundhati Roy tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p>AO1 Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p>Narrative Voice and other voices: e.g. third person here focalised through the adult Rahel. The poetic, lyrical voice of “viable die-able” (repeated in Chapter 3 and 7). Sense of the spoken voice seen in the italicisation used for emphasis, use of discourse marker (“anyway”), elliptical sentences, and use of co-ordinating conjunction at the start of the sentence. Characteristic use of many voices: (for example, colloquial (“two-egg twins”), contrasted to the medical discourse (“Dizygotic”).</p> <p>The handling of time e.g. Move from the observed description of the setting, back to the twins’ birth, to their childhood, to Rahel’s adult recollections in the shift into the present tense (“now she thinks”) Reference to Ammu’s death (“viable die-able”) repeated later in the novel. The setting is also repeated throughout the novel, as are the phrases “Not old./Not young”, “small things” etc – the representation of memory as circular.</p> <p>Structural development of the passage e.g. Non-linear, with the setting providing a trigger for the memories that trace the story of the twins from their birth to their separation. Introduction to important events in the twins’ lives (the cinema episode, the separation etc), that will be re-visited. Repetition of motifs and phrases (puff, boundaries, small things, the house, sky blue etc)</p> <p>Prose style and language e.g. Sentence types, length, structure e.g. Characteristic capitalisation of Rahel’s voice, suggesting the importance of certain nouns (“Beginnings and no Ends, and Everything was For Ever”) and pronouns (Me, We Us) to the child. Italicisations also foreground the separation of twins from others (<i>Them, They, They’d</i>)</p>

Question	Response	Marks	Guidance
	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p>AO3 Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>		<p>Lexical choices and repetition: e.g. shift in pronoun use from “Me” “We “us” to “<i>Them</i>” “<i>They</i>” to “his” “hers”: indicating increasing sense of separation. Repeated adverb of time “now”: immediacy of the present with marked separation of time zones. Lexis of regulation and transgression (“secret place, “Borders”, “Boundaries” etc.)</p> <p>Figurative language, symbols and motifs e.g. edges, borders etc.: motif used throughout novel, repeated motif of exile in the “separate horizons”. “Small things”: focus on the private memories, the small events. Setting: house linking past and future; repeated image throughout the novel. Sense of time passing in the image of the house aging.</p> <p>AO3 Context The extract in context e.g. the first chapter: introducing setting and character, with first mention of cinema, Siamese twins, small things, before the reader is fully aware of their significance; themes of loss and separation, exile, transgression and restriction.</p> <p>Genre and use of generic conventions e.g. Postmodern text: fragmentation of narrative structure, exploring the way in which language constructs identity/history/meaning; mix of register and voices and discourse, playful. Echoes of bildungsroman, but with truncated spiritual/emotional development. Post-colonial novel.</p>

Question	Response	Marks	Guidance
5	<p>Ian McEwan: <i>Atonement</i></p> <p>Write about the ways in which Ian McEwan tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p>AO1 Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p>Narrative Voice: e.g. third person narrator, focalised on Briony. Sense of spoken voice in idiomatic expressions (“had the hang of..” etc.) Contrast between written narrative voice (“did not” “could not”) and the contractions in the direct speech of Lola (“I’ve, “I’ll” etc.)</p> <p>The handling of time e.g. Non-linear narrative: referring back to separate points in the past (to the words written in her diary, two summers ago etc.), with references to Briony in the future (“she would never...”); foreshadowing Briony’s treatment of the soldier in Part 3.</p> <p>Structural development of the passage e.g. Move from introspection, with a shifting focus on her writing, to a fear of growing up, interrupted by the arrival of Lola. Recurrence of novel’s preoccupation with violence (“long scratch”), trust, reality and appearance.</p> <p>Prose style and language e.g. Sentence types, length, structure e.g. Variety of sentence types: contrast of complexity of the long sentence describing Briony’s thoughts (“Trapped between the urge... another word”), with the short, simple sentence “It was Lola”: emphasising the abruptness of her arrival. Elliptical, exclamatory sentences of direct speech: (“How awful! “Chinese burns!” etc.).</p> <p>Verbs: those associated with Briony predominantly focus on thinking and writing, contrasting with those verbs of movement associated with Lola (“leaning”, “tapped”, “came in” etc.): highlighting the intrusion into Briony’s thoughts. Modals suggest uncertainty (“could describe” “could do” etc.)</p>

Question	Response	Marks	Guidance
	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p>AO3 Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>		<p>Lexical choices and repetition: e.g. Lexical clusters of confusion, and contrasts of past and future, of childish and adult world. Lexis of melodrama (“woods in winter” “grimness of a castle wall”). Repetition of “trust” (x2), physicality and violence (throat, knuckles, shoulder, arm, eyebrow, hair, barefoot, torturing, scratch etc.); contrasts of revealing (“a long scratch”) and concealing (her writing).</p> <p>Figurative language, symbols and motifs e.g. self-conscious recognition of creating a story that is “polished, self-contained, obscure”: need to order things and for feelings not be contradictory. Freedom of upward flight of childhood experience, contrasted to the feeling of entrapment (“a childhood she considered closed”). Setting: interior, desk, surrounded by childish belongings: Briony’s space, intruded upon by Lola. Intrusion into adolescent world with adult problems. Emotional v physical. Internal v external world.</p> <p>AO3 Context The extract in context e.g Chapter 10: reiteration of male physical violence, preceding the library episode. Part one: conventional structure of exposition of setting and character, with different focalisations.</p> <p>Genre and use of generic conventions 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>

Question	Response	Marks	Guidance
6	<p>Jhumpa Lahiri: <i>The Namesake</i></p> <p>Write about the ways in which Jhumpa Lahiri tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p>AO1 Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p>Narrative Voice and other voices: e.g. third person narrator, focalised through Gogol. Contrast of declarative, earnest statements from Gogol, and the sarcasm of Donald, for example. Present tense, creating an immediacy. Contrast between Gogol's thought and speech: the reader has access to knowledge of Gogol, not shared by the guests. Echoes from Chapter 4: his father as a fan. Irony of narrative voice at close of extract.</p> <p>The handling of time e.g. reference to the train crash described in Chapter 1, 4 and 5. Reference to the trivialisation of his naming ("It will be a tiny, odd fact about him...") Tenses: Shift from present tense event to memories: pattern repeated throughout the novel. Repetition of the phrase "My father was a fan": the half truth of chapter 4. Repetition of Gogol sharing the truth about his name with Maxine.</p> <p>Structural development of the passage e.g. Move from external direct speech, to Gogol's introspection; from past to present, and back to direct speech: contrast between thought and speech. Gogol's difference is marked in his separation from the others, the collective people who "shake their heads" (echoing his earlier physical separation of being in the kitchen.)</p> <p>Prose style and language e.g. Sentence types, length, structure e.g. Syntactical repetition of "he'd told" (x3) "he'd confessed" etc.): contrast between this past communication and his present unwillingness to talk on the subject at the party. Syntactical repetition of co-ordinating conjunctions at the start of sentences: sense of spoken voice. Declarative sentences of Gogol: reflecting rehearsed ideas and certainty.</p>

Question	Response	Marks	Guidance
	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p>AO3 Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>		<p>Lexical choices and repetition: e.g. Repeated lexis of “story” (x4), “page”, “book” etc.; “name” (x5): in a novel about the connection between language and identity. Lexis of time (“night”, “month”, “morning” etc.): sense of time passing. Adjectives almost entirely attached to the story and Gogol, rather than on the party scene or the characters at the party: pared back description, places the focus on the introspection.</p> <p>Figurative language, symbols and motifs e.g. “shoots him a look”: idiomatic phrase, indicating Moushumi’s hostility. Revealing and concealing (“cannot bring himself to tell” “regrets ever having told”, names were “never revealed” etc.) Setting: the intrusion of the “surge” of the opera and the onomatopoeic “click” of the tape; Gogol’s sense of otherness in a group of Moushumi’s friends.</p> <p>AO3 Context The extract in context e.g. Chapter 10: focusing on Moushumi and Gogol’s relationship, confirming their differences in opinions. Episodic structure of the novel, here echoing other episodes that illustrate the separation Gogol feels from his American surroundings. Context of Gogol’s past and indication of his future (“unhappy love story”).</p> <p>Genre and use of generic conventions e.g., form of bildungsroman, tracing Gogol from birth to adulthood. Features of Postmodern novel: discontinuity, non-linear narrative, self-reflexive etc. Features of Post-colonial novel.</p>

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.

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 “The Lamb” (<i>Innocence</i>) and “The Tyger” (<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 “The Lamb”: first person, apparently addressing the animal, “thee” (x12) child-like voice with lexical and syntactical repetition. Contrast to the uncertainty of the voice in “The Tyger” with a series of unanswered questions.</p> <p>Form and structural development: e.g. Repeated questions in stanza 1 are answered in stanza 2 in “The Lamb” in contrast to the repeatedly unanswered questions in “The Tyger”. Progression from physical appearance to the traits, in “The Tyger”; repetition of final line of stanza 1, from modal “could” to verb “dare”. In “The Lamb” the focus is on the physical appearance and sound of the lamb, to the metaphorical lamb of God in the second stanza.</p> <p>Imagery and symbolism: e.g. the lamb symbolising innocence; metaphorical lamb of God. In “The Tyger”, imagery of fire, furnace, metal, contrasted to the softness of the stars’ tears. “Framing”: God creating, the poet creating. Anthropomorphism of both animals; personification of nature in both poems (“stars” and “vales” etc.)</p> <p>Rhythm and rhyme: e.g. in “The Lamb”: rhymed couplets in trochaic metre, the spondee “made thee” in the opening and closing couplets of each stanza. “The Tyger”: six quatrains in rhymed couplets in trochaic tetrameter, each line ending with a masculine rhyme, creating emphasis. Deviation from metre in “Did he who made the lamb make thee?” drawing attention to the question.</p> <p>Lexis – e.g. Repetition of “what” in “The Tyger”: insistent - the beating of the hammer. Lexical repetition of “dare” in stanzas 2, 4 and 6, and of “could” in stanzas 1 and 3, with the pattern broken in stanza 5.</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>Monosyllabic lexis in lines 2, 3, 10, 15, 17 – indicating the child-like voice in “The Lamb”.</p> <p>Grammar and Morphology: Syntax e.g. in “The Tyger”: predominantly simple sentences, interrogatives (x12) and minor sentences “what the hammer” etc. increasing pace and sense of urgency; “The Lamb” uses interrogatives (x4) in stanza 1, and declaratives (x4) in stanza 2.</p> <p>Tenses: contrast of the past (“burnt” “began”) in “The Tyger” and the present continuous (“burning”), as an ongoing, incomplete state. In “The Lamb” the past tense of the first stanza, develops into the future tense of the start of stanza 2 and the present tense of stanza three: a statement of how things are.</p> <p>Context (AO3) Of the poems: e.g. reference to the plates. Reference to the fact that one poem is from <i>Experience</i> and one from <i>Innocence</i>.</p> <p>Of the wider literary/cultural or other relevant contexts: e.g. question and answer structure: echoes of Watt’s hymns and didactic songs for children; suggestions of the industrial revolution in “The Tyger”.</p>

Question	Response	Marks	Guidance
8	<p>Compare the ways Dickinson uses language and poetic techniques in “Going to Heaven!” and “This World is not Conclusion-”</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. first person speaker in “Going to Heaven!”, with a sense of the spoken voice in the use of the discourse marker “indeed”, responding to an unnamed questioner; softened imperatives to the addressee (“pray do not” etc.) In “This World is not Conclusion” the opening declarative statement is questioned throughout the poem.</p> <p>Form and structural development: e.g. three stanzas of 10, 9, 8 lines in “Going to Heaven!”; first two explore the idea of heaven, the third marks a change of tone as the speaker dismisses it as a belief, rather than as a certainty. In “This World is not Conclusion” the speaker unravels the idea of Heaven, ending with a sense of doubt about its existence.</p> <p>Imagery and symbolism: e.g. in “Going to Heaven!”: biblical imagery of shepherds, flocks, and heaven as “home”. Imagery of uncertainty as an incurable tooth ache in “This World is not Conclusion”: physical image to convey an abstract idea.</p> <p>Rhythm: e.g. Echo of common hymn metre in both, and in “Going to Heaven!”: deviation in rhythm particularly evident in “who knows?” – unanswered question. In “This World is not Conclusion” rhythm is broken in line 19 – uncontrollable nature of doubt.</p> <p>Rhyme: e.g. irregular rhyme in both poems, with the final verse containing a full end rhyme, signalling a conclusion. Phonology: in “This World is not Conclusion”; sibilance of “guess”, “puzzles” “scholars” – slowing the pace of the line.</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>Lexis: e.g. in “This World is not Conclusion”: abstract nouns of philosophy, sagacity etc. Adjectives in “Going to Heaven!”: contrast of “dim” referring to Heaven and “mighty” referring to Earth; clusters of Biblical lexis (“flocks” “shepherds”) and magisterial lexis (“robe” “crown”). Inclusion of third person plural pronouns in the last stanza of “Going to Heaven!”: marking the separation between the speaker and the believers.</p> <p>Grammar and Morphology Syntax: e.g. in “Going to Heaven!” use of elliptical sentences, many of which are exclamatory. Characteristic use of dash – to suggest an additional thought or qualification; dash after “breath” to illustrate the pause. “This World is not Conclusion”: ending on a dash – inconclusive and unanswered. Syntactical repetition of “Invisible, as Music, //But positive as Sound”, “To guess it,” “To gain it” struggling to make sense. Capitalisation in both poems.</p> <p>Context (AO3) Of the poems: e.g. characteristic exploration of accepted views; concrete imagery used to capture an abstract idea; characteristic questioning of the nature of death, religion and immortality.</p> <p>Of the wider literary/cultural: e.g. 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>

Question	Response	Marks	Guidance
9	<p>Compare the ways Heaney uses language and poetic techniques in “Oysters” and “A Kite for Michael and Christopher” 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: eg. first person speaker in both poems, addressed to Michael and Christopher in “A Kite” (“boys”, “you”). Use of imperatives in final verse emphasises this address. Deictic language in both poems: sense of the spoken voice.</p> <p>Form and structural development: e.g. in “A Kite...”, a five stanza poem, of increasing numbers of lines, moving from the past to the present, from observation to reflection. Similarly “Oysters” shifts between a celebration of a meeting with friends (stanza 1 and 3) and reflection upon the speaker’s sense of guilt (stanza 2 and 4), and struggle to resolve the guilt in stanza 5.</p> <p>Imagery and symbolism: e.g. Kite as drumhead, chaff, lark etc: contrasted with the papier maché version. In “Oysters”: parallel of two journeys in verse three and four: present and past. Parallel of Roman greed and modern greed. Synaesthesia in verse 1: taste as light. Contrasts of images of consuming in verse 1 and disgorging in verse 4: eating physically and metaphorically (the day). Both poems explore the duality of freedom and constriction, present and past, pleasure and responsibility.</p> <p>Rhythm and Rhyme: e.g. in “Oysters”: no full rhyme, with half rhyme of “memory” and “crockery”: the spiritual and the physical. Rhythm : increased numbers of stresses in the first two lines of stanza 4 – emphasising the length of the journey. Increased numbers of stresses in “A Kite” in line twenty, with the final stress landing on “grief” – foregrounding the word. Phonology- the glottals of “clacked” on “plates”: echoed in the violence of the harvesting (“shucked” and “scattered”).</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>Lexis: e.g. gustatory (“tongue” “palate, “tasted” etc.) in “Oysters”; farming, fishing, birds, ascension and descent in “A Kite”. Single abstract noun in “A Kite” in the final verse, and increase in use of abstract nouns in “Oysters” in the last two verses - marking the shift from observation to reflection. Characteristic use of compound words in “Oysters”. Use of adverb “now” in “A Kite” – immediacy. Contrast of colours in “Kite” emphasising the kite’s metamorphosis. Repeated first person plural pronoun – highlighting the shared experience. Repetition of “soul” in “Kite”: first literal and then metaphorical.</p> <p>Grammar and Morphology Syntax: syntactical repetition in “A Kite...” (“I’d seen it... “I’d tapped it”...) - listing of chronologically ordered actions. “Oysters”: first line is a short, simple sentence describing an observed scene, contrast to the eight line sentence “Over the Alps..” Verbs/tenses e.g. In “A Kite”: shift to present tense in verse 4 and 5, with the immediacy of the moment captured in the instruction.</p> <p>Context (AO3) Of the poems: e.g. characteristic theme of connection to the past, to personal and political history; characteristic travel motif; characteristic observation interrupted by an awareness of history. Of the wider literary/cultural: - e.g. ref. to Greek myth; excess of the Roman Empire.</p>

Question	Response	Marks	Guidance
10	<p>Compare the ways Boland uses language and poetic techniques in “An Irish Childhood in England: 1951” and “The Black Lace Fan My Mother Gave Me”</p> <p>Support your answer with reference to relevant contextual factors.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p>AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p>AO3 Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3.</p> <p>Poetic and Stylistic Techniques (AO2 and AO1) Voice: e.g. in “An Irish Childhood”: first person, with direct speech of child’s non-standard English, and direct speech of teacher. In “Black Lace Fan”: third person, with the intrusive narrative voice in stanza 6, characterised by the address to the reader, and the idiomatic “of course”. Emulation of spoken voice in use of deictic language (“that evening” etc.)</p> <p>Form and structural development: e.g. “An Irish Childhood”: four eight line stanzas of equal line length, with a deviation in line 5 (“exile”) highlighting the separation of the narrator from her childhood home. In “Black Lace Fan” objective observation about the fan, moving to a description of a particular moment in history, before returning to the present and the fan of the blackbird’s wing. The break in narrative to look at the fan, delays the action of giving.</p> <p>Imagery and symbolism: e.g. in “Black Lace Fan”, the verbs “stifling”, “killing” – highlighting threat; roses connoting love, undercut by “violation”; fan linked to the weather, representing a specific time. Storms in both poems; imagery of oppressive heat.</p> <p>Lexis: e.g. in “Black Fan” lexical clusters of weather and time. Use of comparative adjective “later” suggesting a change from normality. In “An Irish Childhood” lexical contrasts of home (Ireland) and exile (“another country”, etc.) Lexical clusters of the domestic, of time, language; contrasts of losing and keeping, of night and day.</p> <p>Grammar: Tenses: e.g. in “An Irish Childhood”, contrast of the present tense in the direct speech with the past tense of the memories. In “Black Lace Fan”, use of the present continuous “running” in stanza 6: unresolved, incomplete action; move into the present tense in the final verse: the immediacy of the moment.</p>

Question	Response	Marks	Guidance
	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.</p> <p>AO4 Make a few relevant points of connection between the prescribed poems; mostly generalised comparisons, e.g. listing points of similarity or difference, likely to be undeveloped</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some use of relevant literary or other contexts.</p>		<p>Syntax: e.g. in “Black Lace Fan” use of declaratives; short, simple sentences of stanza two, marking the separation between her character (early) and his (late). Syntactical repetition of “It was...” “It was...” etc.: staccato actions suggesting separation of time, place, event.</p> <p>Rhyme and Rhythm: e.g. In “An Irish Childhood” enjambment in lines 2 and 3, increasing the pace, leading up to the colon preceding “exile”. In both poems: irregular rhyme, with full and half rhyme in the final verse, indicating conclusion. Plosive consonant clusters in opening verse of “An Irish Childhood” (“bickering” “clicking”) and in “Black Lace Fan” in stanza 4 (“darkly picked” “quickly”): undercurrent of threat.</p> <p>Context (AO3) Of the poems: Characteristic subjects of past impacting upon the present; reconstruction of history, of domesticity, language, time, urban settings etc.</p> <p>Of the wider literary/cultural etc. e.g. poems set in specific verifiable time (1951) and place (Paris/ London): biographical details of poet’s own life; use of indefinite article in “An Irish Childhood” emphasises the shared experience of many.</p>

Question	Response	Marks	Guidance
11	<p>Compare the ways Duffy uses language and poetic techniques in “Hour” and “Grief” 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. Poetic and Stylistic Techniques (AO2 and AO1)</p> <p>Voice: e.g. repeated first person plural pronoun (x3) in “Hour”, indicating unity and shared experience. Addressed to the lover, about the lover (“your hair” “your limbs” etc.) (“Hour”) or absent lover (“Grief”) – an apostrophe.</p> <p>Form and structural development: e.g. “Hour” opens with an accepted literary truth about the power of time, and then illustrates how the lovers slow time, before closing with a confirmation of the magical, fairy-tale quality of love. “Grief”: the iterative image of grief as a gift is used, as the speaker illustrates the effects of the grief, before concluding with a semi-volta as the speaker learns how to cope with it. Both poems echo the sonnet form.</p> <p>Imagery and symbolism: e.g. in “Hour” personification of love and time and night, in “Grief” grief is personified and is the agent of the verb “teaching”. She is the “spinster twin”: the lonely negative image of love. Speaker as a pupil of grief, learning.</p> <p>Lexis: e.g. in “Hour”: contrast in lexis between light and dark, wealth and poverty; lexical clusters of words associated with time, nature, mythology and fairy tale. Repeated lexis in “Grief” of “un” – prefix indicating absence. Lexical contrasts of “empty” and “fill”. Time-specific lexis: “day”, “night”, “week”, “month”. Monosyllabic “my small voice lost for words etc.” – sense of hesitant speech. Characteristic lexical repetition in both poems (“learning, learning” and “gold, gold, gold”).</p> <p>Grammar: e.g. in “Grief”: syntactical deviation in line 1: the noun is foregrounded, and is the agent of seven verbs. Syntactical repetition in</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>“Hour” (“nothing dark” “no jewel” “no chandelier”) – sense of building defences against time. Syntactical deviation in adverb “Now” – frozen moment of time.</p> <p>Tenses e.g. present historic in “Hour”, increasing sense of immediacy. Present tense in first and last stanza: widely accepted truths (“makes love rich” etc.) Present continuous (“Learning, learning”) in “Grief”: an ongoing, incomplete action.</p> <p>Rhythm. Rhyme and phonology: e.g. in “Hour” broken rhythm in line 13: sentence and time are stopped. Regular rhyme scheme of “Hour”. Sibilance in “Hour” (“thousands of seconds”), slows the pace.</p> <p>Context (AO3) Of the poems: e.g. drawing on the tradition of love poetry. 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>Of the wider literary/cultural: e.g. sonnet form; literary tradition of the apostrophe – addressed to the lover; reference to fairy tales and mythology, echo of Shakespeare’s Sonnet 116 and Isaac Watt’s “How Doth the Busy Bee” in “Hour”.</p>

Question	Response	Marks	Guidance
12	<p>Compare the ways Sam-La Rose uses language and poetic techniques in “Song for a Spent 100w Bulb” and “A Spell for Forgetting a Father”</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 “Song for a Spent 100w Bulb”; objectified in line 15 in the third person: (“a boy”); re-creation of a memory addressed to the light bulb (“your appetite”). In “A Spell for Forgetting a Father”, implied first person, addressing the reader. Quote from Terrance Hayes, italicised to mark the separation of voice; italicisation recurs in the spell.</p> <p>Form: e.g. single stanza of “Song”, in the tradition of the apostrophe. Move from the functional bulb as seen through the mother’s eyes, to the imagined sun, and mic; central turning point marked by the hyphen in line 8. “A Spell”: structured to emulate the voice of an instructional text: ingredients, actions, words and conclusion: no evaluation or analysis.</p> <p>Imagery and symbolism: e.g. in “Song”: synaesthesia of “soft, blind note”, bulb as powerful source of power (sun) with fierce appetite “guzzling” “feverish” – out of control, dangerous, contrast to “emptied” in second half-emptied of power as the boy holds the bulb. Idiomatic language in “A Spell” (“head for heights” etc.) – clichés of instructional text. Figurative language is limited to the italicised words: an emotional/spiritual release.</p> <p>Rhythm/Rhyme: e.g. irregularly stressed, regular length lines in “A Spell”, with repeated use of enjambment over lines and stanzas. “Song”: deviation in the spondaic final line. Phonology: “plinked”, “jangling”: the metallic sound of the filament. In “A Spell” the repeated “l” (spell, will, full, falls, fall etc.) and the repeated “f” (x16): sense of an incantation.</p> <p>Lexis: e.g. lexical repetition of “too” in “Song”, emphasising the mother’s perception of the bulb being excessive. Lexical contrasts of light and dark, heat and cooling. Archaic lexis in “A Spell” (“candle” “nib” etc.)</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>Elements: sun, ground, air. Contrasts of heights and lifting, and burying, of shadow and light.</p> <p>Grammar and Morphology: Syntax: e.g. single sentence in “A Song”, with the mother, speaker and bulb as agents of the verbs. Monosyllabic lexis in the final line, suggesting the simplicity of the single note. Imperatives (find, inscribe, light etc.) in “A Spell” and predominantly simple or compound sentences to emulate instructional text. Short, simple sentence in the final line, reinforces the sense of completion and finality. Tenses: “Song”: use of present continuous in “guzzling” etc: incomplete actions, enduring in his imagination. The present tense of the italicised words of the spell: a performative sentence.</p> <p>Context (AO3) Of the poems: e.g. characteristic concerns about family, memories and loss, cross generational communication/influences; sense of origins and belonging; inclusion of many voices.</p> <p>Of the wider literary/cultural: e.g. Sam-La Rose as a performance poet; reference to music (“Song” “note” etc.)</p>

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