



Oxford Cambridge and RSA

GCE

English Language and Literature

H074/02: The language of literary texts

AS Level

Mark Scheme for June 2022

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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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MARKING INSTRUCTIONS**PREPARATION FOR MARKING****SCORIS**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the [insert number]practice responses ('scripts') and the [insert number] standardisation responses

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.












MARKING


1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the scoris messaging system, or by email.
5. Work crossed out:
 - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
 - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. There is a NR (No Response) option.
8. Award NR (No Response)
- if there is nothing written at all in the answer space
 - OR if there is a comment which does not in any way relate to the question (e.g. 'can't do', 'don't know')
 - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question
- Note: Award 0 marks - for an attempt that earns no credit (including copying out the question)
9. The scoris **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your team leader, use the phone, the scoris messaging system, or e-mail.
10. Assistant Examiners will send a brief report on the performance of candidates to your Team Leader (Supervisor) by the end of the marking period. The Assistant Examiner's Report Form (AERF) can be found on the RM Cambridge Assessment Support. Your report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
11. For answers marked by levels of response:
- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

12. 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

EXP	Expression
LNK	Link
Q	Answering the question
V	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.

Answers will also be assessed for AO1 and AO3.

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

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

Level 6: 25–21 marks

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

Level 5: 20–17 marks

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

Level 4: 16–13 marks

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

Level 3: 12–9 marks

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

Level 2: 8–5 marks

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

Level 1: 4–1 marks

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

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

Question	Response	Marks	Guidance
1	<p>Charlotte Brontë: <i>Jane Eyre</i></p> <p>Write about the ways in which Charlotte Brontë tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p>AO1 Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p>Narrative Voice: first person, retrospective narrative. Contrast of long multiple complex sentences used to narrate Jane's feelings ('The feeling was not like an electric shock...') with the minor sentences of her speech ('Oh God! What is it?' 'Down superstition!') demonstrates her shock at hearing the otherworldly voice. Complex sentences broken by dashes amplify her disorientation and her confusion and panic, creating a sense of pace and building to the climax of the chapter, where Jane resolves to leave St John and the Rivers.</p> <p>Time: Passage is all set in the recent past and use of tense reflects this throughout. The reader knows the novel is shaping towards the conclusion, and therefore Brontë creates a sense of pace and urgency in her writing.</p> <p>Structural Development: Passage begins with the internal description of Jane's emotions, moving to the description of the exterior force, and finally the consequences of this force and Jane's decision.</p> <p>Prose style and language e.g. Sentence types, length and structure: Use of multiple complex sentences, broken up by dashes, highlights Jane's disorientation and panic. Range of exclamatories demonstrates her shock and panic, as well as creating a sense of urgency. Syntactical parallelism ('it did not seem in the room, nor... it don't... nor...') highlights the otherworldly, supernatural nature of the experience. Tricolon of adverbs to describe the voice links in with the Gothic, adding to the remarkable experience.</p>

	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p>AO3 Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>		<p>Lexical choices and repetition: Lexis related to the Gothic (superstition, spectre, black, yew, witchcraft, eerily) links in with the genre of the novel as a Gothic text. Repetition and emphasis of first personal possessive pronoun ‘my’ puts emphasis on the self (linking back to the first person retrospective narrative – Jane is now more sure of her own feelings as she is coming at the event retrospectively). Her certainty at this point is emblematic of her taking control of her story. Lexis related to religion (spirit, soul, His, thanksgiving) creates idea of a religious experience in order to emphasise the bond between Jane and Rochester – it is so strong it is likened to a religious epiphany. Verb choices (ran, broke from, mounted) all create a sense of urgency, pace and determination – suggests Jane’s eagerness and resolve to return to Rochester.</p> <p>Figurative language, symbols and motifs: Personification (‘eye and ear wailed’, flesh quivered’) creates idea that her body now has a mind of its own and will follow the path, whether her mind wishes to or not. Wind is anthropomorphised through ‘sigh’, creating the image that nature is powerful and frightening – emphasised through Jane’s declarative of ‘it is the work of Nature’.</p> <p>AO3 Context Context of extract: This is the moment where Jane feels that Rochester is calling to her and she makes the decision to leave St John and return to Thornfield – final part of the Bildungsroman journey. Jane has grown from the beginning of the novel. Candidates may also refer to the Gothic context, citing the extreme feelings and extraordinary nature of the episode.</p>
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Question	Response	Marks	Guidance
2	<p>F Scott Fitzgerald: <i>The Great Gatsby</i></p> <p>Write about the ways in which F Scott Fitzgerald tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p>AO1 Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p>Narrative Voice: First person narration – Nick Carraway – may be described in answers as an unreliable narrator (typical trope of modernist writing). Description of Gatsby is effusive; Nick highlights his own alcohol consumption ('I had taken two finger bowls of champagne') which could affect his judgement. All highlights Nick's subjectivity – everything is from Nick's PoV. The reader experiences the voice of Gatsby for the very first time.</p> <p>Handling of Time: Generally written in the past tense. Description of Gatsby slows the pace, creating the impression that Nick is trapped there in that moment of their first meeting. The movement through the passage to the first introduction of Gatsby's name is stalled by Jordan's interruption – Fitzgerald withholds Gatsby from the reader for just a little while longer, emphasising the mystery surrounding him.</p> <p>Structural Development: Sense of tension created through the conversation with Nick and the 'mystery man' that turns out to be Gatsby ('Your face is familiar'). The direct speech between the two men moves to Nick's first impressions of Gatsby, introducing his admiring response.</p> <p>Prose style and Language: Sentence types, length and structure: Sentence types used by Fitzgerald include long, multiple complex sentences, used for Nick's description of Gatsby – impact on time – elongates the moment that Nick first realises to whom he is speaking. Contrasts with Gatsby's speech, much of which is short and declarative, creating the impression that he is sure of himself, along with a sense of self-deprecation. The</p>

	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p>AO3 Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>		<p>tricolon (significant, elemental, profound) to describe the meeting comes from a point of retrospection – Nick is telling the reader that this is how he sees the meeting now.</p> <p>Lexical choices and Repetition: Hyperbolic description of what Nick sees in Gatsby’s appearance. The repetition of second person pronoun ‘you’ (‘concentrated on you... it understood you... believed in you...’) amplifies idea that Nick thinks this experience of Gatsby is shared – he projects his own feelings on to the reader. Gatsby described with pleasant language (smiled, politely, understandingly, eternal reassurance, small bow, irresistible, elegant) suggesting Nick sees Gatsby as a rare breed. Repetition of ‘old sport’ by Gatsby – becomes idiomatic – a catchphrase – which ties in with the description of Gatsby as having ‘elaborate formality of speech’ that ‘just missed being absurd.’</p> <p>AO3 Context: Context of novel: This extract marks both Nick and the reader’s first meeting with Gatsby and very clearly establishes Nick’s point of view. There is a contrast with Nick’s first statement about him at the novel’s opening, that he ‘represented everything for which I have an unaffected scorn’.</p> <p>Genre: American novel – 1920s and modernist backdrop, as well as WWI (references in the extract show that Gatsby didn’t necessarily lie about his war record). Modernist literary traits such as the unreliable narrator.</p>
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Mark Scheme

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: Third person, omniscient, knowledgeable about Ibo traditions and culture ('one of the greatest crimes a man could commit...'), focused on the reactions to Enoch's action ('weeping for her murdered son... very soul of the tribe wept for a great evil that was coming...'). Glossing the Ibo words ('strong in <i>ogwu</i>, or medicine') and reported speech of Mr Smith.</p> <p>The handling of time: Opening sentence of extract creates a sense of immediacy and urgency as well as gravitas ('It happened during the annual ceremony...'). Past tense of the extract as a recounting of the significant event.</p> <p>Structural development of the passage: Extract opens with a sense of fear and anticipation with the non-specific pronoun 'It' – withholding the information of the significant event until the next paragraph. Opening two paragraphs build the cultural significance of Enoch's actions, whilst the remainder of the extract follows what happened and the consequences for the tribe and the Christians. Proleptic reference ('it seemed as if the very soul of the tribe wept for a great evil that was coming – its own death').</p> <p>Prose style and language, eg: Sentence types, length, structure: Short, simple sentences impress upon the audience the severity of Enoch's actions ('And this is what Enoch did'). Long, multiple complex sentence creates the confusion of sounds and serious unrest amongst the tribe ('The eerie voices...into every heart'). Clear straightforward sentence at the end amplifies sense</p>

	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p>AO3 Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>		<p>that all they could do was turn to God ('They knelt down together and prayed to God for delivery').</p> <p>Lexical choices and repetition: Lexis specific to Ibo culture dealing with pain and suffering (desecrated, weeping, murdered, terrible, evil, death, wailing). Lexis related to noise creates clamorous and panicked image of the tribe (weeping, voices, bells clattered, clash, tremors, bull-roarer) – all are affected.</p> <p>Figurative language, symbols and motifs: Metaphor/anthropomorphism of 'It seems as if the very soul of the tribe wept for a great evil that was coming – its own death.' Metaphor 'sent tremors of fear into every heart'. Plosive alliteration of 'countless... clattered... clash' creates cacophonous sound reflected in the image.</p> <p>AO3 Context: The extract in context: from Chapter 22, this is the significant event that marks the catalyst of the final tragedy – without Enoch's crime, Okonkwo would not have hurtled towards the final shame for his family – suicide.</p> <p>Genre and use of generic conventions: 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>
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Question	Response	Marks	Guidance
4	<p>Arundhati Roy: <i>The God of Small Things</i></p> <p>Write about the ways in which Arundhati Roy tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p>AO1 Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p>	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: third person here focalised through adult Rahel, moving from external observations ('It smelled of new cloth and a shop') to Rahel's thoughts ('She had to wave it. She had no choice'), as well as the direct reported speech of Baby Kochamma, the communists, Rahel, Estha and Chacko.</p> <p>The handling of time: Non-linear narrative of the novel means that this incident, which is in real time immediately followed by Estha's assault by the Orangedrink Lemondrink Man, is instead followed by Rahel and Estha reuniting in Ammu's room. Extract is told in the past tense, recounting the event, but the incident with the communists is sped up through the short simple sentences, whereas the subsequent conversation is slowed down by Rahel's constant pauses, suggesting her panic at incriminating Velutha.</p> <p>Structural development of the passage: Chronological until the end when there is a shift which marks one of the factors that shapes Baby Kochamma through the rest of the novel. Passage moves from Baby Kochamma holding the red flag and being told to wave it and recite communist phrases, to the interrogation of Rahel about whether she definitely saw Velutha, ending with Baby Kochamma's resolute hatred for Velutha which foreshadows her later actions against him with the death of Sophie Mol.</p> <p>Prose style and language, eg: Sentence types, length, structure: Short simple sentences at the start of the passage suggest the tension of the moment as well as the speed – amplifies the idea that such a short moment – a small thing – can</p>

	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p>AO3 Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>		<p>have a profound effect on a person. Broken reported speech with ellipses slows the pace and shows Rahel trying not to incriminate Velutha. Syntactical repetition at the end of the passage ('In her mind he grew to represent the march. And the man who had forced her to wave the Marxist Party flag. And the man who had christened her Modalali Mariakutty. And all the men who had laughed at her') emphasises BK's reasoning and her desire for vengeance. Declaratives and imperatives of BK after the incident suggest she is trying to regain some control over the situation.</p> <p>Lexical choices and repetition: repetition of interrogative 'Are you sure it was him?' emphasises Chacko trying to get to the truth for the safety of the family. Frequent use of modal verbs amplifies lack of choice/options ('she had to wave it, it must have been him, we should keep an eye on him').</p> <p>Figurative language, symbols and motifs: simile 'she sharpened it like a pencil' suggests the slow building nature of BK's hatred – also suggests she is actively building on her hatred. BK's devotion to her Irish priest is evident when she returns her rosary to her breast, close to her heart.</p> <p>AO3 Context: Extract in context: from chapter 2, marks the moment where BK's spiteful behaviour is directed towards Velutha – starts her vendetta against him.</p> <p>Genre and use of generic conventions: 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>
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Question	Response	Marks	Guidance
5	<p>Ian McEwan: <i>Atonement</i></p> <p>Write about the ways in which Ian McEwan tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p>AO1 Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p>Narrative Voice: Third person narrator, focused on the character of Briony. Sense of spoken voice in idiomatic expressions ('had the hang of' etc). Clear, adult narrative voice in spite of Briony's age – voice of a writer. Clearly demonstrates Briony's powerful imagination.</p> <p>The handling of time: Non-linear narrative: refers back from a position of hindsight ('Within the half hour Briony would commit her crime'). Extract written in the past tense, recounting Briony's active imagination and her tendency towards dramatic narration.</p> <p>Structural development of the extract: All introspective – all narration seen from Briony's perspective. Extract begins with her movements outside of the house, her thinking about finding the twins and describing their bodies, how she would describe the night air. Extract then moves forward with Briony as she begins to run and the freedom that she feels and how this compares to writing and imagination. Finally moves to how she would describe the 'maniac' and her moment of realisation of how he must hate her. Final epiphany links to genre of bildungsroman.</p> <p>Prose style and language, eg: Sentence types, length, structure: Long multiple complex sentences that are characteristic of Briony's thoughts and the third person narrative style. Only simple sentences occur at the beginning and end of the extract – the beginning marks the moment seen from hindsight ('Within the half hour...') and the end marks her epiphany ('It was promotion').</p>

<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p>AO3 Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>	<p>Verbs: Verbs to describe Briony’s movements are active and full of energy, suggesting her confidence in her convictions (she knew, swung out, broke into a loping run, sprung forwards etc), modal verbs all linked to the process of writing and describing and demonstrate the endless possibilities of imagination (‘she might describe it’, ‘nothing she could not describe’, ‘could describe this delirious air’, ‘would give her what she wanted’ etc).</p> <p>Lexical choices and repetition: repetition of noun ‘maniac’ to describe Robbie suggests how Briony has built up the incident she witnessed. Lexical choices related to the senses create vivid, almost visceral experience (smooth, agile, sinuously, sweet, flavour of green and silver, silky, steely, hard). Lexical choices related to movement (ducked, passed, swung out, bobbed, collided etc), and flight (swooped, hurtled upwards, hovered, diving, soaring) suggests the freedom her imagination gives her whilst also propelling her and the narrative forward.</p> <p>Figurative language, symbols and motifs: metaphorical description of the movement of Robbie likens him to a predator (‘the gentle pad of a maniac’s tread moving sinuously along the drive’), metaphor of Briony’s movement (‘knifing through the silky air’) suggests her capabilities of destruction and pain. Reference to ‘promotion’ links to growing up.</p> <p>AO3 Context: The extract in context: taken from Chapter 13 – marks the exuberance of Briony’s imagination and how everything is built around how she could turn it into something written (e.g. ‘conjuring him safely on paper’). Part one: conventional structure of exposition of setting and character, with different focalisations. Clearly leading up to Briony’s ‘crime’. Social class/privilege an important context.</p> <p>Genre and use of generic conventions: 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>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: Third person narrator gives overall view of the moments post-birth, and significant first moment between Ashoke and Gogol. Direct speech between Ashoke and Ashima – for Ashima, short declaratives suggest her exhaustion – emphasised by her falling asleep moments after handing the baby to her husband. For Ashoke, all interrogatives – demonstrates his anxiety, and how overwhelmed he is at this moment, his second miracle.</p> <p>Handling of Time: Present tense gives a sense of immediacy but refers back to the train crash, first described in Chapter 1. Lengthy descriptions of the baby slow the pace of the passage, as though Ashoke is drinking in the moment.</p> <p>Figurative language, symbols and motifs: Imagery – similes 'like an oblong white parcel' to describe the baby suggest that Ashoke doesn't know what is inside – what Gogol will turn out to be – blank slate. 'the child pierces the silence' – aggressive nature of the verb suggests the impact that the child will have on their lives. Fricative alliteration in the phrase 'forever marked him, flickering and fading in his mind' echoes the sense of something flickering, barely present – the soft intangible nature of memory. Recurring motif of the train crash. Use of adjective 'blurry' and Ashok's interrogative 'Can he see us?' to describe Gogol's sight implies he can't see his family clearly – much as he doesn't understand his family and his father's decision until much later in the novel.</p>

	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p>AO3 Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>		<p>Prose style and language, eg: Sentence types, length and structure: Use of multiple complex sentences, particularly when the narrator describes the child – suggests how overwhelmed he is. The interrogatives for Ashoke suggest his worry and concern, the declaratives for Ashima suggest her exhaustion.</p> <p>Lexical choices: Colours (white bassinet, faintly yellow [skin], slim green veins, wispy black hair) – create clear visuals of the moment of Gogol’s birth – as though it is firmly ingrained in the memory of Ashoke.</p> <p>AO3 Context: Context of novel: Significant moment in terms of the genre of the novel – moment tells the birth of Gogol, the protagonist – ‘The Namesake’.</p> <p>Genre: Bildungsroman tracks life from birth to adulthood. Context of the experience of immigration and how it emphasises the importance of personal memory.</p>
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Section B (poetry) 25 marks

The weightings for the assessment objectives are:

AO2 8.0%

AO4 8.0%

AO1 6.0%

AO3 3.0%

Total 25%

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

Answers will also be assessed for AO1 and AO3.

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

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

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

Level 5: 20–17 marks

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

Level 4: 16–13 marks

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

Level 3: 12–9 marks

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

Level 2: 8–5 marks

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

Level 1: 4–1 marks

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

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

Question	Response	Marks	Guidance
7	<p>Compare the ways Blake uses language and poetic techniques in ‘The Divine Image’ (<i>Innocence</i>) and ‘The Human Abstract’ (<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>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3.</p> <p>Each poem can be seen to be written as the other’s opposite – both deal with the ideas of pity and mercy, familiar Christian values. Yet, whilst ‘Divine’ looks at this from the perspective of Blake’s collection ‘Songs of Innocence’, ‘Human’ considers the corruption of these values in ‘Songs of Experience’.</p> <p>Voice: Each poem acts as the antithesis of the other. The voice in ‘Divine’ is ‘innocence’ – unsullied by ‘experience’. The voice in ‘Human’ has had its eyes opened to the corruption in society that surrounds the speaker.</p> <p>Structural Development: ‘Divine’ is arranged in quatrains that focus on telling the reader that the divine is all around us. By the end of the poem, Blake tells us that all have the capacity for the virtues he highlights. ‘Human’ is structured similarly in quatrains, but this time, rather than highlighting how we all have the capacity for virtue, Blake suggests how fear and deceit lead to corruption. ‘Human’ finishes by focusing on the human brain, suggesting that we all have the capacity for this corruption – pity, mercy, peace, then cruelty.</p> <p>Rhyme: in ‘Divine’, ABCB rhyme scheme creates a sing-song sound that reflects the innocent voice that has yet to be corrupted or ruined by society and the powers within it. ‘Human’ is written in couplets (AABB) which give the lines the persuasive and knowing air of aphorisms; answers may point to a darker tone and imagery associated with experience.</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>Lexis: In 'Human' animals are used to contrast directly to the animals that are mentioned in 'Songs of Innocence' – here, the fly, the caterpillar and the raven seem to represent decay and deceit. Language of entrapment (snare, baits). In 'Divine', language related to Christianity, the human form, and ideas of the collective (man, all, every).</p> <p>Imagery and Symbolism: In both poems, Blake personifies the virtuous attributes. However, the attribute of cruelty is given the most focus in 'Human'. A tree of 'mystery' grows bearing the attractive 'fruit of Deceit' – links to the Tree of Knowledge and the fall of Man in Genesis. Much as the tree appears an eternal growth, Blake reminds the reader at the end that it may be found 'in the human Brain'.</p> <p>AO3 Context:</p> <p>Cultural or Literary Context: Blake himself was an unconventional but deeply involved Christian who was critical of organisations and the ways in which they used their power to manipulate and subjugate society – his eyes were wide open to the corruption of the church. Ideas in these poems can be seen to be linked to other Blake poems like 'A Poison Tree' showing how corruption grows in the heart of man to the destruction of himself and others. Biblical references are frequent.</p>
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Question	Response	Marks	Guidance
8	<p>Compare the ways Dickinson uses language and poetic techniques in ‘One need not be a Chamber – to be Haunted’ and ‘The Soul has Bandaged moments’.</p> <p>Support your answer with reference to relevant contextual factors.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p>AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p>AO3 Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p> <p>A lower level response (levels 1 to 3) will:</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3.</p> <p>Voice: Both poems have a deeply personal message but communication of these messages differs. In ‘Chamber’ the message is about the mind, and comparisons are made to the Gothic trope of haunted houses. In ‘Bandaged’ the message concerns the instability and unpredictability of the inner life, or ‘the Soul’. In ‘Chamber’ the beginning is impersonal, using the pronoun ‘One’. Dickinson is suggesting that this message is universal. In ‘Bandaged’ the speaker describes the emotional upheavals in the life of the Soul, leaving readers to speculate that the poem may reflect the writer’s own inner life, although the experiences described are perhaps not uncommon.</p> <p>Structural Development: ‘Bandaged’ can be split into three clear sections – the first suggests a wounded motionless Soul, too afflicted to function. In the second, the Soul is liberated by joy, and dances (remarkably) ‘like a Bomb’, but by the third, she is re-imprisoned and is once again in thrall to ‘the Horror’. In ‘Chamber’, the speaker alternates between the external and internal, switching between the two in order to emphasise the important truth that we are our own worst horror. Both poems lever the reader with the image that there is more to come – a perpetual cycle of pain.</p> <p>Imagery and Symbolism: ‘In ‘Bandaged’, Dickinson personifies ‘Fright’ – it makes it a more tangible thing to fear. Ties in with the Gothic genre, as images of pain and imprisonment permeate the poem. In ‘Chamber’, Dickinson’s symbols all suggest that the mind is far more frightening than anything dreamt up by the Gothic writers of the time. Poems can</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>be linked through their reliance on Gothic images and idea of pain and fear.</p> <p>Rhyme: In 'Bandaged' – ABCB rhyme scheme across stanzas 1, 2, 5 and 6. Stanzas 3 and 4 relax the rhyme scheme somewhat in order to highlight the moment of joy experienced by the soul. Dickinson's use of a half-rhyme rather than full rhyme might suggest the return to the feeling of suspicion and pain. In 'Chamber' – lack of rhyme in stanza 4 also perhaps marks the shift in external vs internal – where Dickinson puts the internal before the external for the first time. Both poems arguably use rhyme to highlight significant shifts in the mood or message.</p> <p>Lexis: 'Bandaged' uses lexis related to wounds and pain, the Gothic, lexis related to movement and stillness and entrapment. 'Chamber' again uses lexis related to Gothic, as well as fear and danger, inside and outside.</p> <p>Phonology: In 'Bandaged' Dickinson uses sibilance in 'shackles' and 'staples' to emphasise the sense of confinement. The plosive sounds in stanzas 3 and 4 emphasise the short-lived joy experienced by the speaker and the explosion of emotions felt. In 'Chamber', the sibilance in stanza 4 creates a sense of concealment through the whispering sound.</p> <p>AO3 Context: Cultural or Literary Context: Dickinson was often inspired by the Gothic genre that was hugely popular at the time. Permeates much of her poetry, in particular 'Chamber' where she draws on traditional images of Gothic houses, graveyards, ruined abbeys etc to highlight how these places that are meant to inspire fear in a reader are nothing when compared to the terrors that the mind can inflict. 'Chamber' in particular seems to discuss ideas related to mental health and Dickinson herself was believed to suffer in this connection – her references to the mind may come from a place of personal experience.</p>
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			Dickinson often uses imagery related to bombs and explosions in her works, possibly relating to the American Civil War.
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Question	Response	Marks	Guidance
9	<p>Compare the ways Heaney uses language and poetic techniques in ‘Punishment’ and ‘The Tollund Man’.</p> <p>Support your answer with reference to relevant contextual factors.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p>AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p>AO3 Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p> <p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.</p>	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: In both poems, there is a first person narrator who talks about finding the bodies of a man and a woman. In ‘Tollund’ the voice is in the future tense (‘Some day I will go to Aarhus’) whereas ‘Punishment’ is in present tense, recreating his experience of seeing the body – the reader therefore shares the experience. Not only this, but the speaker describes himself as an ‘artful voyeur’ – examining the dead body and imagining her being killed for adultery.</p> <p>Structural Development: Both poems arranged in quatrains. ‘Tollund’’s eleven stanzas are split into three distinct sections – in the first, Heaney describes the body of the man and likens his desire to visit him to a pilgrimage. In the second section he compares the body to those who have fought and died in Ireland during the Troubles. He concludes by considering what it would be like to visit the area. In ‘Punishment’, the poem depicts the stages that the girl goes through on her way to her execution, watched by the speaker (hence the voyeuristic voice) and her punishment. Whilst there is clear empathy for the girl at the start of the poem, by the end it appears the speaker outwardly condones her punishment – just as many did during the Troubles.</p> <p>Imagery and Symbolism: ‘Punishment’ metaphor of ‘amber beads’ and ‘frail rigging of her ribs’ creates image of the past interrupting the present, as well as her fragility. Images of ‘sapling’ suggest she was cut off in her prime, and ‘noose a ring’ suggests the fatal effects of marriage – she was bound. The bandage represents a wound, suggesting the speaker’s sympathy. Reference to the ‘betraying sisters, cauled in tar,</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>wept by the railings' refers to the IRA's actions against women they perceived to be traitors in Ulster – Heaney links the past and present. In 'Tollund' the metaphor 'opened her fen' is a reference to the marshy bog in which the body was found, as well carrying a sexual connotation. The sacrifice of the Tollund man to the goddess Nerthus to improve crops is symbolic of the sacrifices of men made during the Troubles.</p> <p>Phonology: In 'Tollund' soft plosives (peat-brown... pods... pointed skin cap) echo the soft popping sounds of the bog, whereas harsh plosives ('tightened her torc') suggest the violence of the ritual killing. Similarly, harsh plosives in 'Punishment' (body in the bog... black corn... blindfold... bandage) suggest the violence of her death. Sibilance across 'cast, I know, the stones of silence' emphasises the quiet, whispering. Harsh plosives in the final stanza suggest speaker's disgust at the treatment women during the troubles (cauled in tar... connive...).</p> <p>Lexis: In 'Punishment' lexis related to nature (bog, oak-bone, sapling), the body (nape, nipples, ribs, face, muscles), crimes (punishment, noose, adulteress, revenge). In 'Tollund' lexis related to nature (peat, pods, seeds, fen, germinate,), the body (eyelids, skin, teeth, hands, tongue), religion (blasphemy, consecrate, holy, pray). 'My poor scapegoat' emphasises the sympathy with the girl in 'Punishment'.</p> <p>AO3 Context: Literary or Cultural Context: Heaney uses his 'bog poems' to represent his protest against the violence of Northern Ireland during the 'Troubles' – Heaney himself said that seeing photographs of "these victims blended in [his] mind with photographs of atrocities, past and present, in the long rites of Irish political and religious struggles". About 'Punishment', Heaney told Paris Review that 'It's a poem about standing by as the IRA tar and feather these young women in Ulster. But it's also about standing by as the British torture people in barracks and interrogation centres in Belfast. It's about standing between those two forms of affront.'</p>
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Question	Response	Marks	Guidance
10	<p>Compare the ways Boland uses language and poetic techniques in ‘Object Lessons’ and ‘From the Irish of Pangur Ban’.</p> <p>Support your answer with reference to relevant contextual factors.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p>AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p>AO3 Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p> <p>A lower level response (levels 1 to 3) will:</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3.</p> <p>Poetic and Stylistic Techniques (AO2 and AO1) Voice: ‘Pangur Ban’, written in the first person, present tense, reflects on the process of writing whilst watching a cat. The speaker is not necessarily Boland herself, as the poem is a translation of the old Irish, but the reflections on writing are still the same. In ‘Object’, again it is first person, although in the past, creating a retrospective feeling. Both poems are deeply personal, but whilst ‘Pangur Ban’ is in the moment, ‘Object’ comes from a point in the future where there is greater clarity about the shared experience between the husband and wife of the poem.</p> <p>Structural development: ‘Object’ is structured in sestet and lines increase and decrease in length in each stanza – perhaps reflecting the ebb and flow of the relationship described in the poem. Poem opens with the focus on the ‘object’ of the title, the mug and the domestic scene, broadens out to the metaphor of the hunting scene/their relationship, returns to the domestic and the broken mug and finally finishes with the ‘lesson’ of the title. In ‘Pangur Ban’ initial focus is on the cat and the writer, which then moves to the speaker making comparisons between their activities – reflecting on how the cat’s stages of hunting are similar to the poet’s search for the right words. Finishes with a final thought on how this is what the pair were born to do.</p> <p>Rhyme: In ‘Object’ there is a mirrored rhyme scheme in each stanza, establishing the link between the couple, as well as their own links to the huntsman and lady. However, these are frequently made up of half-rhymes possibly suggesting that there is discord or disconnect too – linking to the ‘chaos’ described in stanza 5. In ‘Pangur Ban’ each quatrain follows ABAB rhyme scheme – again, some rhymes are half-rhymes, perhaps reflecting that</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>whilst their ‘work’ is similar, there is still a difference between the cat and the speaker.</p> <p>Lexis: In ‘Object’ – use of concrete nouns related to the domestic sphere (coffee mug, kettle, kitchen, floorboards) can also be linked to domestic life and women’s roles – something Boland wrote about often. Lexis related to hunting and nature – including animals contrasts the freedom of hunting scene with the domestic scene. In ‘Pangur Ban’ again, lexis related to hunting (traps, prey, claws, hunts) as well as the process of writing (study, page, learning, riddle) ties the poet and the cat together, implying that the poet’s art is, at least in part, instinctive.</p> <p>Imagery and Symbolism: In ‘Object’ a fixed image of the past (the hunting scene with the kiss between the huntsman and his lady) is symbolically destroyed, possibly suggesting how relationships today reject the customs of the past. DIY image at the end (‘the floorboards you and I had sworn to sand down and seal with varnish’) becomes symbolic of the relationship – they swore they would fix it, make it better – suggestion is that they never did. In ‘Pangur Ban’ imagery used to link the pursuits of cat and writer (‘both hone at home a separate skill... the kill’).</p> <p>AO3 Context: Literary of Cultural Context: ‘Pangur Ban’ is a ‘translation’/English version of a C9th Irish poem. Written by an Irish monk, the poet compares the cat’s hunting with his academic work. Boland often writes about Irish tradition and history, so it seems fitting that she would choose to put her own spin on a very traditional Irish text. ‘Object’ focuses on the domestic sphere, another topic close to Boland’s heart as she navigates the position of women in the world and relationships. Pastoral imagery can often be found in her poetry.</p>
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Question	Response	Marks	Guidance
11	<p>Compare the ways Duffy uses language and poetic techniques in ‘Love’ and ‘Epiphany’.</p> <p>Support your answer with reference to relevant contextual factors.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p>AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p>AO3 Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p> <p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3.</p> <p>Poetic and Stylistic Techniques (AO2 and AO1)</p> <p>Voice: both poems are written in the first person and addressed to a lover. In ‘Epiphany’ the speaker deliberately switches from ‘You’ to ‘Thee’ – an archaic form of address referencing the tradition of love poetry and creating a sense of nostalgia or loss of the past. Traditionally, ‘thee/thy’ is more intimate and suggests that the speaker is still trying to maintain the original intimacy of their relationship.</p> <p>Form: The collection as a whole charts a relationship that inevitably ends. Both poems make use of the sonnet form, placing this relationship in the tradition of great love poems, but also depart from the form, arguably indicating a love which is broken or damaged.</p> <p>Structural Development: ‘Love’ takes the typical English sonnet form – three quatrains and a couplet, iambic pentameter – and fractures it. Shared lines break the metre, suggesting the separation between the two, emphasised by the enjambment from the final quatrain to the couplet. ‘You’ and ‘me’ are separate across the lines, symbolising the lovers’ separation. ‘Epiphany’ has many shared lines, creating a fractured structure which suggests the fracturing of the relationship. The ‘epiphany’ of the title is reached by the end of the poem – that there is still something that remains.</p> <p>Imagery and Symbolism: ‘Love’ opens with metaphors (love is talent, the world love’s metaphor). Images of urgency, almost mania, are present in the first stanza (‘aflame’, ‘whirl to their own death’) as well as</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>a feeling of desperation ('worships the ground', 'yearns back in darkening hills'). The speaker finds 'empathy' in the 'night', suggesting that the darkness understands her – sense of emptiness and pain. Personification of the sea and the moon suggests that the lover is almost a gravitational force. In 'Epiphany' image of burning embers implies that there is still love between them, even though the 'light' (fire?) has gone out. 'Sightless of you, sightless of thee, are hours with the dead' suggests the pain, grief and loneliness of being alone.</p> <p>Rhyme: 'Love' eschews the traditional sonnet rhyme scheme, but does feature internal rhymes, functioning like fossils of the form ('tears/here', 'breath/death', 'season/reasons'). In 'Epiphany', the final word of each stanza rhymes ('head/bed/dead/unsaid/red'): the concluding adjective 'red' may imply that love that still lingers, but also gives a sense of finality.</p> <p>Lexis: in 'Love': nature and seasons (October's leaves, wind, stars, sea, sun), emotions (adore, worships, yearns, empathy, tears, ache, fret). In 'Epiphany': the body (eyes, head, skin, cauls), light and seeing (light, eyes, days, sightless).</p> <p>Phonology: In 'Love', 'breath/death' creates an aspiration that echoes the wind of stanza one, as well as the final breaths of the leaves. Alliteration in the final line draws attention to the words 'light' and 'love', leaving the poem with a sense of hope. In 'Epiphany', repetition of 'sightless' creates a soft, sibilant sound that suggests a quiet pain without the lover, emphasised by the image of 'hours with the dead.'</p> <p>Tenses: both poems are written in the present tense, adding a sense of immediacy and making the pathos more acute.</p> <p>AO3 Context: Cultural or Literary Context: Subversion of typical sonnet form suggests the death of love. Context of the love affair throughout the collection.</p>
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Question	Response	Marks	Guidance
12	<p>Compare the ways Sam-La Rose uses language and poetic techniques in ‘Here, Spirits’ and ‘Speechless 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>	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: In both poems, the voice can be assumed to be that of the poet. The poems are deeply personal – ‘Speechless’ describes his mother’s upbringing with his Guyanese grandfather; ‘Here, Spirits’ describes the superstitions of his aunt. In both poems, the poet introduces the voices of other family members – in ‘Speechless’ the reader hears his mother defending her father, and in ‘Here, Spirits’, his aunt. In the latter, there is another person present who is addressed in the poem, possibly a child.</p> <p>Structural Development: ‘Speechless’ is split into 16 stanzas, 15 of which are tercets; the penultimate however is a single line, emphasising its importance. ‘Here, Spirits’ features eight stanzas of tercets, but leads to the interrogative (‘And the noodle?’) and the final line italicised (‘<i>A prayer for you</i>’) to signify its importance too. ‘Speechless’ is mostly in the present tense, aligning the audience with the mother, with occasional flashes to the future tense (‘The girl will be my mother’) reminding us of the speaker’s presence. In ‘Here, Spirits’, the poem begins in the present, shifts to the past as he remembers the stories, and back to the present, suggesting the long-lasting impact of his memories. ‘Speechless’ opens with direct references to the year (‘1950. Uruguay beats Brazil 2-1...’) to place the poem in context.</p> <p>Imagery and Symbolism: In ‘Speechless’ the guitar is put between images of King George and Ella Fitzgerald: Queen of Jazz – sense that it is to be admired but is untouchable. Similes (‘easy as lifting a gramophone’s needle... or blowing out a candle’) suggest that, from the speaker’s perspective, he sees this action as something that has snuffed out her light, emphasised further by the simile ‘like a trophy or stuffed animal, like something he’s hunted and</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>killed.’ The destruction of the guitar symbolises the destruction of her hopes, but also the passion of the speaker’s mother. In ‘Here, Spirits’, the food is compared to ‘solid libations, offerings’ creating an almost religious sense. The idea that ‘what the spirits want, they know to take or ask for’ implies that no matter the loss, are loved ones will still be around us.</p> <p>Phonology: In ‘Speechless’, sibilant sounds (singing... small... silence) echo the soft sounds of whispering as though he is silencing his daughter. In ‘Here, Spirits’ plosive alliteration (to turn the television on, to switch channel to a title bout) is used to perhaps echo or highlight the strange nature of the incident. ‘Pea for a prayer... tear of chicken... fleck of carrot’ – plosive sounds could be considered to draw attention to the implied listener’s joking.</p> <p>Lexis: In ‘Speechless’ lexis related to entrapment and freedom (forbids, freedom, word is law, behind curtains, belongs, orders, trophy, rises), music (guitar, Ella Fitzgerald, chords, voice, music, gramophone, singing), speech/silence (name is on everyone’s lips, voice, silent, tears, pleas, fold her voice, pocketable silence). In ‘Here, Spirits’, food (noodle, rice, pea, chicken, carrot), otherworldliness (spirits, phantom, libations, offerings, passed, prayer), the domestic (chopsticks, plate, kitchen, forks, spoons, television).</p> <p>Rhyme: ‘Speechless’ finishes with a rhyming couplet (<i>she’ll say/ he loved us in his own, stiff way.</i>) to emphasise the sense of completion – this is all she wants to say on the subject.</p> <p>Literary or Cultural Context: References a time when gender expectations were different, discusses the cultural differences –Guyanese father. Guyanese traditions and superstitions that are passed down. Religion.</p>
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